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## INTRODUCTION

Dear colleagues, authors and readers of the Scientific Journal of Polonia University (PNAP – *Periodyk Naukowy Akademii Polonijnej*)!

Congratulation on the release of a new PNAP 60 (5) (2023)!

In this issue we are presenting scientific articles, which deal with urgent problems of language, culture, communication, and education, as well as issues on technology, creativity and implementation.

The collected papers and their objectives represent researches in linguistics, intercultural communication and education. Among them: cultural specifics of “Shchedryk” cover for peace and life, peculiarities of lexicographic fixation of nationally marked units of minority languages (on the example of electronic dictionaries of Scots and Scottish Gaelic), the history of the emergence of cyberneologisms in English business discourse, stages of identification of business communication in political discourse, the development of soft skills of primary schoolteachers in foreign language for special purposes lessons, variability in modern paremiology and its types, the images of female writers in the “Emily” and “Anne” series by L. M. Montgomery, forms of intertext in “Anne of green gables” by L. M. Montgomery.

The authors in the sphere of education elicit pedagogical aspects of methodological competence of preschool teachers in the system of continuous education, project approach to learning in different countries, value orientation in audio-visual content of national identity, intercultural communicative competence of university students, human personality development in civil society.

Authors in the sphere of technology, creativity and implementation elicit modern approaches to the development of a mathematical model of vehicle routing during winter road infrastructure maintenance and study prospects for the development of hydropower in Ukraine to ensure the sustainable development of its the energy system.

It is a great pleasure to thank our authors, who have already sent their scientific articles to PNAP, and invite and encourage those, who are thinking of submitting their research results to our journal. We would also like to express our particular gratitude to all the members of the Editorial Board, to the reviewers, and those who kindly accepted our proposal to work together and contribute to the creation of PNAP.

**Andrzej Kryński**

## LANGUAGE, CULTURE, COMMUNICATION

VARIATION OF TASNIF AND TIMBRES IN “CHAHARGAH”  
MUGHAM DASTGAH**Abushova Aynura Rasul**PhD in Art Studies, Head Teacher, Azerbaijan National Conservatory, Azerbaijan  
e-mail: aynuraabushova@mail.ru, orcid.org/0000-0002-5132-625X**Summary**

In the article “Variation of tasnif and timbres in “Chahargah” mugham dastgah”, attention is paid to the issue of the variation of timbres and tasnifs related to the “Chahargah” mugham dastgah, which has a unique place in Azerbaijani music.

Examining the vocal-instrumental variants of the “Chahargah” mugham dastgah on the basis of recordings reveals a variety of timbres and tasnifs. In performance practice, we often find repetition of the same timbres in mugham variants, however, the playing of different timbres in a series of performances opens the way for the emergence of a new version of the mugham dastgah. In the “Chahargah” mugham performance, “Chahargah” tasnifs and timbres with different content were used. An analysis of most notated music samples shows that tasnif and timbres are closely related to mugham divisions, reflecting their reference scales and melodic characteristics. As it became clear from the research carried out, the fact that it sometimes has common reference scales makes it possible to use tasnif and timbres with different names. The study of these reveals variance in both note writing and performance practice.

**Key words:** Chahargah, mugham, dastgah, timbre, tasnif, variation.

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**1. Introduction**

First of all, about the use of tasnifs, it should be said that in the “Chahargah” mugham, the singing of tasnifs by the performers which are called khananda, is rare. Although performing the tasnif “Gülüstanda sənə bənzər gül olmaz” (There is no flower like you in Gulistan) is widespread in the “Mukhalif” part, the tasnifs “Maye-Chahargah”, “Basta-Nigar”, and “Hasar” are rarely performed. Apparently, after reading the mentioned parts, the khanandas mobilize their strength to play the “Mukhalif” and “Mansuriyya” parts on the high-pitched tone. Only a few performance options are exceptions in this regard.

In the performing versions of the “Chahargah” mugham, the singing of the “Bardasht” part by the khananda is manifested. In some variants, we can mention the performing of the tasnif with “Bardasht” structure (Islam Rzayev, Alim Gasimov). As an example of tasnifs with “Bardasht” structure, we can show the “Chahargah” tasnif “Dağlar başı duman olar” (Mountains are covered with fog) (folk saying). This tasnif was notated by R.Zohrabov from the performance of Islam Rzayev.



## 2. Main text

The analyzes show that in the publications where the tasnifs of “Chahargah” were notated, for example, if the “Maye-Chahargah”, “Basta-Nigar”, “Hasar” tasnifs prevailed in the notes of R.Zohrabov (*Zohrabov, 1983*), N.Mammadov (*Mammadov, 1962; Mammadov, 1970*), only one tasnif belonging to the “Mukhalif” part – “Gülüstanda sənə bənzər gül olmaz” (There is no flower like you in Gulustan) tasnif is reflected. While conducting the research, the notes taken from the performance of a number of Azerbaijani mugham performers (Seyid Shushinski, Khan Shushinski, Bulbul, Islam Rzayev, Abulfat Aliyev, Alibaba Mammadov, Hajibaba Huseynov, Novruz Feyzullayev, Suleyman Abdullayev, Rasmiya Sadighova, Yagub Mammadov) were referred to. These notes were written by S.Rustamov (“Basta-Nigar” timbre, “Mayeyi-Chahargah timbre”), A.Bakikhanov (“Maye-Chahargah timbre”), R.Zohrabov (“Dağlar başı duman olar”, “Mıxək əkdım ləyəndə”, “Naz eyləyən vəfalı yar”, “Bizim bağın gülləri var”, “Nazlı yarım aman”, “Bülbüllər uçdu bağa”, “Qaşların kamandır, ala gözlərin”, “Qadan mən alım, körpə maralım”, “Dəhənin dərdimə dərman dedilər”, “Sevgilim el bilir, mən əhli dərdəm” tasnifs can be noted), N.Mammadov (“Mıxək əkdım ləyəndə”, “İstəsəm məhv olsun bisütun dağı”, “Gülüstanda sənə bənzər gül olmaz” tasnifs can be noted).

Let’s take a closer look at the “Chahargah” tasnif “Dağlar başı duman olar” (Mountains are covered with fog) (folk saying). This tasnif was notated by R.Zohrabov from the performance of Islam Rzayev. The tasnif begins with an expansive instrumental introduction. This melodic theme is different from the melody of the tasnif, and the introduction is played at the beginning of the tasnif as a completed episode. The intro uses the main reference levels of the maqam, the melody is built around that level, referring to the octave of the tonic – the second octave “do” sound. The structure of the melodic lines is ascending. The ascending motion following repetitions of the reference scale at the beginning of the sentence is conveyed to the tonic by winding around the scale.

### Example 1



In the sentences of the instrumental introduction, the same melodic movement rises to the third, quintal tone, covering the highest levels after the octave of tonic at the chahargah maqam. At the end, it is brought to the tonic with a descending movement, ending in the octave of the tonic, which is important in preparation for the vocal part.

Due to the melodic movement, the contrast between the instrumental introduction and the vocal melody is evident. The vocal melody is also started by referring to the octave of the tonic and walking around this scale. However, in terms of its motion characteristics, this melody is a line that goes around the reference scale and descends from a smooth octave of tonic to the quintal tone (Example 2).

Melodic arrangements consist of two descending sequence parts. At the end of the sentence, the melodic arrangement of the ascending line creates a question effect, which is unified with the question in the poetic verse. In the next sentence, the descending sequence line is continued and the sentence concludes in the upper third of the tonic prop – the “mi” sound (the reference scale of “Basta-Nigar”).

**Example 2**

*Moderato assai*

Dağ - lar ba - şı du - man o - lar, yar həs - rə - ti va - man o - lar.  
Nə - dir bu hic - ran?

**Example 3**

Yo - rul - dum göz - lə - mək - dən,  
so - ruş - dum gül, çi - çək - dən sə - ni, ey ya - fım.

The second part of the tasnif covers a wide range, starting with the sound “mi”, with ascending sequenced movement.

**Example 4**

Ba - har öt - dü, xə - zan ol - du. Bül - bül köç - dü, bağ - lar sol - du. Nəğ - mə sus - du  
döl yo rul - du. İn - ti - za - ram, gəl!

The melodic movement, gradually brought to a high peak – the second octave “re” sound with step-by-step melodic moves, ends with a direct descent from the peak in the quintal tone of the moment – the sound “sol”.

And the third part of the tasnif melody is the last part of the development, which carries out the descent and finalization of the melodic structure from the quintal tone to the tonic. In this part, musical arrangements are built on the principle of sequenced movement, gradually bringing them to the tonic in a descending line step by step.

**Example 5**

Kö - nül ye - nə sə - ni a - nar, həs - rə - tin - dən can od - la - nar.  
A. Hü - cüm çə - kər qəm ləş - kə - ri,  
rəh - mə gəl, ey naz - li pə - ri! İn - ti - za - ram gəl ba - la.

As can be seen, this tasnif reflects the characteristics of the parts specific to “Chahargah” mugham, and covers the reference scales of the maqam in sequence.

Since the tasnifs related to mugham parts performed in “Chahargah” dastgah are sang at different stages of development of mugham dastgah, they can be characterized as tonic tasnifs and culmination tasnifs. Among them – “Maye-Chahargah”, “Basta-Nigar” tasnifs can be characterized as the tonic stage, and “Hasar”, “Mukhalif” tasnifs can be characterized as tasnifs related to the culmination stage. The tasnif “Maye Chahargah” notated by R.Zohrabov from the performance of Islam Rzayev begins with the words “Saf eşqim, duyğum sənin yadigarındır” (My pure love, my feeling is your relic) (folk words). The main topic of the tasnif is established with reference to the tonic levels. All melodic sentences are built around the tonic and end at that levels.

### Example 6

*Allegro non troppo*

Saf eş-qim duy-ğum sə-nin ya - dı - ga - rın - dir, yu - xu - suz

ge-cəm sə-nin in - ti - za-rın - dir. Budər- dim - dən xə-bər siz sən san-ki,şən -

sən\_ kə-dər- siz - sən gö- rən de- yir, bu hən- sı bəx - ti - ya- rın - dir.

In the melodic structure of the tasnif, it is important to refer to the tonic and upper terse tone. Musical phrases mainly revolve around these two steps. The melody winds around the prop level and is completed in the tonic with an rising and falling movement. This kind of structure is the basis of almost all musical sentences. All this clearly demonstrates the tonic phase dependence of tasnif. A number of “Maye-Chahargah” tasnifs related to the “Chahargah” mugham in the performance experience of individual khanandas were written by R.Zohrabov (*Zohrabov, 1983*). Among them, we can note tasnifs from Abulfat Aliyev’s performance “Mixək əkdım ləyəndə” (to the folk words), “Naz eyləyən vəfalı yar” (to the words of ashug Mirza Bayramov), Həjibaba Hüseynov’s performance “Bizim bağıın gülləri var” (to the folk words), “Nazlı yarım aman” (to the folk words), Alibaba Məmmədov’s performance “Bülbüllər uçdu bağıın” (to the folk words), “Gözəllər içrə sən ey” (to the words of Aliagha Vahid), Novruz Feyzullayev’s performance “Qaşların kamandır, ala gözlərin” (to the folk words), Suleyman Abdullayev’s performance “Qadan mən alım, körpə maralım” (to the folk words), Bulbul’s performance “Dəhənin dərdimə dərdən dedilər” (to the words of Fuzuli). From the “Basta-Nigar” tasnifs, Khan Shushinsky’s performance “İstəsən məhv olsun Bisütün dağı” (to the words of Nizami), İslam Rzayev’s performance “Ey gülüm bahar gəlib” (to the folk words), “Gözəlim, gözlərinin söhbəti hər yanda olur” (to the words of Aliagha Vahid), Rəsmiya Sadigova’s performance “Ayrı düşdük, aylar ötdü” (to the folk words) can be shown. The “Basta-Nigar” tasnif reflected in Abulfat Aliyev’s recording of “Chahargah” mugham is sang with the words “Dəhənin dərdimə dərdən dedilər cananın”. This classification was notated by R.Zohrabov under the name “Chahargah tasnif” from Bulbul’s performance. The musical sentences that make up the melodic structure of the tasnif belong to the smooth and upper third tones, so that this is typical for both “Maye-Chahargah” and “Basta-Nigar” parts (Example 7).

**Example 7**

Də-hə - nin... dər - di - mə dər - man de - di - lər ca - nə - nin. Ol - sa məh -  
 Bil - di - lər... dər - di - mi, yox - dur de - di - lər dər - ma - nin.  
 - bu - bi - lə - rin eş - qi cə - hən - nəm sə - bə - bi,

The melodic line built around these reference levels allows the tasnif to be used in both parts due to its unique intonation characteristics.

We can show examples of tasnifs in N.Mammadov's notation taken from Yagub Mammadov's performance. The tasnifs in Yagub Mammadov's performance version are: "Bali-kabutar" – "Tasnif" sounded after the ("Maye-Chahargah") part – "Mixək əkdım ləyəndə", "Tasnif" after the "Basta-Nigar" part – "İstəsəm məhv olsun bisütun dağı", "Tasnif" after the "Mukhalif" part – "Gülüstanda sənə bənzər gül olmaz". Tasnifs in notation are based on folk words. Let's take a look at the "Maye-Chahargah" tasnif which begins with the words "Mixək əkdım ləyəndə". The structure of the tasnif is based on a three-part form. The middle part is functional, with the outer parts repeating. The first part is a four-sentence compound period in itself, reflecting the main theme. The first and third sentences are based on winding around the prop levels, starting from the tonic of the maqam, to the tone of the terse and quinta, and the second and fourth sentences are based on the conclusion in the tonic. The melodic structure of the tasnif is based on winding between the main prop levels of the chahargah maqam – the tonic and its upper third. The first sentence forms a half cadence, starting with the tonic ("do"), winding around the levels and stopping at the upper third ("mi") of the tonic.

**Example 8**

Mi - xək ək - dın lə - yən - də

The second sentence ends with a full cadence on the tonic level with a melodic movement in the opposite direction. This sentence is repeated many times in the structure of the tasnif melody, acting as a tonic cadence and serving to finalize the musical idea (Example 9).

In the third sentence, the range of the melody is slightly expanded, covering the distance to the quintal tone of the maqam (Example 10).

The fourth sentence is a repetition of the second. The emphasis of the tonic and lower third tones in the instrumental tool between vocal sentences serves to confirm the tonic.

In the middle part, the reduction of the quintal tone (VIII level of the maqam) – the sound "sol" – instills a touching, mournful intonation in the melody, which is formed in connection with the poetic text.

Example 9

Musical score for Example 9, featuring a vocal line and piano accompaniment in 3/4 time. The vocal line is marked *mf* and includes the lyrics: "ay mi - xək boy - nun a - yəm - da". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment, both marked *mf*.

Example 10

Musical score for Example 10, featuring a vocal line and piano accompaniment in 3/4 time. The vocal line is marked *mf* and includes the lyrics: "Bir kə - rə qur - - ban de - mi - şəm". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment, marked *p* and *mf* respectively.

Example 11

Musical score for Example 11, featuring a piano accompaniment in 3/4 time. The right-hand part is marked *f* and *p*, and the left-hand part is marked *f* and *p*.

Example 12

Musical score for Example 12, featuring a vocal line and piano accompaniment in 3/4 time. The vocal line is marked *mf* and includes the lyrics: "Ney - lə - mə - li - - ney - lə -". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment, both marked *mf*.

In response to this, the abbreviated sounding of the melody of the first section with the words “Ah bu dərđi kimə söyləməli, Gedib anasına deməli” (the third and fourth sentences of the first section) allows the tasnif to be completed in a cheerful mood. As can be seen, the melody of the tasnif is based on the tonic of the chahargah, which determines its role in the mugham dastgah.

The classification of “Basta-Nigar” written by N.Mammadov from Yagub Mammadov’s performance “İstəsəm məhv olsun bisütun dađı” corresponds to the reference level of that department. The melody of the tasnif begins with a jump in the volume of the quarte interval reflected between the sounds of “mi” – “la” flat, and continues with the filling of the distance with a falling movement. The cadence is then given by a wandering round the sound of the tonic “do”.

### Example 13

Musical score for Example 13, featuring a vocal line and piano accompaniment in 2/4 time. The vocal line includes lyrics: "İs - tə - səm məhv ol - sun bi - su - tun da - đı ay a - man". The piano accompaniment includes dynamics like *mf* and *tr*.

The second sentence starts again with a quartal jump, but this time the jump to the net quarte interval forms a new intonation hue. In this sentence, the range involves a step-down movement from the higher sound “si” to the sound “re” bemol.

### Example 14

Musical score for Example 14, featuring a vocal line and piano accompaniment in 2/4 time. The vocal line includes lyrics: "Gəl, gəl, lütf et, qoy ca - na - na". The piano accompaniment includes dynamics like *p* and *mf*.

Here, the variation of “la” flat – “la” sharp sound attracts attention. It is typical that the “la” flat sound, which makes up the 9th level, is raised by half a tone and used in the form of “la” sharp. This change, which manifests itself in the melody of the tasnif, leads to the clarification of the intonation of the quarte, serves to create a new melodic structure.

The musical phrase in the last cell of the second sentence is repeated at the beginning of the third sentence, forming the beginning of a new verse (Example 15).

The musical phrase given at the end of the tasnif is delivered to the tonic by descending movement (Example 16).

**Example 15**

min - nət Qəy mən şi - rin

**Example 16**

iy - la e - dim ül fət ül fət

Apparently, this tasnif has an interesting structure. The sentences that form the melody grow one from the other, creating a chain structure and having an intonation connection. Thus, the tasnif “Basta-Nigar” reflects the features of the mugham part due to its reference levels and melodic structure.

The “Hasar” part in the “Chahargah” mugham dastgah is organizing a new stage. The tasnifs of this parts reflect the maqam-tonality, melodic-intonation characteristics of that part. As an example of the “Hasar” classification, we can give an example of the tasnif “Sevgilim el bilir, mən əhli dərdəm” (My beloved, people know, I am a man of trouble) (to the words of Aliqha Vahid) from Alibaba Mammadov’s performance in R.Zohrabov’s notation. The tasnif was established in accordance with the “Hasar” section, in the maqam with the “sol” tonic. In the melody of the tasnif, the line of development with stages based on the reference stages of the maqam manifests itself: the melody covers the entire range of the maqam of chahargah, starting from a high peak and ending with a tonic. In this regard, we can note several parts in the development of the melody. In the first part, the melody is initially built around the octave of the tonic – the second octave “sol” sound, small phrases with step-down movements form sequencing parts, in the “si” sound they are completed in the reverse of the tonic.

**Example 17**

*Andantino*

*f* Sev - gi - lim el bi - lir? mən əh - li dər - dəm sən dən baş - qa - sı - ni

The first part consists of two musical sentences with repeated structures. In the second part of melodic development, episodes of ascending linear sequencing are manifested. The sequencing section that makes up the melody itself starts from the reverse of the tonic, moving in an ascending and descending line. This melodic phrase is repeated one step at a time from above.

### Example 18

Musical notation for Example 18, showing two staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A double bar line follows. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A double bar line follows. The lyrics are: Sev - səm, na - mər - dəm. Qüs-sə-dən ö - lü-rəm, ney-lə-yim - ki, hər-dən mə-ni qo - qub, ba-xır ya na göz-lə - rin qüs-sə-dən ö - lü-rəm.

The structure of the second section consists of two sentences. Although the sentences have a repeated melodic structure at the beginning, their endings differ in cadences, the first ends in a terse tone, the second in a tonic. The third section of the tasnif melody begins with a reference to a new reference level – the sound of the second octave “mi”, which is the IX elevated step of the maqam, which corresponds to the reference level of the “Mukhalif” part.

### Example 19

Musical notation for Example 19, showing two staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A double bar line follows. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A double bar line follows. The lyrics are: Ya - na göz - lə - rin. Kip - ri - yin xən - cər - dir, qaş - la - rin ka - man,

At the end of the tasnif, the second part is repeated, ensuring that the melody is completed in the tonic. Thus, the structure of the tasnif can be defined as a complex two-part reprized form. In the “Chahargah” dastgah, the “Mukhalif” part is concluded with tasnif. In mugham performance, the tasnif that begins with the words “Gülüstanda sənə bənzər gül olmaz” (There is no flower like you in Gulustan) is widespread. Almost all khanandas perform this tasnif after the “Mukhalif” part. The tasnif has notation in two sources: N.Mammadov noted that classification from Yagub Mammadov’s performance and R.Zohrabov from Nariman Aliyev’s performance. We analyze the tasnif “There is no flower like you in Gulustan” in the notes of N.Mammadov. The tasnif is based on the prop levels of the “Mukhalif” part and is closely related to mugham due to its melodic intonation structure. The tasnif consists of two sections. Each section has a reference level and melodic features. The tasnif starts from the sound “la”, which is the reference level of the “Mukhalif” part – the IX elevated step of the chahargah maqam, and musical phrases are built by moving around this level (Example 20).

The second section of the tasnif is a shortened variant repetition of the first. In the last episode of the tasnif, the reference to the octave of the tonic shows itself, which reflects the transition stage to the culmination of the “Chahargah” mugham. This part is sang with the words “Yeri ha, yeri ha” (Oh go, oh go) (Example 21).



**Example 20**

Allegretto  $\text{♩} = 108$

Gü - lüs - tan - da sə - nə bən - zər

gül ol - maz. Qa - ra - lır qaş

**Example 21**

Allegretto  $\text{♩} = 108$

Ye - ri ha, ye - ri ha.

Bə - li kə - mər - ii

The tasnif is sung at a heavy tempo, and the khananda completes his performance by clearly voicing all the melodic turns. “Mukhalif” tasnif has a special place in “Chahargah” mugham dastgah. As the tasnif of “Mukhalif”, the tasnif that begins with the words “Gülüstanda

sənə tay olmaz” (There is no one like you in Gulustan) has become traditional for the performance options of “Chahargah”.

Independent singing of separate parts of “Chahargah” mugham was accepted in khananda art. Khanandas usually perform the “Maye-Chahargah” part under the name of “Chahargah” tasnif and the tasnif related to this part. The singing of “Basta-Nigar”, “Hasar” and “Mukhalif” parts, along with their tasnifs, was included in the khananda’s repertoire. Let’s take a look at the notated examples of timbres used in audio recordings. If we characterize the timbres in the “Chahargah” dastgah according to their location, it should be noted that the timbres “Chahargah Daramadi”, “Maye-Chahargah”, “Basta-Nigar”, “Hasar”, “Mukhalif”, “Mansuriyya” sound in certain places of the mugham – at the entrance, between sections and at the culmination. In Mugham performance, several timbre patterns are used for each part. We should note that the same timbres are repeated in many performance versions of mugham. Let’s also note that there are differences between the timbres reflected in the sheet music and the timbres in the performance practice due to their location, which reflects their variability. We witness that “Chahargah daramedi” is also included as “Maye” timbre in various performance options. For example, The notation of “Daramad” played in Seyid Shushinski’s performance version was included as a timbre after the “Maye” part in the publication of N.Mammadov’s “Chahargah” mugham dastgah (1970).

### Example 22

However, since the structural characteristics of the timbre are suitable for Daramad, many mugham ensembles use it as “Daramad” in the performing versions of “Chahargah” mugham. It should be noted that in “Daramad” the reference levels of the Chahargah maqam, which is the basis of the “Chahargah” mugham, are reflected: the octave of the tonic- the II octave “do” sound, then, with the descending movement, levels IX, VIII with alteration changes, level VII (“fa”) and Maye – I octave “do” are referred to. Then it ends with a musical phrase that again refers to the octave of Maye. It is from this level that the khananda’s performance begins with the singing of the “Bardasht” part.

Yagub Mammadov’s version of “Chahargah Daramadi” was reflected in N.Mammadov’s notation. In its melodic structure, this daramad reflects all the stages and cadence characteristics of the chahargah maqam. The melody begins with “a flat – do”, which forms the main intonation core of “Chahargah” mugham, referring to the octave tone of the tonic (second octave “do”). In the sections of the melody, further reference to the fifth tone of the maqam (“sol”), the upper third (“mi”), and the main tonic (first octave “do”) and completion in the tonic is evident (Example 23).

The “Chahargah daramadi” shown is rarely used in mugham performance and is rarely found in performance variants.

In Abulfat Aliyev’s performance interpretations, “Daramad” and other timbres, which are sounded in the ensemble, are widespread in mugham performance. Those timbres are reflected in Ahmed Bakikhanov’s musical notes (Example 24).

## Example 23

Moderato ♩=92

Example 23 is a musical score for a piece in Moderato tempo (♩=92). It is written in 2/4 time. The score consists of two systems. The first system shows the piano introduction with a treble staff and a bass staff. The treble staff has a melody with slurs and trills, while the bass staff has a rhythmic accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). The second system continues the piece with similar dynamics and includes a *p* (piano) dynamic.

## Example 24

Allegretto

Example 24 is a musical score for a piece in Allegretto tempo. It is written in 8/8 time. The score consists of three systems, all in treble clef. The first system starts with a *mf* (mezzo-forte) dynamic. The melody is characterized by eighth-note patterns and rests.

This daramad sample is small in volume and the main reference level consists of the octave of the tonic – the second octave “do”. Small-scale melodic sentences are constructed by walking around that scale. The rising movement from the fifth tone of the maqam, which is the main melodic core of the daramad, to the octave of the tonic, its repeated repetition, and then covering the upper levels, the wave-like movement around the tonic corresponds to the main theme of the “Chahargah” mugham. The instrumental introduction of the tar and kamancha after daramad represents an improvisational version of this theme. In Hajibaba Huseynov’s performance version, “Daramad” – in S.Rustamov’s notation, it is mentioned as “Basta-Nigar” timbre.

## Example 25

Moderato

Example 25 is a musical score for a piece in Moderato tempo. It is written in 3/4 time. The score consists of three systems, all in treble clef. The melody is characterized by eighth-note patterns and rests. Dynamics include *mf* (mezzo-forte) and *p* (piano). Trills are indicated by *tr* and *tr<sup>(b)</sup>* markings.

But despite this, in the musical content of this color, all sentences end on the tonic level (first octave “do” sound), and the melodic structure corresponds to the movement line and cadence features of the “Maye-Chahargah” mugham part. Therefore, it is logical that this timbre is used as a daramad at the beginning of the mugham-dastgah.

“Maye-Chahargah” part in the performing versions of “Chahargah” mugham concludes with timbre. The playing of “Maye-Chahargah” timbre in the performance version of Seyid Shushinski and A.Aliyev completes this part and forms a transition to the next part (Notation by A.Bakikhanov).

### Example 26



This timbre is based on the levels of chahargah maqam. Melodic sentences refer to the subleading tone of the tonic (“si”) and the pitch of the tonic (“do”). A reference to a high peak (second octave “sol”) in the middle part of the timbre and a descending motion line lead to an expansion of the range. Melodic development ends in the tonic with the repetition of the initial sentence.

In one of the versions of A.Aliyev’s performance, another timbre “Mayeyi-Chahargah” was used (notation by S.Rustamov).

### Example 27



This timbre also corresponds in structure to the traditional tonic timbre.

The timbre “Basta-Nigar”, which sounds in the version of Abulfat Aliyev’s performance, is an example of a notation written by Ahmad Bakikhanov. In the melodic structure of this timbre, the levels of the chahargah maqam, starting from the tonic and ending with the quintal tone, have a reference-prop role. So, although the main prop level of the “Basta-Nigar” part is the sound “mi”, it is referred to only in the opening sentence. In the first section of the timbre melody, the melodic phrase first refers to the “mi” sound, then the descending sequence sections refer to the “re” flat sound and the “do” sound (Example 28).

In the second section of the timbre, the melodic culmination is reflected. With the “sol – do” bounce and descending movement, the melody refers to the quintal tone of the tonic. Later, the variant repetition of that musical phrase ends in the sound “fa” (Example 29).

**Example 28**

Musical notation for Example 28, featuring a Moderato tempo. The notation consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). It includes dynamic markings of *mf* and *tr* (trill). The second and third staves continue the melodic line with similar rhythmic patterns and dynamics.

**Example 29**

Musical notation for Example 29, consisting of two staves. The first staff is in common time (C) and ends with a double bar line. The second staff begins with a 2/4 time signature and continues the melodic sequence.

The third section of the timbre melody is also based on descending sequence rings, giving a tonic conclusion.

**Example 30**

Musical notation for Example 30, consisting of two staves. The first staff shows a melodic line with a first ending bracket. The second staff shows the continuation of the melody, including a second ending bracket.

In N.Mammadov’s notation, “Basta-Nigar” timbre differs according to its rhythmic structure, but the reference levels of the melody are similar.

**Example 31**

Musical notation for Example 31, a piano piece. It features three staves: a treble clef staff, a bass clef staff, and a third staff with a different clef. The tempo is marked *p* (piano). The notation includes complex rhythmic patterns and dynamics.

However, in N.Mammadov’s notation, “Basta-Nigar” timbre is wider due to its volume. Here, the melody reflected as the second part of the timbre is used as “Maye-Chahargah” timbre in dastgah performance.

In Yaqib Mammadov’s version of N.Mammadov’s notation, this “Timbre” is given after the “Hisar” part.

**Example 32**

Allegro ♩=132

In the “Chahargah” mugham dastgah, the “Mukhalif” part occupies a special place, and after this part, singing of the tasnif has become traditional. However, the timbres of this part were included in the performance experience.

The timbre “Mukhalif”, which sounded in the version of abulfat Aliyev’s performance, was among the notes of Said Rustamov.

**Example 33**

Moderato

The timbres related to the culmination are the timbres of the “Mansuriyya” zarbi mugham. These timbres are built around the octave of the tonic and find wide spread in the performance experience.

**3. Conclusion**

When examining the vocal-instrumental recording options of “Chahargah” mugham, we should also mention the composition of the ensembles accompanying the khanandas. Thus, during the performance of the mugham dastgah, the khanandas are accompanied by the mugham trio – tar, kamancha, and gaval, as well as a large ensemble of folk instruments. In this case, the mugham parts are accompanied by the tar and kamancha, and the timbres and tasnifs are performed by the ensemble of folk instruments.

Sometimes the instrumental intro of mugham parts is assigned to certain instruments from the ensemble of folk instruments – clarinet, accordion, etc., which infuses the sound with new timbre characteristics. For example, in ensemble performance, the clarinet solo at the beginning of the “Basta-Nigar” part has become traditional, we find it in several performance options. In one of the versions of Islam Rzayev’s interpretation, it is possible to indicate that the “Bardasht” part of mugham began with the performance of the clarinet from the high notes, and in the version of Baba Mahmudoglu’s performance, “Daramad” began with the performance of the trumpet from the high notes.

Thus, we see that “Chahargah” tasnifs and timbres with different content are used in mugham performance. Most of those music samples were notated. Tasnif and timbres are closely related to mugham parts, reflecting their reference levels and melodic characteristics. Sometimes having common reference levels allows tasnif and timbres to be used under different names. Examining these reveals both variation in notation and performance practice.

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**MANAGEMENT PROCESSES AND SYSTEMS OF INTERNAL QUALITY  
ASSURANCE OF EDUCATION IN PRE-SCHOOL EDUCATION INSTITUTIONS  
DURING MARTIAL STATUS**

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**Summary**

This article addresses issues related to the challenges of organizing management processes and internal quality assurance systems in preschool education institutions within one of the districts of Kyiv during martial law. The study focuses on the implementation of educational processes from the perspective of a kindergarten director. Specifically, it discusses matters concerning child safety, psychological support for teachers and children, adaptation of the learning process to new conditions, collaboration with parents and inclusive resource centers, the importance of teachers' professional development and readiness to work under difficult circumstances, and changes in the composition of the children's group enrolled in the educational program. The authors analyze the situation existing in preschools and propose some recommendations for organizing management processes, including the establishment of an effective communication system and involving parents in decision-making processes. All the research findings and recommendations are based on the practical experience of directors in managing the quality of education during martial law. This article can serve as a valuable source of information for preschool directors, educators, and researchers interested in issues related to managing the quality of education during martial law.

**Key words:** internal quality assurance system, management processes, martial law, pre-school education institutions, monitoring.

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## 1. Introduction

Quality education is currently recognized as one of the essential prerequisites for the successful existence of any country. The global community acknowledges that education, well-being, and health are key factors in determining the quality of life for individuals, and educational quality is a priority in developing a civil society. New challenges of civilization in many countries have led to a true educational boom, deep reforms, and modernization of education systems. Ukraine is no exception.

This issue becomes especially relevant during times of martial law when significant changes occur in the management of educational institutions. Educational management becomes crucial in ensuring changes in the organization of the educational process, influenced not only by internal factors but also by external ones. These external factors may improve the quality of education and contribute to the development of educational institutions, or they may hinder the institution's opportunities. Educational activities in preschool education institutions need to adapt to the influence of external factors, including changes in educational legislation, updates to state standards and curricula, and changes in the status of educational institutions.

Another critical aspect is the change in the demographic situation. In Ukraine during martial law, educational institutions must organize and ensure the enrollment of those who are forced to change their place of learning and/or residence and reside (stay) within or beyond Ukraine.

Contemporary processes of reform in the educational sphere are closely associated with the activities of numerous influential international organizations, including the Council of Europe, the International Board of Standards for Training (IBSTPI), the Organisation for Economic Co-operation and Development (OECD), the United Nations, the European Commission, among others.

Researchers abroad actively discuss issues concerning the state of education in Ukraine during wartime, the right of children to education under these conditions, and the changes and transformations occurring in educational institutions, including the financial problems that arise in the state during wartime. Authors propose mechanisms that would facilitate the restoration of the educational process and ensure its quality (*Moodrick-Even Khen, 2023; Brück et al., 2019*).

Study of the state of education during wartime is a subject of important research. It demonstrates the ability of educational institutions to continue functioning despite significant challenges, such as destruction or damage due to bombings and shelling, forced displacement of educators and parents with children, numerous psychological traumas experienced by educators and children, the occupation of part of Ukrainian territory, and the genocide of the Ukrainian people in the occupied territories.

This became possible by creating of institutional and legal frameworks for regulating the educational sector during the period of martial law by the authorities of Ukraine and the civic position, moral responsibility, and professional qualifications of educators. The active development of distance learning in Ukraine during wartime and the implementation of a systematic government policy to support educators, including psychological support and the development of teaching materials for wartime learning, are noteworthy (*Topuzov et al., 2022*).

Education quality management as a state activity is aimed in two main objectives. Firstly, it ensures the quality of all aspects of the educational process and the educational preparation of graduates as the ultimate outcome of the education system, meeting their educational needs. Secondly, it maximizes the efficient use of capital investments and resources and the effective functioning of the education system as a social system (*Lukina, 2006*).

Equally important is working with the parents whose children attend preschool educational institutions. Close cooperation between management and the pedagogical team ensures a high-quality learning and upbringing process for the children. In times of martial law, interactive forms of work with parents become essential, as they facilitate effective communication and interaction, helping to overcome communication barriers. This positively impacts the quality of educational services (*Babych, 2023*).

Implementing an internal quality assurance system and fostering active collaboration among all stakeholders in the educational process are strategic decisions for preschool education institutions. This can help improve their overall performance and establish a strong foundation for initiatives aimed at effective and sustainable development, especially in times of war.

Ensuring quality education, evaluating its effectiveness, and quality management are among the main challenges of today, not only from a pedagogical or purely scientific perspective but also from a social, political, and managerial standpoint. In times of war, it is crucial to monitor the quality of educational services through effective management activities, which have become the subject of this particular study.

## 2. Research Methodology

The research involved 49 directors of preschool education institutions in the Desnianskyi district of Kyiv, Ukraine. The research was conducted through questionnaires during September-October 2022.

The aim of the study was to monitor management processes and assess the state of the internal quality assurance system in education. The questionnaire included six blocks of questions:

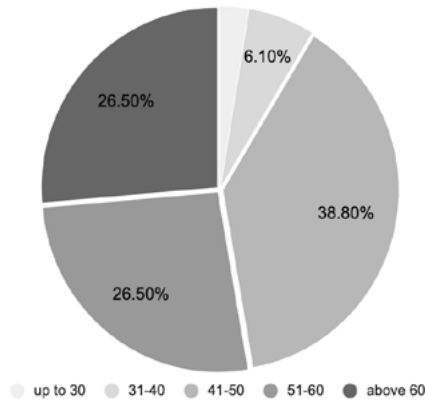
- Organizational Questions: To determine the age of the directors, their teaching experience, and their tenure in managerial positions;
- Safety and Comfort: To assess the state of safety and comfort in the premises, territory, and educational space of the preschool education institution, which is particularly relevant in times of martial law;
- Management Activity: To assess the director's management activities and their impact on the quality of educational services, focusing on the psychological comfort in the institution's staff, the director's openness to suggestions and challenges that arise in crisis situations caused by war, and the freedom of the educational space;
- Interaction with Parents: To determine the director's interaction with parents regarding their children's learning and upbringing during wartime and ensuring effective support for children with special educational needs in cooperation with inclusive resource centers;
- Professional Development: To identify the content and forms of professional development for the teaching staff and to prevent academic dishonesty among them, which is challenging to implement during wartime but crucial for ensuring education quality.
- Working in Wartime Conditions: To identify the specificities of preschool education institutions' work during wartime, the forms of interaction with children, and monitoring the movement of children who receive educational services.

Quantitative and qualitative data analysis using statistical processing methods was used in the research.

### 3. Results and Discussion

The monitoring of management processes and internal quality assurance system implementation in preschool education institutions in Desniansky district of Kyiv allowed for observing results that highlight the managerial competence of preschool education institution directors in ensuring the quality provision of educational services during a state of war.

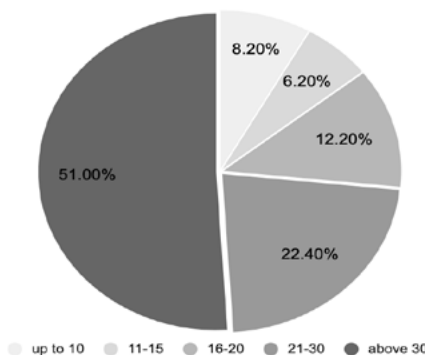
In the study participated directors of preschool education institutions of various ages (Fig. 1).



**Fig. 1. Preschool Directors Age (%)**

Among the respondents, the majority of are individuals up to 50 years old (38.8%), with an equal number of individuals between 50 and 60 years old (26.5%), and another 26.5% being 60 years old or older. Those up to 40 years old accounted for 6.1%, while the smallest group consisted of individuals up to 30 years old, making up only 2.6%. These results indicate that more than half of the respondents (53%) are individuals over the age of 50, suggesting that they have significant life experience.

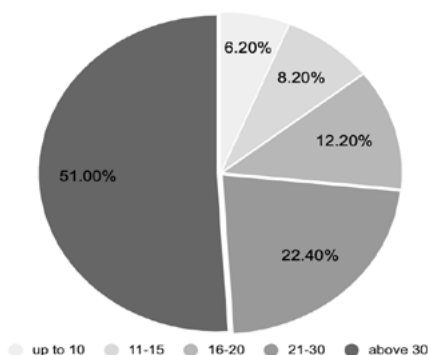
Teaching experience plays a crucial role in the management experience of preschool education institutions (Fig. 2).



**Fig. 2. Teaching Experience of Preschool Directors (%)**

It is essential to note that more than half of the directors (51%) possess substantial teaching experience, with over 30 years of experience. 22.4% of the directors have between 20 and 30 years of experience, 12.2% have between 10 and 20 years, 8.2% have up to 10 years, and 6.2% have up to 15 years of teaching experience. These results indicate that the majority of directors have significant pedagogical experience, which they apply in their professional managerial activities.

The experience of working as a preschool director is presented in the diagram (Fig. 3).

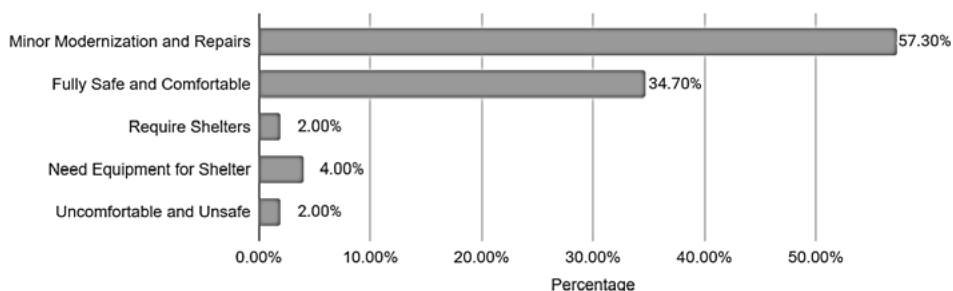


**Fig. 3. Working Experience as Preschool Director (%)**

The working experience in the position of the director indicates that the majority of respondents (28.6%) have been working in this position for up to 20 years. Similarly, 20.4% have been working for 10 years, and another 20.4% for up to 30 years. 22.4% of the respondents have been serving as directors for less than 3 years. Only 8.2% of the participants have been working as directors for more than 30 years.

These results indicate that among the respondents, there are fewer individuals who have been in a managerial position for an extended period (more than 30 years). Therefore, directors possess not only significant pedagogical experience but also substantial experience in managerial roles.

The next set of questions aimed to assess the state of safety and comfort in the premises, territory, and educational space of the preschool educational institution (Fig. 3).

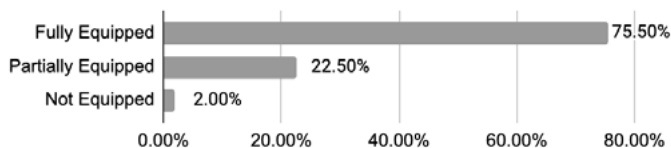


**Fig. 4. Security and Comfort Conditions in the Premises and on the Territory of the Preschool (%)**

The data regarding the condition of the premises to ensure a safe and comfortable environment for preschool children indicates that 57.3% of the institutions require minor modernization and repairs. 34.7% of the educational institutions are fully safe and comfortable for the educational process. In the context of the military situation, it is essential to provide shelters in preschool education institutions, with 2% of them requiring shelters and 4% needing equipment for shelter. 2% of the preschool education institutions were reported as uncomfortable and unsafe. Thus, 6% of the respondents highlighted the need for shelter arrangements.

More than half of the preschool education institutions, whose directors participated in the survey, require minor modernization and repairs. Over one-third of the respondents reported that kindergartens are safe and comfortable for children's stay. In summary, 92% of preschool education institutions are generally safe and comfortable but may require minor repairs.

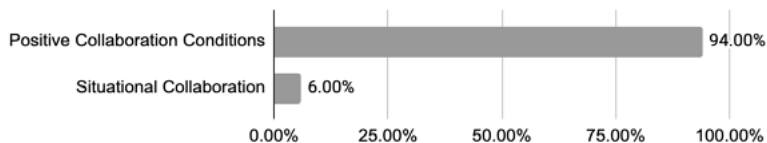
To ensure the quality of the educational process, it is essential to consider the availability of necessary equipment for implementing educational activities in the educational institution (Fig. 5).



**Fig. 5. Equipment Provision for Preschool Education Institutions (%)**

The condition of preschool education institutions indicates that 75.5% are fully equipped with the necessary equipment for educational activities, 22.5% are partially equipped, and 2% require significant equipment upgrades. Considering that two-thirds of the educational institutions are equipped and capable of providing quality educational services, it is essential to note that in the context of a state of war, kindergartens also require special equipment to implement educational activities effectively, as the teaching staff utilizes various approaches when working with children.

An essential factor in ensuring the quality of the educational process is creating a positive psychological climate in the educational institution, especially in conditions of a war state (Fig. 6).



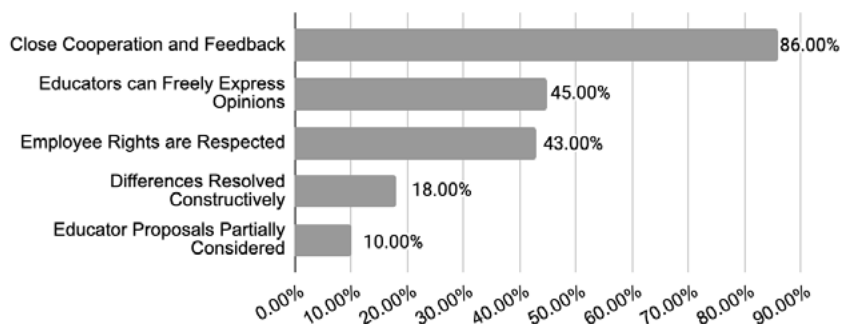
**Fig. 6. Psychological Climate in Preschool Education Institutions (%)**

The state of the psychological climate in preschool education institutions contributes to effective collaboration between educators, children, and parents under the guidance of the institution's director. As a result of the research, it was found that 94% of the conditions for collaboration have been established, positively influencing the psychological climate within the collective. In 6% of cases, collaboration between educators is situational.

These results indicate that in the majority of preschool education institutions whose directors participated in the survey, there is a positive psychological climate that fosters

collaboration among educators. However, there are instances of situational collaboration that are unacceptable, as they hinder the quality provision of educational services.

Another crucial factor in the internal quality assurance system of education is the director's openness to effective interpersonal interaction and suggestions from the pedagogical team, especially considering the constantly evolving nature of the educational process under the conditions of a state of war. The educational process continually adapts its working methods and requires prompt responses from the teaching staff (Fig. 7).

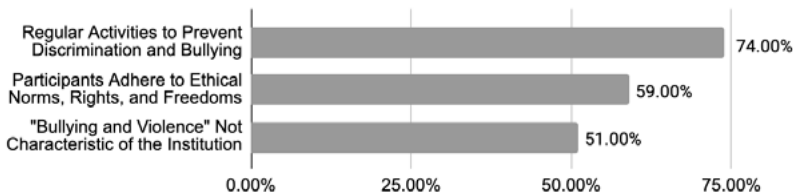


**Fig. 7. Director's Openness and Collaboration with Educators (%)**

The openness of the preschool education institution's director to suggestions and effective interpersonal interaction is a crucial factor in ensuring the quality of the educational process. Therefore, a positive aspect of the research is that 86% of the respondents confirm close cooperation and the existence of feedback. 45% assert that educators can freely express their opinions, even if they differ from the director's views. 43% note that employee rights are respected in the institution, and their initiatives are supported. However, differences do arise, but 18% emphasize that these differences are resolved constructively. 10% of the respondents claim that the proposals of the teaching staff are partially considered. Thus, we can witness that the directors of preschool education institutions who participated in the survey collaborate with educators and provide feedback regarding their work. Educators have the opportunity to freely express themselves, even when their opinions do not align with the director's position. Employee rights are respected in the institution, and their initiatives are supported; discrepancies among educators are resolved constructively. Only a small portion of the respondents partially consider the proposals of educators. These results indicate effective interaction within the collective.

An important issue in a democratic society, and specifically in preschool education institutions, is the freedom of the educational environment from any form of violence and discrimination (Fig. 8).

In the preschool education institutions of Desnianskyi district, Kyiv city, all conditions have been created to ensure a learning environment free from any form of violence and discrimination. This is evidenced by the following results: 74% of the preschool education institutions regularly plan and implement activities to prevent any manifestations of discrimination and bullying; 59% affirm that participants in the educational process adhere to ethical norms, rights, and freedoms; 51% state that "bullying and violence" are not characteristic of their institution. Thus, the survey identified that preschool education institutions, whose directors participated in the survey, are free from any forms of violence and discrimination.



**Fig. 8. Freedom from Violence and Discrimination in Preschool Education Institutions (%)**

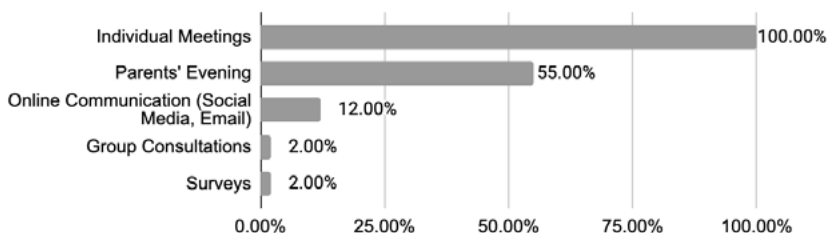
Regarding the question about the role of the director in preventing manifestations of discrimination in the educational institution, all respondents (100%) selected the answer that there are no manifestations of discrimination in the educational institution.

Summarizing the results from the questionnaire block “Safety and Comfort” regarding the provision of a comfortable, violence-free, and discrimination-free educational environment, and collaboration among educators, the following findings have been identified:

1. The majority of the institutions are either safe and comfortable or require minor repairs.
2. Two-thirds of the institutions are fully equipped with the necessary resources to implement the educational program.
3. Most institutions have created a positive psychological climate in the collective, fostering collaboration among educators.
4. The majority of the directors closely collaborate with educators, providing feedback on their work and allowing them to freely express their opinions, even when their views differ from the director’s position.
5. All preschool education institutions are free from any manifestations of discrimination.

The next block of questions focused on the interaction of preschool education institution directors with parents regarding their children’s education and upbringing. Collaboration with inclusive resource centers was also deemed important for effectively supporting children with special educational needs.

An essential aspect of the internal quality assurance system in education is working with families, specifically establishing effective communication. The questionnaire identified the forms of communication that the preschool education institution implements with parents (respondents could choose multiple options) (Fig. 9).

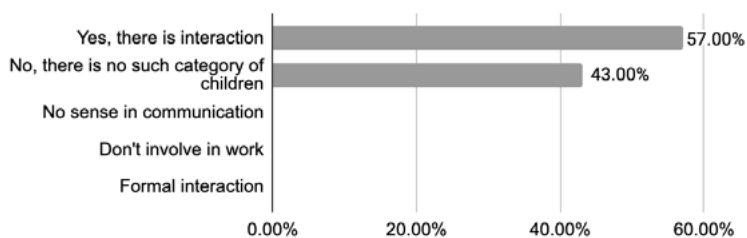


**Fig. 9. Preferred Forms of Communication with Parents (%)**

The most popular form of communication is individual meetings, chosen by 100% of respondents. Parent meetings as a form of communication were selected by 55% of the participants. Online communication methods, such as social media groups and emailing, were preferred by 12% of the respondents. Group consultations and surveys were chosen by only 2% of the participants. Thus, among the communication forms with parents, directors prioritize individual communication (100%) and parent meetings (55%).

It is important to note that to ensure effective collaboration with parents, interactive communication methods should be used to maximize their engagement and promote joint interaction.

Regarding the interaction with parents of children with special educational needs and specialists from inclusive resource centers for support during education, the results are presented in Figure 10.



**Fig. 10. Interaction of the director with parents, specialists of inclusive resource centers (%)**

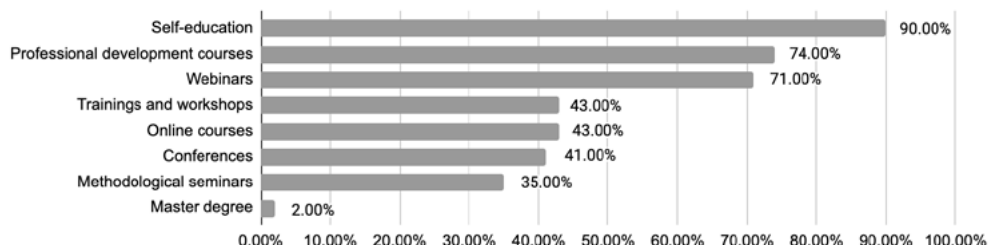
Regarding the interaction of the director with parents of children with special educational needs and specialists from inclusive resource centers, 57% of directors closely cooperate with them. 43% of directors do not have such children in their institutions. Therefore, all directors who have children with special educational needs in their institution interact with their parents and specialists from the inclusive resource center to ensure effective support during the educational process.

Summarizing the results from the “Interaction with Parents and Inclusive Resource Center Specialists” section, it was found that 100% of respondents prefer individual communication with parents, and 55% use parent meetings for this purpose. All directors of preschool institutions that have children with special educational needs interact with their parents and specialists from the inclusive resource center to provide necessary support during their education.

The next section of the survey, “Professional Growth and Academic Integrity”, focused on the content and form of professional development and measures to prevent academic misconduct among the educational staff. The themes chosen by preschool directors for their professional growth over the past 5 years are presented in Figure 11.

The directors of preschool institutions had the opportunity to choose several answers to the question of choosing a topic for professional growth over the past 5 years. The majority of directors selected topics related to creating a safe environment (65%), legislative support for the educational process (51%), and the use of information technologies (49%). Approximately 43% to 45% chose themes concerning inclusive forms of education, organization of the educational process, and psychological aspects of work. About 38% to 27% opted for topics related to methodological organization of preschoolers’ educational process, fostering civic engagement



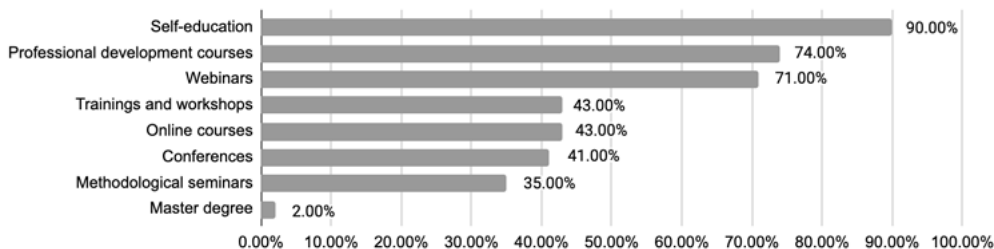


**Fig. 11. Ranking of topics for professional growth over the last 5 years (%)**

among learners, and developing proficient Ukrainian language skills. The least selected topic (12%) was about education for children of different age groups.

Consequently, directors of preschool institutions prioritize themes focusing on creating a safe educational environment, including legislative measures, and utilizing information and communication technologies in education for their professional development. These topics are relevant and timely.

The questions about the forms of professional development for directors are presented in Figure 12.



**Fig. 12. Preferred Forms of Professional Development (%)**

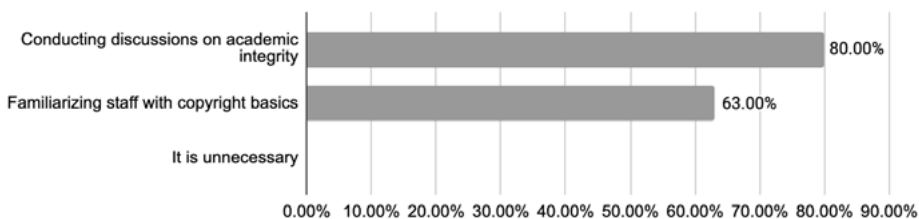
The presented results allow us to state that self-education occupies the first place among the forms of professional growth (90%). In the second place are professional development courses (74%). Webinars rank third among the forms of professional development with 71%. Less than half of the preschool directors (43%) pursue qualification enhancement through training sessions and workshops (43%), online courses, attending conferences (41%), and (35%). Only 2% of respondents chose pursuing a master’s degree as a form of professional growth.

Thus, preschool directors prefer self-education and cprofessional development courses as their preferred forms of professional development.

In the work of a preschool director in the context of modern education, adherence to academic integrity by all participants in the educational process is essential (Fig. 13).

Regarding the measures taken by preschool directors to ensure academic integrity, 80% conduct discussions on academic integrity, and 63% familiarize their staff with the basics of copyright. It is important to note that none of the respondents consider such activities unnecessary. These data indicate that directors recognize the significance of adhering to academic integrity norms and carry out appropriate work.

Summarizing the results of the “Professional Development and Academic Integrity” block, the following findings are established:



**Fig. 13. Prevention of Academic Integrity Violations (%)**

- Over the past 5 years, preschool directors prioritize topics related to creating a safe educational environment, including legislative aspects, and the use of information and communication technologies in education.
- The surveyed directors prefer self-education and professional development courses; various forms of online education are also popular.
- Preschool directors conduct discussions on academic integrity and provide information on copyright basics.

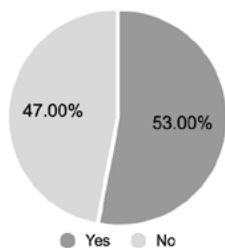
The next section of the survey “Operation of Institutions During Martial Law” focuses on the specific features of the operation of preschool institutions during martial law. At the beginning of the survey, it was determined whether the preschool institutions provide educational services during martial law (Fig. 14).

It was found that less than half of the preschool education institutions (47%) provide offline educational services, while 53% operate online. Next, it was necessary to determine the format in which services are provided during the state of war (Fig. 15).

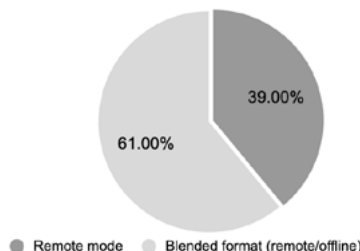
Directors indicated that 61% provide services in a blended format, which means a combination of offline as a base and online. Meanwhile, 39% work solely in a remote mode.

Next, the number of children who were involved in the educational process in the preschool education institution before the state of war was clarified (Fig. 16).

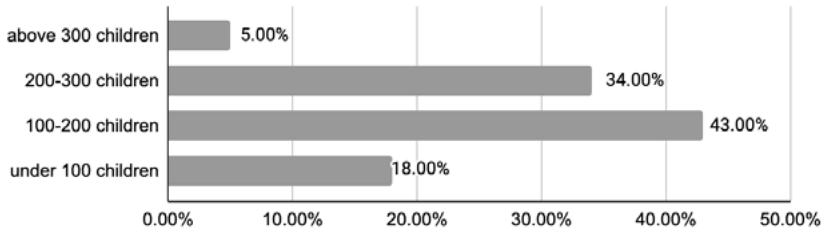
Before the state of war, preschool education institutions were attended by 100 to 300 children (77%). 18% of institutions had up to 100 children, and only 5% had more than 300 children.



**Fig. 14. Provision of Preschool Education Services During the State of War (%)**

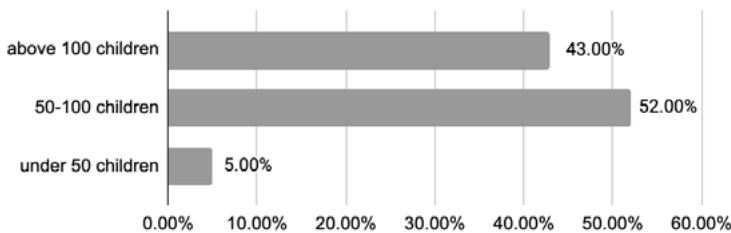


**Fig. 15. Learning Format During the State of War (%)**



**Fig. 16. Number of Children in Preschool before the State of War (%)**

After the state of war, the situation changed dramatically (Fig. 17).

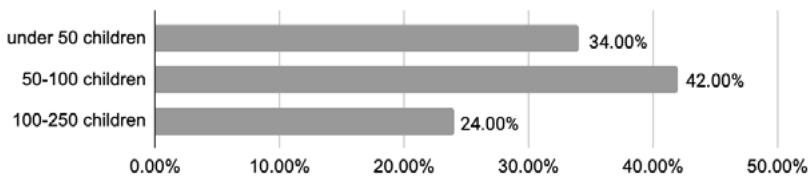


**Fig. 17. Number of Children in Preschool during the State of War (%)**

The data indicate that during the state of war, 52% of core preschool education institutions are attended by 50 to 100 children, 43% have more than 100 children, and 5% have fewer than 50 children.

Thus, after the introduction of martial law, the number of children in preschool institutions significantly decreased, but 95% of preschools still have between 50 and 100 children or more than 100. This indicates the existence of a societal demand for providing educational services to children of this age group.

Next, the number of children participating in online classes during the state of war was determined (Fig. 18).



**Fig. 18. Participation of Online Classes During the State of War (%)**

The summarized data indicates that during the state of war, 42% of preschool educational institutions were able to provide educational services online to 50–100 children, 34% served up to 50 children, and 24% catered to 100–250 preschool-aged children. Thus, during the state of war, the majority of preschool educational institutions, whose directors participated in the survey, were able to conduct distance learning for a significant number of children (76%).

Summarizing the results of the “Institutional Operations During the State of War” block, it is evident that nearly half of the institutions continue to provide educational services during the state of war. Essential preschools have an attendance ranging from 50 to 100 children, and two-thirds of the institutions conduct remote learning for up to 100 children.

Based on the monitoring research results, certain measures can be implemented to improve the management system of preschool educational institutions, particularly at the administrative district level of the city. Firstly, it is crucial to establish district-level Councils of Preschool Educational Institution Directors and delegate them specific responsibilities that are currently assigned to the district educational administration. These responsibilities may include:

- gathering and disseminating information;
- creating an information database through information analysis;
- identifying innovative needs, providing advisory support for newly appointed preschool educational institution directors;
- organizing competitions, seminars, round-table discussions, and charity events.

Secondly, district-level Parents’ Councils should also be established and endowed with specific duties, which may include:

- establishing connections with local executive authorities and local self-government, law enforcement agencies, public organizations, and enterprises to provide financial and material-technical assistance to institutions, protect the health and safety of pupils, and improve the institution’s amenities;

- creating charitable funds in accordance with existing law;
- controlling the allocation and distribution of funds;
- participating in solving issues stipulated in the statutes of these funds;
- promoting innovative and experimental activities in educational institutions.

Thirdly, the wide implementation of fee-based services should be adopted, such as:

- providing home-based services through agreements;
- caregiving during evenings, nights, and weekends;
- offering special courses and customized sessions upon parental request.

By implementing the above-mentioned measures, the educational activities can be optimized, and the quality of educational services, including those provided during the state of war, can be ensured throughout the country.

#### 4. Conclusions

The analysis of the development of preschool education in the Desnianskyi district of Kyiv has revealed a positive trend in the functioning of kindergartens under the conditions of wartime in Ukraine.

The managerial competence of the directors of preschool institutions, as a set of personal qualities and professional abilities of a manager capable of continuous professional self-improvement, with a high level of intellectual development and moral culture, has ensured the effective functioning of preschool education institutions during the war, as confirmed by the results of the conducted research.

A safe and comfortable educational environment has been created for both preschoolers and educators, equipped with necessary facilities for educational activities. However, a considerable number of educational institutions in the Desnianskyi district of Kyiv require

equipment and modernization of their educational spaces. The directors of kindergartens foster a favorable psychological climate in their institutions and are open to suggestions from educators and parents.

Notably, in the context of population displacement due to military actions and the formation of new children's groups, preventing any form of violence and discrimination towards all participants in the educational process has been fully achieved.

Effective communication between management and parents, whose children attend kindergartens, plays a crucial role. The research findings indicate that directors prefer individual communication with parents and parental meetings. In the current blended learning conditions, interactive forms of working with parents should be used to motivate them to participate in their children's education and upbringing, as wartime may lead to crisis moments when education and childcare become secondary priorities for families.

Some kindergartens cater to children with special educational needs, necessitating greater attention from both the pedagogical team and experts from inclusive-resource centers to provide the necessary support during their education. The positive aspect is that such cooperation in educational institutions where such children attend is fully established.

Continuing education for educators and administrators is equally important for ensuring the quality of education. Directors of preschool institutions have been choosing modern topics for their professional development in recent years, such as creating a safe educational environment and using information and communication technologies in education.

The introduction of martial law in Ukraine has led to changes in the operation of preschool education institutions. Almost half of the institutions that were operational before the war continue to function and provide educational services. A significant number of institutions operate online, which reflects both their quick adaptation to the challenges of the present and the lack of necessary offline conditions (e.g., bomb shelters, special equipment). This issue is essential as communication with peers is crucial for preschool children; thus, it requires special attention from the Desnianskyi district education management and the Kyiv city administration. Moreover, the reduced number of children attending educational institutions impacts the economy as parents unable to send their preschool children to kindergarten are forced to stay at home and not work, leading to reduced income and tax revenue for the state.

Overall, the findings indicate that preschool education has swiftly adapted to the challenges of wartime, with institutions proving their ability to provide quality educational services. However, the issue of ensuring education for all children, including the reopening of institutions that are currently non-functional due to the war, remains an open question.

In the context of this issue, future research should focus on developing and experimentally testing the reasons behind the closure of preschool education institutions and devising mechanisms for their restoration.

### **Acknowledgments**

The authors are grateful to the directors of preschool education institutions in the Desnianskyi district of Kyiv, who participated in the study, as well as to their staff members who continue to work in their positions and provide educational services in conditions of martial law. Additionally, special thanks are expressed to the management of the Education Department of the Desnianskyi district of Kyiv for their assistance and support in conducting the research. The authors extend their gratitude for the assistance provided by Dmytrii Ivanov in editing the English text during the preparation of this article.

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## PROSE OF HERMANN HESSE IN AZERBAIJAN LANGUAGE

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### Summary

Among the examples of German prose translated into Azerbaijani, the works of the world-famous writer Hermann Karl Hesse have a special place. H.Hesse, who started writing in 1904 and gained fame as an author of stories, novels, and poems, has won many readers in different countries of the world, and his works have been the subject of various studies, as they are mostly devoted to important internal and psychological problems of people such as self-awareness, self-affirmation, and self-expression.

H.Hesse's works were hardly accepted by readers and the literary community at first due to the peculiar description of human feelings, complex moral and psychological states, many problems such as the search for oneself, but soon gained fame in Europe and America. The great writer received the Nobel Prize for Literature in 1946 and the Pour le Merite Prize in 1954. Since there were some complexities in the life of the writer, his thoughts, nature were influenced by these issues, and the difference in his life was also manifested in his work, H.Hesse has signed a multifaceted literary creation in terms of content, ideas, and images. Therefore, the translation of this writer's works into another language requires the translators to learn not only the important principles of the art of translation, but also the layers of ideas of H.Hesse's work, many important moments in his personal life, the social environment in which he was born and grew up, the philosophical and psychological trends that influenced his thoughts, and such other issues as well. Therefore, in the dissertation, we found it appropriate to study the translation issues of H.Hesse's works into our language as a separate paragraph.

**Key words:** Hermann Hesse, translation art, "Yalguzag", "The Glass Bead Game", "Siddhartha", comparativistics.

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### 1. Introduction

H.Hesse was born on July 2, 1877 in the town of Calw in the Württemberg region of the German Empire in an educated family. His mother was born in India due to her father's duty, and the writer's father was born in the Estonian province of the Russian Empire. In the information about H.Hesse, it is noted that "he was seriously influenced by the conservative religiosity of his family and the Baltic culture from his father" (Hesse, 2005, p. 414). Positive and negative events in H.Hesse's life from an early age have not passed without leaving a mark on his memory and feelings. Events related to his family situation, some moments he had to experience during his school years, arguments between his father and mother, the situation that pushed teenager H.Hesse to commit suicide, affect his nerves and psychology. However, the events did not affect H.Hesse one-sidedly, i.e. only negatively, with his deep intelligence and ability to understand, he tried to correctly assess these events from his childhood and often succeeded in doing so. Although the families of his father and mother had somewhat other cultures,

other views, H.Hesse had managed to receive only positive merits from both sides. Events and scenes reflected in his writings and notes about his childhood and youth can definitely be seen in his artistic works. Thus, the nature, the river, bridges, a small church, houses located close to each other, people with a pleasant nature in Claw are the main descriptions and images that came from his memories and memory to his artistic works. While walking in the bosom of this nature, diving into dreams, and having pleasant communication with people, the secret me that he closed inside is reflected in the inner depths of the heroes of his works, especially in the heroes of “Yalguzag”, “The Glass Bead Game”, “Narcissus and Goldmund”, “Demian”, “Siddhartha” and others.

## 2. Main text

Hesse was able to take advantage of this situation to develop his own thoughts, to regain his inner strength, when he was being treated in a hospital because he had the idea of suicide. He determined here, the path of development of his thoughts, which will form the ideological and artistic essence of his future works. Thus, Hesse is treated here by Lang, a student of K.Jung, and this coincidence further increases his interest in K.Jung’s work. Later, his family admits him to another mental hospital to further improve his health. In doing so, conditions are created for Hesse to calm his nerves by moving away from the social environment for a certain time, being somewhat alone. Although this situation makes him somewhat lonely, it opens the way for him to be in good health, to think deeply about himself and life. Later, within a number of his protagonists this lonely state and such a complex inner state as a person finding himself in his loneliness, listening to his inner voice, understanding himself in these conditions are described.

Although Hermann Hesse volunteered for World War I, in fact, he was against wars, chauvinism, and in his essay “O Freunde, nicht diese Töne” he writes, advising his contemporaries to stay away from chauvinism: “Love is greater than hate, understanding is greater than anger, peace is nobler than war. I noticed it more now (Heine, 2004, p. 83–84). Such an attitude towards war and nationalism not only subjected him to criticism, but also caused him to lose friends. The later stages of Hesse’s life also did not go smoothly, he had serious problems in family life. The internal, psychological tensions that these failures put him through, he expresses in his work “Klein und Wagner”, published in 1919. The author, who lived in marriage three times, dedicated works to each wife, reflected the feelings experienced in these works, which are autobiographical.

Hesse met K.Jung personally and further developed his knowledge of psychoanalysis. His interest in psychoanalysis, and earlier in spiritualism, is reflected in the nature of his characters, who have a somewhat mysterious nature. In his work “Demian”, published in 1919, these issues were written in a special way. The hero of this work lives in struggles between the real world and the world of illusions. By reflecting the life of his characters between the real and spiritual worlds in his works, Hesse tries to substantiate the idea that “there are different paths to God for different people” (Fleischer, 2006, p. 5).

It is known that “at the beginning of the 20th century, an interest in Eastern philosophy and Hinduism was awakened in the European literary and cultural world, including philosophy; many European intellectuals, benefiting from Vedanta, Sufism, Nodualism, and Platonism in the formation of their complex ideas, tried to study not only individual currents of philosophy, but the world of thought of humanity as a whole and its true essence, spiritual and intellectual qualities” (Mammadli, 2014, p. 162). One such writer was Hesse. Thus, another unique aspect



of Hesse's creativity is the question of spirituality, the spiritual world of a person, and the relationship between a person and himself. Unlike many of his contemporaries who talk about spirituality, the different inner world of individuals, the writer wrote about this issue with other thoughts. His thoughts in "Siddhartha" are based on Indian wisdom teachings, Taoism and Christian mysticism. Research also supports this point, as its central tendency that the path to wisdom passes through the individual is not directly emphasized in any Asian teaching. Such ideas are the Western approach about man, his spiritual world, spiritual evolution, wisdom. "Of course, in Buddhism, parallels on this topic can definitely be found, but at that time H.Hesse also took a critical look at his work and acknowledged this point. With his own esoteric perspective on Siddhartha, he wrote: "At the time, of course, it wasn't the first time, but it was more difficult than ever; I felt like it made no sense to want to write something you didn't experience" (*Stefan, 2016, p. 58*).

This little information about Hermann Hesse once again shows that in the understanding of the writer's work it is necessary to be aware of a lot of information about his biography, the social environment in which he lived, and so on. And most importantly, his views on psychoanalysis and alcoholism seriously influenced both the theme and content of his works, and the main idea. It should not be forgotten that all these issues are also of serious importance in the translation of his works. From this point of view, the translation of the writer's works into Azerbaijani is almost priceless. For example, the presentation of the work translated by V.Hajiyev in the Azerbaijani language with the name "Yalguzag" rather than "Wolf" already expresses the main meaning of the work to a certain extent. This is one of the first successful merits of translation.

In "Yalguzag", which was heavily criticized when it was first published, the state of mind of the protagonist Harry Haller is deeply reflected. In Harry Haller's existence, there is a constant struggle between his philanthropic nature and his inwardly lonely, aloof, socially and culturally critical nature. This struggle, which continues incessantly inside, constantly hinders him as an obstacle on his life path. To understand many aspects of the state of mind of this character of Hesse, it is necessary to know many ideas of the theory of psychoanalysis, to be aware of the forms of their expression in works of fiction. This situation requires double the responsibility and professionalism of the translator, so that the outstanding translator V.Hajiyev coped with this task at a high level. We have already noted above that Hesse, in order to reflect in his works his hidden feelings, which express his inner self, loneliness, alienation, took advantage of K.Jung's views, some of the practices of psychoanalysis. Even in order to understand his inner world, his closed world, K.Jung's creativity became one of his main supports, and this creative approach helped them to become close friends in the future. However, Hesse directed his feelings by extracting many things not only from psychoanalysis, but also from Hinduism and spiritualism, and also brought richness to the theme, content, and ideas of his works. Although the writer tried to understand himself based on K.Jung's philosophy, later K.Jung expressed his admiration for him and his nature.

K.Jung writes about one of his meetings with Hesse: "On January 22, 1961, I had lunch with H.Hesse at his house in Montagnola... Look at the fate that I did lunch with you today", – I told him. He also replied, "Nothing happens by chance in life" (*McARTUR, 1992, p. 92*). Hesse thought that each of the people who meet in life comes across because they must necessarily meet. There is a hidden pattern to everything that happens. These thoughts of the writer have been perfectly reflected in the inner essence of his works, especially in the novel "Yalguzag", in his unique narration style. V.Hajiyev was able to preserve this meaning in the translation and convey it to the readers:

“Zufällig war ich in dem Augenblick zugegen, wo der Steppenwolf zum erstenmal unser Haus betrat und bei meiner Tante sich einmietete. Er kam in der Mittagszeit, die Teller standen noch auf dem Tisch, und ich hatte noch eine halbe Stunde Freizeit, ehe ich in mein Bureau gehen mußte. Ich habe den sonderbaren und sehr zwiespältigen Eindruck nicht vergessen, den er mir beim ersten Beegnen machte” (*Hesse, 1964*).

V.Hajiyev’s translation:

“When Yalguzag first came to us and rented an apartment, I happened to be at home. It was lunchtime, the dishes hadn’t been put away, and I still had half an hour to go to work. I still remember the strange, ambivalent impression I got from it at first glance” (*Hesse, 2005, p. 126*).

H.Hesse, who thinks that no meeting in life happens by chance, believes in the existence of a spiritual force that controls a person’s imagination independently of him, as in all his works, purposefully mentions coincidence here many times:

“Er lebte sehr still und für sich, und wenn nicht die nachbarliche Lage unsrer Schlaf räume manche zufällige Begegnung auf Treppe und Korridor herbeigeführt hätte, wären wir wohl überhaupt nicht miteinander bekannt geworden, denn gesellig war dieser Mann nicht, er war in einem hohen, von mir bisher bei niemandem beobachteten Grade ungesellig...” (*Hesse, 1964*).

V.Hajiyev’s translation:

“Since our bedrooms were next to each other, we probably wouldn’t have known each other if we hadn’t met on the stairs or in the corridor every now and then. Because he was not humane at all, and I’d never seen anything like it in my life” (*Hesse, 2005, p. 128*).

In this way, in the ongoing narration, coincidences are successively presented to the reader’s attention. Although the narration proceeds in a calm and restrained manner, but in the narrator’s speech an impression is created that he felt something in advance. In order for the idea of the work to be understood correctly, it is these impressions, understated allusions, descriptions of another event, or meanings highlighted by some word that should be presented to the reader to the subtleties. V.Hajiyev has translated these fine points in a very perfect way, he was able to draw the reader’s attention to this point. In this translation, the way the sentences follow each other is just as perfect as in the original. The speech of Hesse’s author hero, who narrates the events, is presented as a stream of consciousness, as if the narrator understands Yalguzag and its unusual nature in the stream of thoughts, impressions and memories flowing from his mind. The inner aspects of a person’s understanding of the surrounding are also exhibited here.

When explaining many problems in translation issues, we talked about the correct selection of words and expressions, taking into account the lexical, morphological, grammatical structures of languages, etc. All these issues are important for the correct delivery of the main idea of the work to the readers, without harming the original text, from the writer’s linguistic and stylistic peculiarities to his artistic and philosophical thoughts. However, when talking about Hesse’s works, along with these issues, the issue of translating the events presented by the writer and the ideas expressed by the writer without losing a more complex basis of ideas comes up. The translator must present the events in the work in accordance with the norms of the literary language, without distorting the original, guide the reader in order to understand the idea, and also vividly express H.Hesse’s ideas, which he fit into all the lines and expressed under the lines. Hesse gives his ideas stemming from psychoanalysis and spiritualism in the description of events. V.Hajiyev managed to preserve this inner meaning in the translation in accordance with the original.

The translator expresses the feelings of the developer when he first sees Yalguzag with the words “double impression”, and during the development of events, the reader understands that the protagonist Harry Haller really has a dual spiritual world. Harry Haller is a loner in bourgeois society, a skeptic and political revolutionary. Within it, there is a confrontation between man and loneliness. In his thoughts and feelings, there is an intellectual confrontation of reason and impulse, incompatible with bourgeois conformism. Harry Haller has a complex nature caught between two times, two cultures, two religions. The moment when the narrator saw Harry Haller for the first time, which V.Hajiyev translated as “double impression”, is an artistic reflection of Hesse’s ideas about the incomprehensible mental bonds between people. From this it is clear that V.Hajiyev was able to convey the closed meanings of the work to the Azerbaijani reader with his successful statements. Since “Yalguzag” is rich in autobiographical moments, it is possible to say that V.Hajiyev’s translation not only presents “Yalguzag” according to the original, but also introduces Hesse’s creative personality to the readers.

In this episode, not only Yalguzag, but also the narrator’s inner world comes to life. At the same time, Hesse creates an image of an inner force that controls the imagination of a person by feeling something in advance, which V. Hajiyev’s translation can adequately express.

The narrator’s words, which provide information about the main character’s appearance and nature, play an important role in understanding the idea of the work, and, as in the original, V.Hajiyev expresses the decisive shades of meaning with every word here:

“... er war wirklich, wie er sich zuweilen nannte, ein Steppenwolf, ein fremdes, wildes und auch scheues, sogar sehr scheues Wesen aus einer anderen Welt als der meinigen. In wie tiefe Vereinsamung er sich auf Grund seiner Anlage und seines Schicksals hineingelebt hatte und wie bewußt er diese Vereinsamung als sein Schicksal erkannte, dies erfuhr ich allerdings erst aus den von ihm hier zurückgelassenen Aufzeichnungen” (*Hesse, 1964*).

V.Hajiyev’s translation:

“Indeed, sometimes, as he himself said, he turned to be lonely (yalguzag). This creature, completely strange, crazy and extremely timid, seemed to come from another world. I knew from those notes how he got used to the loneliness that fell to his fate and luck, and deliberately accepted a lonely life as his destiny” (*Hesse, 2005, p. 135*).

Here the inner nature of the image is already manifested, since the words “completely strange”, “crazy” and “timid” are attributed to one person at the same time. The translator rightly replaces the word “shy” with the word “timid”, and the word “creature” summarizes all the words and ideas that need to be expressed about the unusualness of its nature. Here, the difference in meaning between the words reveals exactly the human nature that Hesse emphasized.

Let’s compare the literal translation of this episode in the work with the translation of V.Hajiyev:

“Gespräche einigermaßen kennengelernt und fand das Bild, das ich aus seinen Aufzeichnungen von ihm gewann, im Grunde übereinstimmend mit dem freilich blässeren und lückenhafteren, wie es sich mir aus unsrer persönlichen Bekanntschaft ergeben haue” (*Hesse, 1964*).

Our literal translation:

“I became familiar to some extent through conversations and found that the picture I got from his notes about him was, in fact, the same as the paler and incomplete picture that I got from our personal acquaintance”.

V.Hajiyev’s translation:

“The impression I got from what he wrote further complemented my foggy, agitated imagination created by personal acquaintance” (*Hesse, 2005, p. 138*).

The narrator's "half-finished, hazy impression" expressions reveal both Yalguzag's strange existence, as well as the narrator's excited thoughts and desire to understand what is in front of him. The successful words and expressions chosen by V.Hajiyev are almost half of the main quality of this translation.

### 3. Conclusion

During the translation of the novel, the translator achieved a successful result by taking into account 3 main issues:

1. Sentences are accurately translated; The stylistic feature of H.Hesse's narration, the logical emphasis, the hidden tension inside the cold exhortation are presented as vividly as in the original.

2. Successful words and phrases that can reveal the character of the heroes have been chosen according to the events in the work. "Dual impression", "He stretched his head with a short haircut, forward and smelled his side" and so on, as in the original, it typifies Yalguzag here as well as painting an artistic portrait.

3. Whenever possible, the translator used the free translation method.

The translation of V.Hajiyev's novel "Yalguzag" is important from several points of view:

1. Presenting the literary and philosophical ideas, the writer's life and meetings in Hesse's novel "Yalguzag" to the Azerbaijani reader at the same level as in the original.

2. Perfect preservation of Hesse's style as a writer in translation.

3. Translating moments expressing the moral and psychological state of Hesse's heroes with special sensitivity and accuracy.

4. In addition to the perfect literary translation of the novel "Yalguzag", introducing Hesse's creative personality to the readers.

In the translation of this work, the translator used the wide possibilities of literary and artistic language, artistic means of description and expression, such as epithets, exaggerations, dialect words, and did not allow excess expressions and ideas in the translation, as well as abbreviations. The complex, literary-philosophical, spiritual-psychological meaning, as in the original of Hesse's "Yalguzag", was expressed in the translation work without distortion.

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## METAMODERNE PROJEKTION DES ERSTEN (DURCH-)LESENS DES ROMANS VON JOSTEIN GAARDER DIE FRAU MIT DEM ROTEN TUCH

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### **Zusammenfassung**

Die vorgeschlagene Studie konzentriert sich auf die poetische Originalität der metamodernen Erzählung in Jostein Gaarders Roman Die Frau mit dem roten Tuch. Zunächst wird versucht, den Horizont der modernen Geisteswissenschaften abzustecken, ihre Schlüsselparame-ter und Zeichen der künstlerischen Welterschöpfung zu definieren. Die Autorabsicht des norwegischen Schriftstellers ist in das Paradigma der kognitiven Narratologie eingeschrieben. Der Weg zur Beantwortung der Frage nach der Transformation/Intertransformation von „Textstrukturen“ und „Strukturen des menschlichen Denkens“ (O. Sobtschuk) wird durch bestimmte poetologische Konzepte aufgezeigt. Das Hauptinteresse liegt dabei auf der Konzeptualisierung einiger metamoderner Begriffe wie „Glaube“, „Vertrauen“, „Dialog“. Insbesondere wird gezeigt, wie die künstlerische Welt im Kopf eines Lesers entsteht, der einer qualitativ anderen kulturellen und historischen Epoche angehört. Die Methode des Close reading zeichnet wichtige Etappen des rezeptiven Dialogs nach und zeigt dessen kognitive und erzählerische Besonderheiten auf. Die Analyse des Romans im Paradigma der metamodernen Welterfahrung erfolgt unter Berücksichtigung von zwei Schlüsselaspekten: der Historizität des Autors und deren des Textes.

**Schlüsselwörter:** Metamoderne, literarisches Werk, Metanarrativ, Rezeption, Sinnbil- dung, rezeptiver Horizont, Musterleser.

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### **1. Einleitung**

Die zeitgenössische Literaturwissenschaft befindet sich in einem interessanten und rasan- ten Kaleidoskop: Es wird aktiv nach methodischen Grundlagen für das analytische Verständ- nis der poetologischen Konstanten der Literatur gesucht und ein begriffliches Paradigma für die Wahrnehmung und das Verständnis literarischer und ästhetischer Phänomene gebildet. So wurde beispielsweise die logische und systematisch motivierte Umwandlung des Strukturalis- mus in den Poststrukturalismus oder der klassischen Narratologie in die postklassische Narra- tologie von gründlichen Studien auf dem Gebiet der Textpoetik, der Analyse der wichtigsten strukturbildenden Komponenten, der Bestimmung der Besonderheiten der Beziehung zwischen (realen und fiktiven) Welten usw. begleitet. Oleh Sobtschuks Aufforderung, über den Gegen- stand der kognitiven Narratologie nachzudenken, ist immer noch aktuell: Was ist überhaupt der Kern des Diskurses – „Textstrukturen“ oder „Strukturen des menschlichen Denkens?“<sup>1</sup>

<sup>1</sup> Hier und weiter – unsere Übersetzung aus dem Englischen, Deutschen, Französischen – R.K., L.M-B.

(*Sobchuk, 2012: 112*) – diese Frage lässt sich nicht so eindeutig beantworten, hat aber bereits eine neue Aktualisierungsstufe erreicht: Wie vollzieht sich die gegenseitige Verwandlung der einen und der anderen Struktur im metamodernen Horizont (der nur bestimmte Merkmale annimmt), wie wird die künstlerische Welt im Kopf eines Lesers geschaffen, der einer qualitativ anderen kulturellen und historischen Epoche angehört? Die Untersuchung der wichtigsten Etappen des Kontakts des Lesers mit einem Kunstwerk ist relevant und zeitgemäß, insbesondere im Zusammenhang mit der Herausbildung der metamodernen Methodik in bestimmten Bereichen der Geisteswissenschaften.

Bei der Analyse der Werke von Jostein Gaarder im Paradigma der metamodernen Weltverfälschung konzentrieren wir uns auf zwei Schlüsselaspekte: die historische Realität des Autors und des Textes, da der künstlerische Stil des norwegischen Schriftstellers einer der überzeugendsten und anschaulichsten Beweise für die Herausbildung des metamodernen Kanons in der Literatur ist (wenn ein solches Phänomen überhaupt eine Chance auf seine Vollendung hat). Beim Eintauchen in die „Welt der Bilder und Ideen“ (G. Kostiuk) von Jostein Gaarder sind wir stets davon überzeugt, dass der Autor durch die Literaturvielfalt Sinn narrative harmonisch verkörpert, die eine Geschichte „über die Wirklichkeit – sowohl real als auch unwirklich; über die Welt – ohne Anfang und Ende; über die Zeit – sowohl begrenzt als auch unbegrenzt“ ist; über die Kultur – zugleich einheitlich und vielfältig, ganzheitlich und mosaikartig; über das menschliche Leben – zugleich endlich und unendlich; und schließlich über den Menschen – einzigartig und wandelbar, verloren im Muster seiner Identitäten, im polyphonen Klang der Wirklichkeit, der Welt und der Kultur“ (*Zubrytska, 2004: 293*).

## 2. Der metamoderne Rahmen der Kognitionswissenschaft

Mas'ud Zavarzadehs Artikel „The Apocalyptic Fact and the Eclipse of Fiction in Recent American Prose Narratives“ (1975) gilt als eine Art Beginn der Konkretisierung des metamodernistischen Diskurses (*Zavarzadeh, 1975*), in dem der Autor ausführlich das Konzept der „Null-Interpretation“ erörtert, das in einer einzigartigen Kombination verschiedener „Interpretationen der Realität“ besteht: Da sie willkürlich geworden sind, werden sie gleichzeitig korrekt und absurd. M. Zavarzadeh zufolge wird „die Realität fantastischer, wilder und unglaublicher als die Fiktion“, und aufgrund der ständigen Umwälzungen und der anhaltenden Krise der Werte hat sich das allgemeine Umfeld (des Menschen) in letzter Zeit in eine ausgedehnte „Extremumsituation“ verwandelt (*Zavarzadeh, 1975*). Die Idee einer Erneuerung des humanitären Diskurses war lange Zeit nur mit empirischer Erfahrung gefüllt, durchdrungen von der Stimmung des Anderen und dem Gefühl des Andersseins – so wurde die Vorbereitung auf die Etablierung eines tatsächlichen wissenschaftlichen Prinzips bei der Kenntnis und dem Verständnis humanitärer Phänomene und Erscheinungen durchgeführt. In den Studien über den literarischen Prozess des letzten Drittels des zwanzigsten und frühen einundzwanzigsten Jahrhunderts sind die Begriffe „Post-Postmoderne“, „Neo-Sentimentalismus“ und „neuer Postrealismus“ immer häufiger zu hören. O. Bandrovskaja bietet eine Reihe von Autorenbezeichnungen an, um die Vielfalt der Ansätze zu den Phänomenen der post-postmodernen Phase der Geisteswissenschaften zu demonstrieren: Alan Kirbys „digitaler Modernismus“, Robert Samuels' Automodernismus, Nicolas Bourriauds Altermodernismus, Raoul Eshelmans Performatismus, Timothéeus Vermeulens und Robin van den Akkers Metamodernismus (*Bandrovskaja, 2021*). Am Rande sei darauf hingewiesen, dass O. Bandrovskajas Idee, zwischen konzeptionellen Begriffen zu unterscheiden, besondere Aufmerksamkeit verdient, denn die Poetik der Metamoderne hat eine Forschungsperspektive als Ableitung des Verständnisses der Besonderheiten der Metamoderne, der

Postmoderne und natürlich der Moderne als einzigartige historische und kulturelle Perioden, die sowohl künstlerische als auch Forschungsstrategien zur Spezifizierung der künstlerischen Paradigmen der Metamoderne, der Postmoderne bzw. der Moderne definiert haben.

Die Metamoderne durchläuft eine Phase der methodischen Konkretisierung und philosophischen Definition, die in eher lakonischen Manifesten, Programmen und Aufsätzen zum Ausdruck kommt und auf zahlreichen wissenschaftlichen Konferenzen diskutiert wird. Gleichzeitig befindet sie sich im Kraftfeld von deutlich veränderten nicht-philologischen Bereichen, wie der Physiologie, der Psychologie usw. Es ist bekannt, dass seit den 1960er Jahren ein wachsendes Interesse an der Kognitionswissenschaft als einer Wissenschaft besteht, die untersuchen will, wie Informationen erworben, gespeichert und verwendet werden (was auf die rasche Technologisierung des sozialen Raums zurückzuführen ist). Aus allen möglichen Perspektiven ist das wertvolle und zentrale Objekt der Aufmerksamkeit das menschliche Bewusstsein, das zunehmend in die „riesigen Ozeane“ der Information eintaucht und nicht so sehr die Genettes Geometrie braucht, um ein Gleichgewicht zu finden, sondern mehr oder weniger akzeptable Vorschläge, um die Dynamik der Welt um uns herum zu verstehen und sich an die globalen Prozesse und Phänomene der Welt in uns anzupassen. Daher ist der metamodernistische Vektor sehr gut geeignet, um die kognitive Kette zu spezifizieren, die in jedem zweiten Moment des „Kontakts“ des Lesers mit einem literarischen Werk einzigartig modifiziert wird und entweder die Vorstellungskraft, das Gedächtnis, die Erinnerungen oder die Bilderzeugung zum Ausdruck bringt. Die Grundlage jeder Konfiguration ist die persönliche Präsenz des Lesers nicht nur in ihrem funktionalen Raum, sondern auch durch die emotionale Erfahrung der künstlerischen Welt, durch das Wiedererleben der dargestellten Erzählung. T. Vermeulen und Acker diskutieren Metamoderne als Synonym für die „Struktur des Gefühls“: „Der Begriff der Metamoderne, den wir vorschlagen, ist weder das eine noch das andere. Er ist weder ein Denksystem noch eine Richtung oder eine Trope. Für uns ist er eine Struktur der Gefühle“ (*Vermeulen, van den Akker, 2015*). Es sei darauf hingewiesen, dass die Grundvoraussetzung für die Konzeptualisierung der Kognitionswissenschaft die Untersuchung der Prozesse ist, die die Wahrnehmung von Informationen mit dem anschließenden Verstehen, der Interpretation und der Anwendung gestalten. So kann die Struktur der Gefühle ein Schlüsselkonzept für das Verständnis der Natur literarischer und künstlerischer Phänomene, ihrer individuellen und stilistischen Besonderheiten und der Rolle des breiteren Kontextes bei der Spezifizierung der künstlerischen Welt und ihrer Darstellung im Kopf des Lesers sein.

Viel früher wurde der Begriff der „Struktur des Gefühls“ von dem britischen Kultur- und Literaturkritiker des 20. Jahrhunderts Raymond Williams verwendet, der in seinem Buch *The Long Revolution* (1961) schrieb: „Sie ist nicht so konstant und präzise, wie es der Begriff ‘Struktur’ impliziert, aber sie wirkt in den subtilsten und am wenigsten materiellen Sphären unserer Tätigkeit. In gewissem Sinne ist diese *Gefühlsstruktur* die Kultur einer bestimmten Epoche: Sie ist das konkrete, lebendige Ergebnis aller Elemente der Gesamtorganisation“<sup>2</sup> (*Williams, 2001: 64*). In Anbetracht der Tatsache, dass die Philosophie der Metamoderne in erster Linie auf dem Gefühl / der Erfahrung / dem Bewusstsein einer neuen Qualität des kulturellen Raums beruht und die Überlegungen zum Wesen der Metamoderne sich auf eine paradigmatische Definition zubewegen, halten wir es für angebracht, die Nähe der Konzepte der postklassischen Narratologie, der Kognitionswissenschaft und anderer methodischer Zweige der Literaturwissenschaft zur Bedeutung des Begriffs „Struktur des Gefühls“ zu betonen. Es ist erwähnenswert, dass umfangreiche interdisziplinäre Forschungen im letzten Drittel des

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<sup>2</sup> Hier und weiter – unsere Hervorhebungen im Text – R.K., L.M-B.

zwanzigsten Jahrhunderts auf die eine oder andere Weise die zentrale Bedeutung des wissenschaftlichen Diskurses über eben dieses Konzept belegen. So beruhte die Intensivierung der Generationentheorien nach 1991, als das Buch *Generations* von Neil Howe und William Strauss veröffentlicht wurde, weitgehend auf einem Verständnis der gemeinsamen und bestimmenden Eigenschaften, die die philosophische, ästhetische, moralische und ethische Wahrnehmung einer bestimmten Geschichtlichkeit mit ihrer anschließenden Integration in ein ganzheitliches System prägen. Die Einschreibung der „Struktur des Gefühls“ in den neuen humanitären Rahmen wird in den Arbeiten von Taufik Yousef festgestellt, der den Metamodernismus als „die dominante **kulturelle Logik** der Moderne“ (unsere Hervorhebung) bezeichnet, die „versucht, die Moderne und Postmoderne zu übertreffen, um den zeitgenössischen kulturellen Regimen zu entsprechen“ (Yousef, 2017), und deren Hauptprinzip „Glaube, Vertrauen, Dialog und Aufrichtigkeit“ (Yousef, 2017) sei. Laut dem Forscher hat die metamoderne Stimmung die Fähigkeit, die postmoderne Ironie und Distanzierung zu überwinden. Als eine Art Antwort auf die postmoderne Abwesenheit von „allem in allem“ (in Anlehnung an M. Foucault: die Abwesenheit des „Glaubens an den Sinn“) sucht die Metamoderne nach Wegen, „alles mit allem“ in Einklang zu bringen. Die Autoren von Programmtexten zu den Besonderheiten der Metamoderne bearbeiten aktiv Platons „Metaxis“ und eröffnen einen fast unendlichen Horizont für die Verwurzelung neuer Ideen, neuer Bedeutungen und neuer Wissensformen. Deshalb kann die Literatur dieser Epoche, die üblicherweise von den frühen 1970er Jahren (von den Ideen von R. Williams über den poetischen Spiegel von M. Zavarzadeh) bis heute geprägt ist, Gegenstand metamoderner Studien sein. Als Antwort auf Linda Hutcheon, die die Diskussion angeregt hat („Let’s just say it: it’s over“), kann schließlich der Versuch unternommen werden, literarische Werke neu zu lesen, sowohl ganz zeitgenössische (das erste Drittel des einundzwanzigsten Jahrhunderts) als auch solche, die früher geschrieben und im Rahmen der Postmoderne verstanden wurden. Die ukrainische Literaturwissenschaft hat äußerst interessante Studien zu einzelnen literarischen Werken, zum Stil einzelner Autoren sowie zu wichtigen kulturellen und philosophischen Dominanten durchgeführt, die den methodischen Vektor der modernen Geisteswissenschaften maßgeblich bestimmen (Hrebenyuk, 2018; Bandrovskya, 2021).

### 3. „Noch“ oder „schon“ auf der Schwelle der Terasse

Das erste (Durch-)Lesen des Romans *Die Frau mit dem roten Tuch* (norv. *Slottet i Pyreneene*, eng. *The Castle in the Pyrenees*) von Jostein Gaarder kann mit Fug und Recht sowohl als Lektüre als auch als Lesen bezeichnet werden. Eine der Besonderheiten des Stils des Autors wird durch die rezeptive Motivation bestimmt, denn von den ersten Zeilen an „lädt“ der Text zu einem langsamen Dialog ein, der auf einzelne Fragmente zurückgeht. Dies ist offensichtlich auf die besondere Energie des Textes und die unmittelbare Umsetzung der Strategie der metamodernen Weltanschauung – „Glaube, Vertrauen, Dialog und Aufrichtigkeit“ (T. Yousef, 2017) – zurückzuführen. Die Exposition des Romans schafft erzählerische Spannung, da der Leser noch nicht versteht, aber bereits die Entfaltung einer dramatischen Geschichte spürt, in Erwartung derer er retardiert liest – zum Anfang zurückkehrt: „Hallo, Stein! Höhere Mächte haben eingegriffen, Vorsehung, hör mal!“ (Gaarder, 2009: 5) – „Und sag mir nicht, es war ein Zufall. Erzähl mir nicht, dass wir nicht von höheren Mächten regiert werden!“ (Gaarder, 2009: 6) – „Manchmal habe ich das Gefühl, als ob mir etwas auf den Fersen ist oder mir im Nacken sitzt“ (Gaarder, 2009: 7). Dieser Prozess der Wiederholung im Chronotop des Romans wird durch textuale Markierungen gekennzeichnet: „Sie rufen mich schon“



(Gaarder, 2009: 6) – „Sie rufen mich wieder“ (Gaarder, 2009: 8) – „Sie rufen mich wieder. Zum dritten Mal“ (Gaarder, 2009: 10). In einer real gesehen recht kurzen Zeitspanne verkörpert der narrative Raum die Schlüsselidee des metamodernen Vertrauens und des tiefen menschlichen Glaubens an die wahren Bedeutungen der eigenen Existenz, die durch die Haltung des langsamen Lesens und Wiederlesens gewährleistet wurde.

Einerseits werden die Protagonisten während „vier Stunden nach der dreißigjähriger Scheidung“, kein einziges Wort *darüber* sagen, was die Aufmerksamkeit des Lesers schärft und ihn vor eine Art Herausforderung stellt – in eine mystische / geheimnisvolle / rätselhafte Geschichte einzutauchen. Andererseits wird der übergreifende Topos des Romans, nämlich die Terrasse, symbolisch die Entfaltung der künstlerischen Erzählung einleiten und gleichzeitig ihre Bedeutungen entschlüsseln. „Als ich dich auf der Schwelle der Terrasse sah, war es, als würde ich mir selbst begegnen. Das letzte Mal, dass wir uns gesehen haben, war dreißig Jahre her. Aber es ist nicht nur das. Ich habe mich selbst so deutlich wahrgenommen, als wäre ich von außen gekommen, das heißt, von deinem Standpunkt aus und mit deinen Augen. Jetzt bin ich zu dieser Preiselbeerfrau geworden. Ein unbehagliches Gefühl...“ (Gaarder, 2009: 9) – der Ort, an dem Sulrun und Stein vor mehr als dreißig Jahren mehr als ein Glas Apfel-Calvados tranken, sich über das Übernatürliche und das Rationale stritten und mal spielerisch, mal ernsthaft über die Seele und den Glauben diskutierten, scheint nicht nur warme Erinnerungen und stürmische Gefühle, sondern auch verzweifelte Ängste und bittere Verzweiflung einbalsamiert zu bewahren. Die Terrasse des alten Holzhotels, wo vor mehr als dreißig Jahren zwanzigjährige Studenten voller verrücktem Abenteuerlust das Leben erprobten und kühn mit dem Schicksal spielten, als warteten sie auf die „Große Vorsehung“ (Gaarder, 2009: 67), die sie schließlich an den Ort brachte, an den sie gehörten.

Der einzigartige persönliche Erstkontakt des Lesers mit einem literarischen Text setzt die Entfaltung einer kognitiven Kette in Gang. Der emotionale und ästhetische Dialog findet in einem Kaleidoskop rezeptiver Reaktionen statt, wobei unterschiedliche Dominanten im Prozess der Wahrnehmung aktiviert werden. Ein Bewusstsein „lauscht“ der Stille der Berge, ein anderes „zeichnet“ die Landschaft, die Sulrun betrachtet, und ein noch anderes stimmt sich darauf ein, was in der Beziehungsgeschichte, die in ihrer Organisationsstruktur einfach und in ihren semantischen Dominanten komplex ist, besprochen wird. Die kognitive Aktivität des Lesers sorgt für eine neue / andere Geburt des Werkes. Wie M. Zubrytska richtig bemerkte, „erhielt der Leser eine ehrenvolle Einladung zur Feier eines großen schöpferischen Spiels, bei dem er oder sie alle Prüfungen bestehen, die textliche Unordnung und die Trennung ihrer Elemente meistern und so die mosaikartige textliche Integrität auf der Grundlage einzelner Signale und „Spuren“ der organischen Einheit rekonstruieren musste“ (Zubrytska, 2004: 32). Jostein Gaarder eröffnet seinem Leser unerwartete narrative Konfigurationen; von den ersten Sätzen des Textes an akzeptiert der Leser unbewusst die Spielregeln des Textes; die Formalisierung des Chronotops und die maximale Begrenzung der Teilnehmer an der Geschichte gibt dem Leser die Rolle eines aktiven Teilnehmers – abgebildeten, in den Subtext abgeleiteten, aus dem Hintergrund bekannten. Die metamoderne Aufrichtigkeit des Autors erwartet zu Recht den Glauben und das Vertrauen des Lesers. Der absichtsvoll-rezeptive Dialog entfaltet sich in der Art einer epischen Erzählung – stilistisch neutral, emotional glatt, ohne Anhäufung von zusätzlichen Details.

Die kognitive Kette wird allmählich spezifischer, denn von Beginn der Annäherung an den Text des Romans an wird die Kategorie des Anderen oder vielmehr des Fremden entfernt. Mit der Annäherung an die künstlerische Welt hat der Leser genügend Raum, um persönliche Emotionen und Erfahrungen zu aktivieren und sofort mit unwillkürlichen Assoziationen zu reagieren, die dazu beitragen, einen Eindruck und dann eine Stimmung zu erschaffen. Für die

Wahrnehmung des Romans *Die Frau mit dem roten Tuch* zeigt sich die Wirkung des Eindrucks in der persönlichen Erfahrung des Lesers im Moment des „Eintauchens“ in den Text, wobei der Eindruck weitgehend von der emotionalen und psychologischen Bereitschaft des Lesers bestimmt wird, die Details einer ziemlich alten Geschichte zu erfahren.

#### 4. Die Zeitverflechtung in der Romanerzählung

Die kognitive Komplexität des Romans ergibt sich aus der Tatsache, dass das „Hier und Jetzt“ der Erzählung eine Geschichte darstellt, die nicht nur in beträchtlichem Abstand zu den Ereignissen steht, sondern auch die völlige Ungewissheit ihrer Wahrnehmung in den Köpfen der Protagonisten zeigt. Sowohl für den kognitiven narratologischen Diskurs als auch für die Spezifizierung des metamodernen Rahmens ist es wichtig zu definieren, was erzählt wird und wann es erzählt wird, indem man die Zeit der Geschichte und die Zeit der Erzählung in gewisser Weise koordiniert. Wie J. Genette feststellt, zwingt uns dieser „Dualismus <...> zu der Feststellung, dass eine der Funktionen der Erzählung darin besteht, eine Zeit in eine andere zu überführen“ (Genette, 2015). Die gleichzeitige Entfaltung der Geschichte in zwei Zeitebenen erschwert die kognitive Aktivität, da der Leser von einem „Register“ der Wahrnehmung in ein anderes wechseln muss, was die Vorstellungskraft, das Gedächtnis und die Bilderzeugung aktiviert. Um die erzählerische Paradoxie der Überlagerung vieler Zeitlichkeiten umfassend zu beschreiben, schlägt J. Genette den Begriff „Pseudo-Zeit“ vor, der sich auf „die Beziehung zwischen der zeitlichen Reihenfolge der Darstellung von Ereignissen in der Diegese und der pseudo-zeitlichen Reihenfolge ihrer Verortung in der Erzählung; die Beziehung zwischen der variablen Dauer dieser Ereignisse oder diegetischen Segmente und der Pseudo-Dauer (eigentlich die Länge des Textes) ihrer Darstellung in der Erzählung; die Beziehung der Wiederholung, d.h. <...> die Dichte der Wiederholung von Ereignissen in der Geschichte und der Erzählung“ bezieht (Genette, 2015). Die Dramatik der Wahrnehmung einer dramatisch-tragischen Geschichte wird durch die Darstellungsstrategie des Autors gewährleistet: dieselbe Episode wird mehrmals aus der Sicht der einzelnen Figuren in einer Diskussion beschrieben, die auch im Sprachfluss nicht linear und unmittelbar zu sein scheint. Schließlich lässt die Form der E-Mail-Korrespondenz zeitliche Lücken, die das Engagement des Lesers erheblich beeinträchtigen und die emotionale und psychologische Spannung erhöhen.

Darüber hinaus macht die spielerische Kommunikation zwischen den Protagonisten – Sulrun und Stein löschen gegenseitig ihre Nachrichten, bevor sie darauf antworten – nicht nur die semantische Struktur der Handlung komplizierter, sondern sättigt auch ihre rezeptive Ebene. „Das Lüften von Gedanken und Assoziationen, das nicht an Aufzeichnungen gebunden ist, gibt manchmal ein Gefühl von Freiheit“ (Gaarder, 2009: 13) – sowohl den Teilnehmern der virtuellen Dialog-Offenbarung als auch dem Leser, der durch die magische „DELETE“ ungewollte Passagen der persönlichen Geschichte zweier Fremder auslöschen kann. Allerdings muss man zugeben, dass diese „Vereinbarung ihre Nachteile hat: Durch das Löschen der Nachricht habe ich die Möglichkeit verloren, einige deiner Passagen noch einmal zu lesen, und muss mich jetzt nur noch auf mein eigenes Gedächtnis verlassen“ (Gaarder, 2009: 13): Mit den Worten, die dem Protagonisten in den Mund gelegt werden, verkündet der Autor das Modell *des Musterlesers* (nach U. Eco) dieses Romans – derjenige, dessen Gedächtnis die innersten Dinge anvertraut werden können, vor allem die von Fremden. So werden im Erkenntnisprozess Gedächtnis und Vorstellungskraft in einem untrennbaren Wechselspiel aktiviert sowie die künstlerische Welt konkretisiert und detailliert.

Versteckte, aber nicht im Fluss der Zeit verlorene, zweite Trennung der Protagonisten – dreißig Jahre später, als die Französischlehrerin Sulrun und ihr Ehemann in die eine Richtung gehen und der Professor an der Universität Oslo Stein seine Reise in die andere fortsetzt – setzt die Zentrifuge der Gefühle wieder in Gang. „Erst treffe ich dich nach dreißig Jahren Trennung in einem alten Holzhotel, und dann verlasse ich es auf einer Fähre, die nach der winzigen Inselgemeinde benannt ist, aus der die Familie deiner Mutter stammt...“ (Gaarder, 2009: 20); „<...früh am Freitagmorgen ging ich zum Kai, um die Abfahrt der Sulundir zu beobachten. Sie verlässt Bergen um acht Uhr morgens. Zweifellos eine irrationale Sache, aber ich wollte es tun. Sagen nur nicht, du hast meine Stimmung nicht gespürt“ (Gaarder, 2009: 24) ist eine detaillierte synchrone Erinnerung an die jüngste Vergangenheit, die sich vor dem Leser entfaltet, der zu Offenheit (= Aufrichtigkeit) und Verschwiegenheit (= Vertrauen) neigt, um eine semantische Einheit zwischen den Erfahrungen der fernen Vergangenheit und der (Un-)Möglichkeit einer (nicht-)gemeinsamen Vergangenheit zu schaffen.

Die Kommunikation zwischen Sulrun und Stein zeigt deutlich, dass „das Wort gehört werden will, geantwortet werden will und wieder antworten will, und so weiter ad infinitum. Es tritt in einen Dialog ein, der kein semantisches Ende hat“ (Bakhtin, 2001: 421). Wir beobachten hier eine Kommunikation, die im Grunde nicht existiert, die sich im Austausch von Botschaften verkörpert, die von Mysterien und Geheimnissen umhüllt sind. Dies wiederum bestimmt die rezeptive Anstrengung, denn der Leser erfährt nicht nur die reale dramatische Situation aus der Vergangenheit der Figuren, durchlebt sie nicht nur im Prisma der Erinnerungen eines jeden von ihnen, sondern gehört auch zum engsten Kreis derer, die in das Geheimnis eingeweiht sind, das nie jemandem bekannt sein sollte.

Der Leser, der sich im Laufe der Geschichte immer weniger schämt, das Drama / die Liebesgeschichte / die Tragödie der Fremden mitzuschaffen / mitzuerleben (die Wahl der entsprechenden Kategorie bleibt tatsächlich dem Leser überlassen), fragt sich unweigerlich nach den anderen Teilnehmern der Geschichte – gibt es welche? Niels Peter, derjenige, mit dem die Jahre vergangen sind und die Familie weitergeht, derjenige, der anscheinend „erraten hat, dass ich mit jemandem korrespondiere, ich vermute, er hat sogar erraten, mit wem. Ich wagte nicht zuzugeben, was ich schrieb und an wen, und er wagte nicht zu fragen“ (Gaarder, 2009: 81), Nils, dessen „Füße auf der Leiter“ sie stören, sich auf die vielleicht wichtigste Korrespondenz in ihrem Leben zu konzentrieren – ist er ein Mitverbrecher? Oder ist er ein Opfer, ein benachteiligter Ehemann einer untreuen (wenn auch nicht körperlich) Frau? Auf jeden Fall ist Nils Peter nicht derjenige, dem die Worte der Frau gehören werden: „Die Sehnsucht nach einem Geliebten, mit dem man im Bett liegt, brennt viel mehr, als wenn zwei Herzen durch Kontinente getrennt sind“ (Gaarder, 2009: 205).

Schließlich gibt der Autor dem Rezipienten die Möglichkeit, eigene Entscheidungen zu treffen, zu reflektieren und zu bewerten – die edle Tat des verwitweten Mannes (die Rückgabe des USB-Sticks, der seiner Frau zum Zeitpunkt ihres Todes um den Hals hing, an ihren ehemaligen (?) Liebhaber) löst offensichtlich einen völlig rhetorischen Prozess der Suche nach Antworten auf nicht gestellte Fragen aus: „Nicht nur Kinder und Betrunkene sagen, was sie denken. Auch die Sterbenden sagen die Wahrheit. Vielleicht hattest du Recht, Stein. Das ist doch schön zu hören, oder?“ (Gaarder, 2009: 240)

Dank der „pseudo-temporalen“ Konfigurationen der Erzählung wird der Abstand zwischen dem Sinn des Werkes und seinen Bedeutungen spürbar verringert, und der Autor und sein Leser befinden sich in einem gemeinsamen semantischen Feld: „Die natürliche Einheit des Schreibimpulses, die auf dem Bedürfnis beruht, aktiven (schöpferischen) und passiven (rezeptiven) Ausdruck miteinander zu verbinden, zeigt, dass sowohl der Autor als auch der

Leser – jeder auf seine Weise – auf denselben Ruf, Appell, Frage oder Herausforderung der Seele antworten. Die literarische Kommunikation, die durch die Einheit der Prozesse des Schreibens und des Lesens ermöglicht wird, ist eigentlich auf das Modell ‘Frage – Antwort’ reduziert“ (*Zubrytska, 2004: 46*). Die Annäherung des Lesers an den Text ist eine Antwort auf die Herausforderung des Autors, gehört zu werden, auf seine Fragen: was? für wen? warum? Interessanterweise sind solche Fragen der Schlüssel sowohl für die kognitive Wissenschaft als auch für die metamodernistische Forschung. Wir stimmen mit der metaphorischen Definition von M. Zubrytska überein, dass „die Geburt eines Textes nicht mit dem Phasenübergang „vom Autor zum Text“ endet, der durch den verbalen Ausdruck des „Wunsches, etwas zu sagen“ oder der schriftstellerischen Absicht des Autors und deren schriftliche Fixierung <...<...<...gekennzeichnet ist, jeder hochkünstlerische Text hat wie der mythologische Phönix die phänomenale Fähigkeit, immer wieder zum Leben zu erwachen. Das Leben des Textes, das sein Erscheinen dem Autor und seine Entfaltung in Raum und Zeit dem Leser verdankt, kann metaphorisch mit dem Sternenhimmel verglichen werden, an dem unzählige namenlose Sternbilder auf ihre Entdeckung warten, die die mehrsinnliche Geburt von Bedeutungen im Laufe der Interaktion mit jedem Leser im Besonderen und der Leserschaft im Allgemeinen festhalten sollen“ (*Zubrytska, 2004: 176*). Dank Jostein Gaarders künstlerischem Geschick haben wir viele Bezeichnungen für eine zentrale Frage am bedingten „Sternenhimmel“: Was geschah mit der Preiselbeerfrau? Die Erzählstruktur des Romans ist recht komplex, so dass es viele Momente gibt, die als „erstes Lesen“ bezeichnet werden können. So erfüllt nicht nur jeder andere Leser die Aufgabe des ersten Lesens auf seine eigene Weise, sondern derselbe Leser findet sich in einem kognitiven Labyrinth wieder, wenn er verstehen muss, welche Art von Aktivität seines Bewusstseins erforderlich sei. In Anlehnung an die Metapher von M. Zubrytska lässt sich ergänzen, dass Jostein Gaarders Roman nicht nur ein eigenständiges Werk als „unbenannte Konstellation“ ist, sondern dass seine Bedeutung auch ein völlig ungewisser Nebel in Bezug auf seine semantischen Konturen ist. Im Laufe der Erzählung, während der Aneinanderreihung und Umdeutung von Erinnerungen in den Köpfen von Sulrun und Stein, gewinnt der Leser ein gewisses Vertrauen in seine eigenen Einschätzungen der Geschichte, in die Übereinstimmung zwischen seinem Verständnis der Situation und dem, wie die Helden sie erleben. Darüber hinaus hat die reale Geschichte im Laufe der Zeit (dreißig Jahre) eine andere Bedeutung erlangt, und der Leser muss die „dritte“ Realität schaffen, die auf der Zeit der Geschichte, der Zeit der Erzählung und der Konfiguration der „Pseudo-Zeit“ beruht.

Die metamoderne Projektion der künstlerischen Welt des Romans verkörpert sich vor allem im intertextuellen Raum der Erzählung. Einerseits öffnet die heterodiegetische Natur des Erzählers den Horizont der erzählerischen Objektivität; andererseits verleiht die Vorherrschaft der Stimmen der Figuren (die wir durch den Text der Figur wahrnehmen) dem Bild ein Höchstmaß an Subjektivität, während die Leseraktivität sowohl von der unmittelbaren Geschichte getrennt als auch in die posttraumatische Reflexion über die alte Situation einbezogen wird. Der emotionale Kontakt mit der Welt des Werks erfolgt in erster Linie durch den Dialog des Lesers mit sich selbst. Die vorgeschlagenen Bilder, wie auch die Briefe von Sulrun und Stein, reflektieren die Erwartungen des Lesers in einer Art Spiegel: „Das Schlüsselprinzip eines jeden Leseprozesses, seine Dynamisierung und Lebendigkeit, ist das Prinzip der Identifizierung der Welt des Rezipienten mit der Welt der Figuren des Textes. Anders gesagt, bedeutet das Eindringen in die Textwelt und das Einleben in sie die Fähigkeit des Lesers, in der virtuellen Realität zu leben und sie zu erleben“ (*Zubrytska, 2004: 191*).

## 5. Virtuelles Narrativ im Roman von Jostein Gaarder

Die virtuelle Realität im Roman von Jostein Gaarder ist keine Metapher, auf die M. Zubrytska verweist, um die Besonderheiten der Leseraktivität bei der Entstehung des Textes aufzuzeigen. Es handelt sich um eine logische und künstlerisch umgesetzte Erzählstrategie des Autors, deren Hauptziel sich auf den Bereich der emotionalen Wahrnehmung und Erfahrung der Geschichte konzentriert. Das Chronotop des Romans vereint nicht nur mehrere Zeitebenen, sondern auch verschobene Raumkoordinaten. Wo spielt sich die Handlung ab? Im traditionellen Sinne gibt es keinen – es gibt keine Ereignisse, keine Beteiligten, keine realen (in der fiktiven Welt) Personen, die sich zwischen den Orten der Handlung bewegen. Die Konfliktsintrige erwächst aus der intrapsychischen emotionalen Erfahrung einer „einmal gelebten“ Geschichte, die selbst von den Beteiligten als halb real oder unecht empfunden wird. Hinzu kommt das Organisationsformat der künstlerischen Erzählung – die E-Mail-Korrespondenz, die ihrem Wesen nach mehr als nur ein unreales Phänomen gilt, weil sie jederzeit unwiderruflich verschwinden kann und zudem genau zu diesem Zweck konzipiert wurde. Zeit und Raum werden im Kopf des Lesers vervielfacht, und die kognitive Aktivität wird in einer bestimmten Geschichtewendung besonders komplex. Die Virtualität des intentional-rezeptiven Dialogs verkörpert sich in dem außergewöhnlichen Wahrnehmungsdrama, das sich (zunächst nur wahrnehmbar, dann ganz konkret) in eine Tragödie verwandelt.

Die „von Gefühlen belastete“ Sulrun, die aufrichtig an den „Moment des Schöpfers“ statt an den „Urknall“, an den „Schöpfungsakt“ statt an die „Freisetzung von Energie“ glaubte, Sulrun, die auch nach dreißig Jahren unbegreiflicher Trennung die Hoffnung nicht aufgab, Stein „etwas Wunderbares“ in die ausgestreckten Hände zu legen, wird schließlich die Korrespondenz zwischen zwei Schicksalen vollenden – vielleicht nicht verlorenen, nur verlaufenen: „Es geschah auf der E39, südlich von Oppledaal, oder vielmehr an der Stelle, wo die Autobahn nach Brekke und Rutledal abzweigt. Dort wurde sie von dem Auto angefahren...“ (Gaarder, 2009: 239) – die Nicht-Preiselbeerfrau machte sich auf den Weg, um sich zwanzigjährige zu treffen, auch wenn sie – schade – ihn nicht mit hatte.

Wir stimmen mit der Bemerkung von R. Ingarden überein, dass die „Gegenwart“ des Lesers sehr unterschiedliche „Kontinuitäten“ haben kann und nie ein „Zeitpunkt“ sei (Ingarden, 2001: 183). Der Dialog des Gaarderschen Lesers mit der künstlerischen Welt erfordert eine beträchtliche Anstrengung, um die Vision des Selbst im Text von der zumindest annähernd wahren Bedeutung des Textes selbst zu trennen. Dieser Prozess kann in Form eines Wechsels der rezeptiven Stadien ablaufen: Zunächst wird die Vorstellungskraft aktiviert und regt die Schaffung von Bildern an, oder das Gedächtnis konzentriert sich zunächst auf bestimmte Konturen von Bildern, oder die Vorstellungskraft modelliert Bilder im Prisma des Gedächtnisses. In jeder Phase spielt auch das sprachliche Element des Werks eine Rolle. Vor allem im wortreichen Dialog zwischen Sulrun und Stein lässt sich die „emotionale Logik“ des persönlichen Erlebens nachvollziehen – von der völligen Verleugnung des Ereignisses selbst vor dreißig Jahren bis hin zur eigentlichen Tragödie, von der wir wiederum aus einer E-Mail erfahren, und zwar von einem Außenstehenden (vor dem die ganze Geschichte eigentlich verborgen bleiben sollte): „Du hast den Stick in deinen Laptop gesteckt. Er hing um Sulruns Hals, als es passierte. Ich kann dich jedoch versichern, dass ich nur genug gelesen habe, um zu wissen, dass ihre Korrespondenz noch eine ganze Weile andauerte. Dieses ‘elektronische Erbe’ gehört ab sofort nur dir“ (Gaarder, 2009: 234) – die Bereitschaft, der Preiselbeerfrau mit dem rosafarbenen Schal auf den Schultern jeden Moment zu begegnen, führt letztlich zur Auflösung der existenziell bedeutsamen Geschichte von zwei nebeneinander liegenden Schicksalen.

Für die kognitive Aktivität des Lesers des Romans *Die Frau mit dem roten Tuch* ist es offensichtlich unmöglich, zwischen dem ersten und dem nächsten / wiederholten Lesen zu unterscheiden, weil jedes nachfolgende / wiederholte Lesen (quantitativ) zum ersten im neuen Verständnis des Werks werden kann. Die Verflechtung der Lesestufen wird durch die relative „Kontinuität“ der Leserwahrnehmung bestimmt: „Der Teil des Werks, der in diesem Moment gelesen wird, ist ständig von einem doppelten Konkretisierungshorizont umgeben, der aus a) bereits gelesenen Teilen, die in die ‘Vergangenheit’ des Werks gehen, und b) Teilen, die noch nicht gelesen wurden und bis zu diesem Zeitpunkt unbekannt sind, besteht“ (Ingarden, 2001: 187). In dem Moment, in dem es dem Leser scheint, dass sich einige Teile des Romans in die Vergangenheit bewegen, gibt es eine unerwartete Wendung in der Erzählung, die uns zwingt, das bereits Bekannte erneut zu erleben – und zwar anders, aus der Sicht einer anderen Figur.

Wenn der Rezeptionshorizont des Lesers voll von intuitiven Manifestationen des erwarteten Happy Ends ist – sicherlich nicht in dem Hotel, das das wahnsinnige Glück von Stein und Sulrun miterlebte und dann die Scham und das befleckte „Heute“, das nicht vollständig realisiert wurde, verbergen musste – werden die folgenden Zeilen plötzlich und teilweise schmerzhaft im Kopf des Rezipienten nachhallen: „Ich bin wieder in unserem Hotel, sitze in demselben Zimmer im Turm wie damals. Ich musste auf den Balkon gehen und auf die Berge und das Boot schauen, um mich zu vergewissern, dass alles in der Welt in Ordnung war, dass es etwas Dauerhaftes und Unveränderliches gab. Nach dem Lesen lief ich hinunter zum alten Dampferanleger. Ich hatte das Gefühl, dass ich uns dort sicher begegnen würde“ (Gaarder, 2009: 222). Versuche, den Schmerz zu vergessen, zu verdrängen oder vielmehr zu löschen, indem man eine Computertaste drückt – der Autor experimentiert mit den Erwartungen des Lesers und gewährt ihm ein großes ko-kreatives Privileg.

## **6. Zeichen der metamodernen Weltanschauung im Roman *Die Frau mit dem roten Tuch***

Bereits bei dem ersten Lesen stellen wir fest, dass der Roman stilistische Merkmale der metamodernen Welterzeugung mittels der Fiktion (G. Dember) aufweist. Die Hyperselbstreflexivität manifestiert sich insbesondere in der inneren Selbstdiskussion des Lesers, die ständig und dynamisch die „Polaroidlinse“ verändert, in der die alte Geschichte mit neuen Schattierungen gefüllt wird, und schließlich gibt das Ende der Handlung dem Leser das Recht, eine semantische Entscheidung zu treffen (ist es also wirklich passiert?). Das Bild der Preiselbeerfrau verleiht der Erzählung des Romans eine Dualität: Einerseits wirkt es eher wie ein Spiel von Licht und Schatten oder eine Verdrehung der Phantasie eifriger und rücksichtsloser junger Menschen, andererseits rechtfertigt es den hohen Preis, der dreißig Jahre später gezahlt werden musste: „Allmählich begann ich zu verstehen, dass die Begegnung mit der Preiselbeerfrau als bedeutsam zu deuten ist. Wir, die wir das Leben ebenso leidenschaftlich liebten und verzweifelt glaubten, dass eines Tages alles, wirklich alles, spurlos vergehen würde, bekamen plötzlich ein Zeichen, dass wir nur auf der Durchreise waren und dass unsere Seelen in der nächsten Welt weiterleben würden. Die Preiselbeerfrau hatte das Lächeln der Mona Lisa, listig und geheimnisvoll. Lass uns gehen! Wir haben uns einem großen Geschenk angeschlossen“ (Gaarder, 2009: 213). Die sich vervielfachenden Fragen, die vielleicht (!) nach einer Antwort verlangen oder den Sinn einer bestimmten menschlichen Existenz ausmachen, laden Gaarders Rezipienten dazu ein, eine breite Palette neuer Bedeutungen mitzuerschaffen oder vielmehr mit

ihnen zu experimentieren: Haben die verliebten Stein und Sulrun die geheimnisvolle Fremde wirklich getötet? Oder war sie real?

Gleichzeitig ist die Mehrdeutigkeit der Lesetätigkeit inhärent, da ein völlig verständliches Ende eine mehrdeutige Haltung und Wahrnehmung im Kopf des Lesers hervorrufen kann. Der Beginn des kognitiven Prozesses aktiviert ein aktives Oszillieren zwischen Gegensätzen und Einfallsreichtum, die für die metamoderne Weltanschauung charakteristisch sind. Die Romanerzählung des Romans verbindet den Formenminimalismus mit der epischen Natur des Problems, zu dessen Vertiefung der Autor den Stil der neuen Aufrichtigkeit und der Metamorphose verkörpert. Der Leser ist zunächst beeindruckt und taucht dann in die Welt offener Emotionen ein, die Welt der geheimen Wünsche, Hoffnungen, Zweifel, Erfahrungen, Ängste und Vorurteile. Der Leser versucht, Sulrun und Stein, die sich gegenseitig von der Skurrilität und Fiktion dieses seltsamen Abenteurers überzeugen wollen, bei der Aneinanderreihung der Details der alten Geschichte zu helfen. Es scheint, als ob die künstlerische Matrix des Romans durch die Überlagerung von Worten und Fragen, die von den Protagonisten aneinander, vom Autor an den Leser und manchmal von den Protagonisten an den Leser gerichtet werden, eine immense Perspektive neuer Bedeutungen erhält, wobei jede Bewegung der Handlung offensichtlich zu einem der unzähligen Labyrinth der Bedeutung führt: „Wir diskutierten über den zeitlichen Rahmen des Vorfalls. Wenn das Auto die Frau kaum angefahren hat, haben wir dann voreilige Schlüsse gezogen, indem wir sie an einen weißen Lieferwagen gebunden haben, den wir ein paar Minuten später übersehen haben?“, fragtest du. Vielleicht ist sie einfach weitergelaufen. Warum hätte der Fahrer des Lieferwagens der Polizei eine Frau mittleren Alters melden sollen, die am Rande der Autobahn 52 auf etwas wartete, das über den Pass kam?“ (Gaarder, 2009: 209)

Der Roman von Jostein Gaarder verkörpert einen metamodernen semantischen Rahmen – die Suche nach Harmonie und Gleichgewicht, das Schaffen einer „goldenen Mitte“ zwischen dem Realen und dem Fiktiven, zwischen dem Gewöhnlichen und dem Außergewöhnlichen. Die zeitgenössische Erfahrung appelliert angesichts der Freiheits- und Verantwortungskonzepte in signifikanter Weise an dieses Gleichgewicht. „Vielleicht hatte Stein ja doch Recht? Sie schaute mir in die Augen, und in ihren Augen gab es Angst. Ich sah in ihnen überwältigende Traurigkeit, Wut und unerträgliche Verzweiflung. Sie glitt zurück in die Bewusstlosigkeit, bevor sie zum letzten Mal das Bewusstsein wiedererlangte. Dann war nur noch Leere und Hilflosigkeit in ihren Augen zu sehen. Es gab keine Worte. Vielleicht hatte sie noch die Kraft, sich zu verabschieden, aber sie tat es nicht... Sie hat ihren Glauben verloren, Stein. Sie wurde wie eine ausgekratzte Hülle, am Boden zerstört, ohne Leben“ (Gaarder, 2009: 241) – die Annahme über den „Abschied“ scheint rhetorisch zu sein: Die Dichotomie Leben – Tod im metamodernen Paradigma der Weltanschauung, die selbstbewusst den Weg zu Bewusstsein und Ordnung ebnet, provoziert den Leser von Jostein Gaarders Roman zu radikalen Entscheidungen und emotionalen Haltungen: Ist „Leere“ wirklich identisch mit der Abwesenheit von Leben, oder bedeutet sie die Befreiung von Ängsten und Befürchtungen? Hat sich Sulrun wirklich nicht verabschiedet? Hat es sich für die Protagonistin gelohnt, sich zu verabschieden und wenn ja, von wem / was? T. Hrebennyuk beispielsweise, die die Poetik der zeitgenössischen ukrainischen Literatur im Prisma der Metamoderne untersucht, betont, dass „im Gegensatz zur Postmoderne die Metamoderne zunehmend als eine Zeit der Wiederbelebung von Metanarrativen wahrgenommen wird“ (Hrebennyuk, 2018: 162) und verweist auf die Argumente von S. Abramson, der auf der Bedeutung und Notwendigkeit von Metanarrativen in einer metamodernen Gesellschaft besteht: „Das metamoderne Metanarrativ ist kein Versuch, universelle Wahrheiten zu schaffen und aufrechtzuerhalten oder die Unterschiede zwischen den Subjekten zu nivellieren; es ist vielmehr ein Versuch, lokal befriedigende Narrative zu schaffen, die zwei oder mehr Realitäten

zu einer Meta-Realität vereinen“ (*Abramson, 2014*). Mehrere Realitäten in Gaarders Roman beweisen die Gültigkeit dieser Idee, und darüber hinaus wird dank der Verflechtung von Welten (real, fiktiv, als real imaginiert, als fiktiv erwartet usw.) eine der Aufgaben der Metamoderne erfüllt, die es uns erlaubt, selektiv und bewusst zu solchen Metanarrativen zurückzukehren, wenn sie uns helfen, Langeweile, Orientierungslosigkeit, Verzweiflung oder moralische und ethische Untätigkeit zu überwinden“ (*Abramson, 2014*). In der Phase des ersten Lesens des Romans kristallisieren sich wichtige moralische und ethische Säulen heraus, die nicht nur zu Sinnmarkern werden, sondern auch die kognitive Aktivität des Lesers orientieren, ihm Anweisungen über die Grenzen der Welten, über die Unausweichlichkeit der Verantwortung für die Verletzung von Gleichgewicht und Harmonie geben.

## 7. Schlussfolgerungen

Am Rande der Philosophie und Methodologie der Metamoderne skizzierte M. Zavarzadeh die Konturen des Wertehorizonts für die aktuelle Entwicklung des poetischen Paradigmas der modernen Weltanschauung und Erfahrung: „...aufgrund der ständigen Umwälzungen und der anhaltenden Krise der Werte hat sich unser allgemeines Umfeld in letzter Zeit in eine ausgedehnte ‘Extremsituation’ verwandelt. Die märchenhafte Realität, die das zeitgenössische Bewusstsein verschlingt, manifestiert sich täglich nicht nur in öffentlichen Veranstaltungen und Äußerungen, sondern auch in der visuellen und auditiven Umgebung, die uns umgibt. Wir scheinen von einer technologischen Realität absorbiert zu werden, die das menschliche moralische Verständnis in Frage stellt und maschinell erzeugten Handlungsanweisungen gehorcht“ (*Zavarzadeh, 1975*). Zwischen Zavarzadehs prophetischer Beobachtung und Jostein Gaarders künstlerischer Erzählung (1975 und 2008) liegt eine beträchtliche Zeitspanne, über deren Dauer es sich zu spekulieren lohnt, auch wenn es noch schwierig ist, Schlussfolgerungen zu ziehen. Man kann davon ausgehen, dass diese Zeitspanne für die Formalisierung des Paradigmas im Schoß der Geisteswissenschaften überzeugend ist, denn mehr als dreißig Jahre bieten Anlass für Verallgemeinerungen der empirischen Erfahrung, für die Formulierung bestimmter Regelmäßigkeiten in der jüngsten Konkretisierung der künstlerischen Welt.

Justin Gorders Roman *Die Frau mit dem roten Tuch* zeigt überzeugend, dass Metanarrative in der Welt der totalen Technologisierung nicht nur relevant, wichtig und bedeutsam bleiben, sondern auch einen Wertehorizont bilden, der vom moralischen und ethischen Kanon dominiert wird. Hier spielt die erste Lektüre eine besondere Rolle: Sie modelliert nicht nur die Gleichzeitigkeit (oder Nachahmung / Illusion) der künstlerischen Realität im Text und im Kopf des Lesers, sondern auch den Gleichklang der Bilder und Assoziationen, durch die der Dialog / politische Dialog stattfindet. Der emotionale metamoderne Diskurs wird besonders aufrichtig, wenn er den damit verbundenen intellektuellen, weltanschaulichen und evaluativen Raum des Werks (des Autors) und des Lesers erlebt. So regt die erste Lektüre eines Romans dazu an, sich aktiv auf ein Spiel mit dem Text einzulassen, seinen semantischen Horizont zu modellieren, zu seiner Wiederbelebung beizutragen, zu versuchen, die Stimme des Textes zu hören, die sich in den Intonationen des Erzählers verbirgt.



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## STOP ECOCIDE: 'SHCHEDRYK' COVER FOR PEACE AND LIFE

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### Summary

The article is devoted to the study of the representation of environmental and military issues in the English-language song text 'Carol of the Ecocide', which is actually a timely cover for the legendary melody 'Shchedryk' by an outstanding Ukrainian composer M. Leontovych.

In the narrative 'Carol of the Ecocide' there are analyzed the depictions of tragic pictures of wartime reality, which appeal to the recipients with a call to stop the death, destruction of the natural environment, which is taking place in Ukraine on a significant scale. It is traced how these lyrics clearly outline the harmful and destructive effects of war on the environment, also called ecocide, which is considered a crime against humanity.

The author notes that 'Carol of the Ecocide' combines various goals, among which the following stand out: to honor the 100th anniversary of 'Shchedryk', and in this way to reactualize the national cultural and historical heritage, which is a fundamental factor in nurturing ethnic identity, which is extremely and crucially important in the fight against colonial enslavement; and call for an end to ecocide as a result of the war in Ukraine.

There has been revealed a connection between 'Shchedryk' by M. Leontovych and 'Carol of the Bells' by P. Wilhousky and 'Carol of the Ecocide' by Ye. Matyushenko and Yu. Zvonar. The significance of the cultural sphere for the security and prosperity of the country, state, and nation, as well as for the preservation and cherishing of ethnic identity, is emphasized.

**Key words:** environment, military implications, Russo-Ukrainian war, ethnic identity, art defense, colonial aggression, popular song.

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### 1. Introduction

The Ukrainian cultural front, cultural mission, art defense, cultural resistance are verbal representations of numerous reactions of the Ukrainian cultural community and the intellectual elite, which were realized in interesting and powerful, inspiring and healing projects. Creative activity in the Ukrainian cultural space, concentrated in the optics of war, has reached such an intensity that experts speak of a surge and rise.

Actuality of theme. The popular song performs an important entertainment and relaxation function. At the same time, during the war, the texts of popular compositions were characterized by problematic and thematic vectors aimed not only at entertainment. The popular song became a powerful cultural and spiritual weapon of Ukrainians after the full-scale invasion. During the war, Ukrainian popular performers have been actively working, creating new compositions addressed to every Ukrainian with a message of support, the approach of victory, faith in the triumph of the good. The texts of the period of the Russo-Ukrainian war are actively studied by Ukrainian scientists. However, there are currently no special studies devoted to the English-language song text of 'Carol of the Ecocide'.

Analysis of recent research and publications. This article attempts to analyze the problem-thematic complexes and message of 'Carol of the Ecocide', which organically testify to the belonging of this text to eco-literature and military literature. Attention is also paid to the socio-cultural and historical aspect of the genesis and functioning of the text 'Carol of the Ecocide' in the pragmatic paradigm. Ecocriticism as a direction of cultural and literary studies continues to actively develop both in foreign and Ukrainian philological science. Ecocritical studies by such researchers as P. Barry, A. Al Favareh, N. Dakamsi, A. Alkouri, Iu. Kumanska proved to be important for the implementation of this investigation. The Ukrainian sociocultural and historical context of the 1920s is represented in the monograph by T. Peresunko whose research received publicity in 2022 in the light of intense cultural activity in Ukraine stipulated by full-scale invasion. Also in 2022, the international scientific conference 'Songs of the Earth' was held at Berdiansk State Pedagogical University, dedicated to highlighting the environmental discourse and the military aspect in Ukrainian literature and culture, which is relevant in the context of the environmental problems that engulfed Ukraine as a result of the full-scale invasion.

## 2. The song against warfare and ecocide

At the end of 2022, the song 'Carol of the Ecocide' was released. The song is performed by Tina Karol accompanied by the children's boys' choir 'Dzvinochok'. This project is interesting and significant in many ways. From the first chords it becomes clear that the music is the famous 'Shchedryk' by the famous Ukrainian composer Mykola Leontovych. The arrangement was made by a modern Ukrainian composer Yuriy Zvonar. The text in English was written by a modern Ukrainian author of popular songs Yevhenii Matyushenko (*Savenko, 2022*). The composition was created in the context of the StopEcocideUkraine campaign at the initiative of Oleksandr Todorchuk, who is the head of UAnimals which is an All-Ukrainian humanist animal protection movement launched in 2016 with the aim of ending the exploitation of animals in the circus (Bezruchenko). Since then, the range of activities of the movement has expanded significantly and reached lobbying in the legislative and legal spheres. In January 2023, this zoo movement founded the All-Ukrainian Animal Protection Award to honor the merits of wildlife rescuers.

In the song 'Carol of the ecocide' there are lines that talk about poor perishing animals. The organization UAnimals presents the frightening but necessary statistics of the loss of Ukrainian fauna that has occurred and continues to occur as a result of the devastating and deadly war.

The title of the composition 'Carol of the ecocide' is related to the title 'Carol of the bells' – a song that has a long and intriguing history, which leads to its Ukrainian origin, which has been researched and documented by experts. The American 'Carol of the Bells' sounds in all corners of the world during the Christmas and New Year holidays. In the USA, it appeared on the basis of 'Shchedryk' by M. Leontovych, which sounded from the main American stages during the famous historical tours of the Ukrainian choir, which was conducted by the famous Ukrainian choir conductor Oleksandr Koshyts. The tours were a brilliant idea of Symon Petlyura, it was truly a 'cultural landing party' whose mission was to present Ukraine at the international level and to obtain the necessary political, military, and material assistance. This historical stage says a lot about the capacity of culture, about its role in the life of the country, especially in periods of crisis, one of which is war (*Molodii, 2022*).

It is appropriate to note that the only museum of O. Koshyts in Ukraine operates on a public basis in one of Kyiv secondary schools.

A British musician Jimmy Aldridge straightforwardly states that songs and music ‘can be a powerful political tool. Folk singers have played a critical role in many social and political movements – from Dick Gaughan in the miner’s strike to James Connolly’s fight for Irish independence, or Pete Seeger’s contributions to the civil rights movement in the US. Folk-songs have galvanized activists and helped spread a message of hope: we shall overcome’ (Aldridge, 2018). In his recent interview he affirmed: ‘Traditional song is the people’s history, isn’t it?’ (Wilks, 2022). And, of course, it is obvious that history in this apt definition encompasses ethnic identity and national memory.

The polysemantic nature of the composition ‘Carol of the ecocide’ appeals to a complicated problem-thematic complex embodied both in the text and in the musical arrangement, both in the vocal performance and in the video clip. All these components organically complement each other and form a coherent polyphonic product, whose aesthetic influence and historical-social-cultural-problematic vector appeals to a wide audience at different levels: conscious and subconscious, aesthetic and cognitive, linguistic and patriotic, emotional and rational. The composition on the textual level tells about the terrible destruction caused by the war. The text mentions damage to Ukrainian soils, as a result of which a large area of Ukrainian land has turned into a desert. From such words, which are actually supported by eerie factual data, there is a compulsive association with images of apocalyptic films and works of fiction. For example, in the apocalyptic novel by an outstanding British science-fiction writer J. Wyndham, ‘Chrysalids’, the motif of ‘burnt, black, dead earth’ is repeatedly represented – land that is suitable for neither farming nor living, land that is ‘covered as if with black resin’. The theme of ecocide is depicted in another novel penned by J. Wyndham ‘The Kraken Wakes’. So, after a series of events, our planet Earth has been terribly destroyed: many species of flora and fauna have been eliminated, the climate has undergone unprecedented radical changes, and demographic indicators have decreased. By the way, J. Wyndham was destined to go through the entire Second World War. So there are reasons to believe that his famous novels, which are called dystopian, antiutopian, apocalyptic, tell about the war with all its horrors in a bizarre, metaphorical, veiled form. Science fiction social discourse gave the writer the opportunity to create an epic canvas with a powerful suggestive potential.

In the composition ‘Carol of the Ecocide’ the plasticity of the Ukrainian ‘Shchedryk’ by M. Leontovych is revealed. History and modernity met in the space of ‘Carol of the ecocide’. Here the Ukrainian and American contexts intersected. Here the history of the long fierce struggle of the Ukrainian people for their statehood and independence and sovereignty is actualized. The powerful eternal subtle role of culture in society is manifested. The capacity of Ukraine as a state at the international level is confirmed.

The song is performed to the accompaniment of the children’s boys’ choir ‘Dzvinochok’ and in this idea there is a reference to ancient Ukrainian vesniankas, which became the basis of ‘Shchedryk’ by M. Leontovych, which were performed by a group, and not individually. Also this is a reminder of the choir of O. Koshyts, which glorified Ukraine in the world. Pure and heartfelt children’s performance strengthens the content and issues of ‘Carol of the ecocide’: children’s voices plead to stop ecocide, that is, to stop war and death. What could be more dramatic, more touching? What could be more tragic and persuasive?

Both the title and the text ‘Carol of the ecocide’ draw attention to ecocide, which is crimes against the environment, its destruction. The international initiative Stop Ecocide International and other similar organizations are working to ensure that ecocide is recognized as

the fifth crime along with crimes against humanity, genocide, crimes of aggression, and war crimes, which are tried in international courts. A number of Ukrainian organizations, including SaveDnipro, Ecodiya, and the National Ecological Center of Ukraine, have been consistently documenting numerous cases of ecocide committed by the Russian military against the Ukrainian environment since the beginning of the full-scale invasion. All this factual information base can be used as evidence in such serious instances as international courts (*Simonov, 2023*).

The composition ‘Carol of the ecocide’ appeared at the end of 2022 with a complex purpose, which combined the commemoration of the glorious 100th anniversary of the masterpiece of Mykola Leontovych – the world-famous ‘Shchedryk’, as well as highlighting the tragic consequences of war for the environment, in particular, Ukrainian fauna. As we can see, the multitasking nature of the composition’s message leads to an interdisciplinary discourse of its implementation and reception, and, accordingly, interpretation.

The composition ‘Carol of the ecocide’ has a clear message: ‘peace, prosperity, life’. This message, embodied specifically in this song, is categorical and straightforward on the one hand, and polysemantic on the other. The ‘Shchedryk’ cultural space reminds us of the peacefulness and hospitality of the Ukrainian people. The settled way of life of Ukrainians is rooted in their primordial love for cultivating, land nurturing, care for the family hearth, involvement in community life. The polyphonic nature of the traditional culture of Ukrainians, in which the cult of natural elements, connection with ancestors, clear regulation of work and recreation, the culture of educating young people, the hierarchy of social life and interpersonal and intercultural interaction is manifested, can be heard in Ukrainian folk songs, in particular in ‘Shchedryk’. The original folklore text of ‘Shchedryk’ contains the main vectors of the Ukrainian cultural code. The outstanding musical arrangement of M. Leontovych turned the Ukrainian folk song into a national and international hit. A successful combination of text and music, an authentic folklore flair, a small size of the composition, a name-code, a story that can be read in the text explicitly and implicitly, as metaphoricalness is inherent in folklore, verbal folk ‘magic’ – these are the components that contributed to the popularity of ‘Shchedryk’. And this wealth and versatility of semantic connotations characteristic of Leontovych’s masterpiece reveal themselves abundantly in ‘Carol of the Bells’ and ‘Carol of the Ecocide’ – two subsequent covers distinguished by their clear and evident charisma and message stipulated and inspired by the unsurpassed original.

### 3. ‘Shchedryk’ vs ‘Carol of the bells’

It is pertinent to compare the texts of ‘Shchedryk’ and ‘Carol of the Bells’. It is interesting that the text of ‘Carol of the Bells’ was written by Peter J. Wilhousky, who was of Ukrainian origin. His parents were originally from Pryashiv region, later emigrated to the USA, where Peter was born in Passaic. He sang in the local church choir since an early age. He played the violin and the piano. He received a thorough musical education. Already during the period of work as a music teacher in one of high schools in Brooklyn, he showed extraordinary organizational skills: he created student choirs and managed them, which became an important aspect of his musical career and professional achievements. He later also became a teacher at his alma mater, the Juilliard School of Music, where he successfully trained choral conductors and music teachers. Another period of his multifaceted musical activity is connected with NBC radio. Although this period was short-lived, it was a milestone in the musician’s professional career. Peter has been creating arrangements for the compositions of the NBC radio symphony orchestra for

some time. It was for the symphony orchestra of radio 'NBC' in 1936 that the composer created the world-famous composition 'Carol of the Bells' (*Cherkaska, 2018*). He created a new author's arrangement for the Ukrainian folk song 'Shchedryk' by M. Leontovych based on the original music of the talented Ukrainian composer, who was also a choir conductor, pianist, teacher, folklore collector, and public figure. The fact that it was an ethnic Ukrainian P. Wilhousky who americanized and globalized the Ukrainian 'Shchedryk' in the form of the beloved 'Carol of the Bells' seems to be significant. After all, he is also the author of the famous catchy words of today's popular English-language Christmas hymn. Of course, the text of 'Carol of the Bells' has a theme of good news in common with 'Shchedryk', as well as a connection to the general calendar and holiday period. However, in 'Shchedryk' the coming of the New Year, which Ukrainian ancestors celebrated in the spring, is celebrated – that's why 'a swallow flew in and began to chirp'. Spring used to be a reference point in the calendar cycle of Ukrainians: the revival of nature, the restoration of agricultural activity, which was the main matter for people, and therefore their well-being depended on the harvest of agricultural crops and the offspring of domestic animals: 'Come out, come out, master, look at the barn. There the sheep bred, and the lambs were born.' Thus, the folk vesnianka rendered a message of prosperity, well-being, wealth, development, multiplication, success, productivity and effectiveness. 'Generous, generous, generous' – with these words the song begins and, in fact, in this first line there sounds the main theme and purpose of the vesnianka (which was actually a New Year's song), which was focused on the generosity, bounty, lavishness of the entire new year that has come.

Today, 'Shchedryk' remains a popular shchedrivka – a song performed on the eve of the Old New Year, January 13. Since the Ukrainian Greek-Catholic Church and the Orthodox Church of Ukraine have switched to the New Julian calendar since September 1, 2023, shchedrivkas will be performed on December 31, respectively. So, former vesniankas today's shchedrivkas are timed to celebrate New Year and organically fit into the New Year context, regardless of the time of the year or the calendar, thanks to their universal message – calling for a generous new year.

Unlike 'Shchedryk', whose text was created directly in the depth of ancient Ukrainian folk-song-poetic-lyrical-magical-traditional-household-ritual-collective creativity, the text of 'Carol of the Bells' has its own concrete author, who, due to his background and proper upbringing, was well acquainted with both Ukrainian and American culture. Wilhousky P. managed to create an original text in which the theme of the favorite holiday, Christmas, clearly sounds. It is quite natural that the central image in the text is Christmas bells, which are one of the most popular and attractive among the numerous attributes and symbols of Christmas in the English-speaking world. By the way, bells in pagan culture were used to protect people from evil spirits (*Kreslav, 2015*). In the Christian tradition, bells announce the arrival of Christmas. The bells are more deeply associated with the birth of Christ, namely with the description of the event in the Gospel of Luke (2:14), according to which angels in heaven glorified God, peace on earth and goodness among people. Actually, in P. Wilhousky's carol, the bells announce the arrival of Christmas, and with this holiday – joy, elation, unity, goodness. The call to celebrate Christmas is addressed to everyone and everything – Christmas is for everyone regardless of age, status, race, nationality, education, health or other characteristics. Christmas is devoid of discrimination. On the contrary, it reveals its unifying and consolidating effect. Christmas bells speak to everyone who wants and can join the atmosphere of the holiday. In addition, the sound of bells is incorporated into the melody of 'Shchedryk' by M. Leontovych, which also probably inspired P. Wilhousky to use the image of bells as the central theme in his carol. On the score of 'Carol of the Bells', printed in 1936, it is indicated that the author of the words

is Peter Wilhousky, the author of the music is Mykola Leontovych, and the arrangement is by Peter Wilhousky, and it is also indicated that it is a Ukrainian Christmas carol. It is important that the fact of the authorship of Mykola Leontovych's music was recognized and made public in the American world.

It should be mentioned that Mykola Leontovych was born into the family of a village priest who sang beautifully, played the violin, guitar, cello and led the choir of seminarians for some time. Ukrainian folk songs were revered in the family, which the mother often sang with her beautiful voice. Therefore, parents were the first mentors of M. Leontovych in the realm of musical art, which later became his calling and profession.

In 1916, the Kyiv public enthusiastically received 'Shchedryk' in the author's arrangement by M. Leontovych, performed by the choir of Kyiv University on the stage of Kyiv Philharmonic. By that time, the composer had already created many other choral arrangements of Ukrainian folk songs, imitating Mykola Lysenko's thorough and prolific and valuable work in this direction.

M. Leontovych's life ended tragically at the beginning of 1921 – he was brutally shot by an agent of Cheka in his parents' house. Access to documents confirming the fact of a violent death at the hands of a Russian Chekist became accessible as early as the 1990s, when Ukraine was already independent. So M. Leontovych could have known about the success of 'Shchedryk' in Europe during the tours of Oleksandr Koshetz choir in 1919-1921, and the triumph of the song during the American tour in 1922-1924 took place after his death (*Marayev, 2022*).

So, shchedrivkas were created and became popular in the Ukrainian folk rural environment and had an immanent rustic nature. M. Leontovych created an elaborate, complex epic melody based on a four-note folk melody. When S. Petlyura heard the song 'Legend' arranged by Leontovych and performed by the O. Koshetz Choir, he was amazed by the sound. So M. Leontovych gave 'Shchedryk' a new lease of life through an academic professional melody, thanks to which the composition became a pearl of Ukrainian culture. The American composer of Ukrainian origin P. Wilhousky was inspired by the legendary 'Shchedryk' of the outstanding Ukrainian composer M. Leontovych and as a result 'Carol of the Bells' became a messenger welcoming Christmas all over the world.

#### 4. Message of 'Carol of the ecocide'

Naturally, 'Carol of the Ecocide' is constructed on the basis of 'Shchedryk', but also taking into account the text of 'Carol of the Bells'. The similarity of the title, as well as the English language of the text, is aimed at attracting the largest possible audience in order to convey a relevant message about the tragic war events in modern Ukraine.

It is intriguing to compare the texts of 'Carol of the Bells' and 'Carol of the Ecocide'. Already the first line of 'Carol of the Ecocide' is alarming, has a warning call: 'Beware, beware || Evil is here || Taking its toll' and it is followed by a line urging us to be strong and persevere in a mortal struggle: 'We must not fall.' The following lines are about the terrible destructive hatred and cruelty of the aggressor, which plunders everything on its path, in particular fertile Ukrainian fields along with the harvest, leaving a burnt and mutilated land: 'They're full of hate || Obliterating || Our fields || Burning our seeds'.

The technique of onomatopoeia is used in both texts, but of course the words are different and, accordingly, their semantics agree with the theme. If in 'Carol of the Bells' there is a festive joyful 'Ding dong' of Christmas bells, then in 'Carol of the Ecocide' we find a

menacing, gloomy, ominous ‘Boom-bang’ of explosions, gunshots and the rumble of deadly military equipment: ‘Boom-bang, boom-bang || Here comes a tank || There flies a drone || Over a home || Over a steppe || Don’t make a step.’ The next line specifies the danger of carefree walking on the steppe as in peacetime: ‘Evil is here || mines everywhere’ – the source of the deadly threat becomes clear. Thus, in Ukraine, from the first days of the full-scale invasion, the mass media warned about the danger of mines.

The sapper dog Patron became a national favorite and celebrity (*Shuhai, 2022*). Songs and cartoons were dedicated to him, numerous articles and video stories were published about his sapper work and merits – all this discourse had an important purpose: to announce that the fight against the unjust cruelty of war is being waged at all levels with the involvement of all possible means and potent contributors.

Landmines on Ukrainian soil are also discussed in the story ‘Apricots Bloom at Night’, which was written by a well-known young and talented children’s writer Olya Rusina following the events of 2014 in the east of Ukraine. The book shows the reality of war through the optics of the perception of the boy Ustym and, as if in science fiction, his drone friend, whom Ustym named El – from his number Be-Pe-El-Ah. El the drone can talk, it has an impressive memory – many gigabytes. And it also has character, that is, firmware. He also knows a lot that Ustym knows, for example, ‘that there is grass and trees’, ‘that they should bloom in the spring.’ Ustym has also another friend – a black shaggy dog Zhenka-Zhmenka. Immediately after their first encounter, El helps Ustym find Zhmenka, who ran off to the river without a leash, and Ustym was scared, because she could run into a mine buried in the ground while dashing recklessly (*Rusina, 2022*). The childhood of Ustym and other Ukrainian children has been overshadowed by the war. So, mines entered the Ukrainian reality and became part of the daily life of Ukrainians during the war. Therefore, naturally, this deadly weapon is highlighted in the texts written about this harrowing war.

The following lines of ‘Carol of the Ecocide’ tell about the damage caused to the water resources of Ukraine: ‘Oil in the sea || Now you can see || Dolphins ashore || Never before || Has anyone || Pointed a gun || At our land || Posing a friend’. The mass deaths of dolphins in the Black and Azov seas were reported in numerous publications with photo and video confirmations in the mass media in 2022. Ukrainian ecologists sounded the alarm because the losses of the dolphin population were catastrophic due to the aggressive military actions of the Russian navy. The number of dead dolphins reached fifty thousand individuals for the period from March to October 2022. All living things suffer from war. The Black Sea ecosystem has been severely impacted by the armed conflict that has resulted in oil spills. The water area of the Black Sea has been undergoing radical changes (*Yakymiuk, 2022*).

The following lines in ‘Carol of the Bells’ say congratulations on Christmas: ‘Merry, merry, merry, merry Christmas || Merry, merry, merry, merry Christmas’, and in ‘Carol of the Ecocide’ the refrain summarizes the essence of war, i.e. its extreme cruelty and brutality: ‘Very very very very cruel || Very very very very brutal.’ The consonance of the words ‘merry’ and ‘very’ attracts attention, but the following words ‘Christmas’ and ‘cruel’ and ‘brutal’ place emphasis on the corresponding thematic vectors. Actually, the refrain is the culmination of the composition. The refrain condemns the unjustified, unjust and irreversible cruelty of war whose repercussions are usually incalculable and irrestorable.

The following lines continue the theme of war destruction: ‘Forests ablaze || Fauna displaced’. A large number of animals in Ukraine have lost their natural environment for a long time. Numerous ecosystems of Ukrainian nature have undergone radical irreparable changes.



The final lines of the composition are particularly dramatic. They sound out a call to help stop the destruction and death: ‘Nowhere to hide || Stop ecocide || Stop ecocide || Stop ecocide || Stop ecocide || STOP ECO CIDE’. In the last line, all letters are capitalized, as a result of this use of capitalization, the words acquire additional visualization, greater expressiveness. At the same time, capitalization intensifies the content of the message. The very words ‘STOP ECO CIDE’ are consonant with the calls ‘Stop War’, ‘Stop Violence’, ‘Stop Abuse’, ‘Stop Inequality’, ‘Stop Racism’, ‘Stop Human Trafficking’, ‘Stop Exploitation’, ‘Stop Corruption’.

In addition, the ‘Stop Ecocide’ call correlates with the name and mission of Stop Ecocide International, an international non-governmental organization that strives to recognize ecocide, which is the intentional, significant damage caused to the environment or ecosystem by destructive human activities, and this devastating impact constitutes a threat to the life of living organisms, to be an international crime.

In the end, Tina Karol, in English, on behalf of the entire Ukrainian people, congratulates the world community on the coming holidays and again asks for help and support for Ukraine, so that peace and prosperity will come again in Ukraine: ‘Ukraine wish happy holidays to the whole world and needs your support to bring the holiday back in our country’.

Tina Karol’s plea is important and again intensifies the message of the composition: ‘no – to war and destruction’, ‘yes – to peace and prosperity’. Holiday wishes bring a bright note to the dark history of war and the story of ecocide caused by armed conflict. In addition, the wishes of the performer on behalf of Ukrainians mean that even in such a time of calamity, Ukrainians remember the holidays with their atmosphere of goodness and strive to return to a peaceful life in which the holidays are not overshadowed by the horror of war. It is important that the vocalist expresses a request for help – because the New Year and Christmas season is characterized by the practice of giving and a particularly sympathetic attitude towards those in need, effective help for them. The singer’s address means that Ukrainians care about their country, are concerned about the future of their children and youth, strive to preserve their culture and language, as well as natural resources.

Therefore, the composition ‘Carol of the Ecocide’ is a sample of ecotext, that is, text about the environment, as well as military text, that is, text about war. It is important to note that both of these genres are relevant to the modern world, which proclaims the values of tolerance, inclusiveness, respect for human rights and freedoms, affirmation of identity, and equality. Al Fawareh A., Dakamsh N., Alkouri A. emphasize: ‘Today’s greatest issue for Ecocriticism is to address environmental concerns through nature literature, poetry, and wilderness storytelling. The agenda of Ecocriticism is centered on questions of equality and social justice. It looks at the role of vision and inspiration in influencing people’s ideas, lives, policies, and creativity’ (*Al Fawareh and others, 2023*). Kumanska Iu. points out that literary text aims to reveal significant and vital interconnections between species and environment and its great potential in accomplishing this humanitarian mission cannot be overestimated (*Kumanska, 2021: 82*). Eco-literature reflects complex relationships between man and nature, in which man also often has a destructive effect on the environment. War has a lethal effect on the environment, and war is a terrible man-made catastrophe, the effects of which are felt many decades after its end.

## 5. Conclusions

So, the English-language song text ‘Carol of the Ecocide’, – the title of which is an allusion to the world-famous Christmas carol ‘Carol of the Bells’, created in the 1930s by an American of Ukrainian origin, Peter Wilhousky, based on ‘Shchedryk’ by an outstanding

Ukrainian composer Mykola Leontovych, brought to the American public thanks to the tours of the Ukrainian choir initiated and organized by Simon Petlyura under the leadership of the outstanding Ukrainian choir conductor Oleksandr Koshetz in 1922–1924 with the aim of obtaining support and help for Ukraine in the struggle for independence, and today, a hundred years later, Ukraine is again defending in a bloody war its own state and territorial integrity and identity, which testifies to the cyclicity of geopolitical processes, – created by a Ukrainian author Ye. Matyushenko, and brought to the attention of mass audience in the form of a song and a video clip, which are the result of the painstaking work of a team of professionals from the song industry and the UAnimals society and its leader O. Todorchuk, who owns the idea of the project, with the participation of the children's boys' choir 'Dzvinochok' and a popular singer Tina Karol, as well as the use of the music of outstanding Ukrainian composer Mykola Leontovych with its subsequent appropriate arrangement by Yu. Zvonar, is a vivid example of an ecotext and a military text of the period of the full-scale Russian invasion of 2022. The text is actually an anti-war manifesto, as it represents openly and directly clear images of ecocide, which inevitably occurs on a significant scale due to the destructive and deadly impact of war, which is a tragic and terrible anthropogenic cataclysm, the consequences of which remain for many years after it has stopped. The text is an important testimony of experienced tragic events and life-affirming reactions and struggle for peace and life in response to military aggression. The environment is a living habitat for people, animals, and plants. The environment needs care, nurturing, and a careful attitude, because it is a source of vital resources for both present and future generations. War reveals vividly and clearly and evidently its destructive-demolishing-deadly effects. The text 'Carol of the Ecocide' promotes such values as life, peace, hope, growth, healing, future, dream, moving forward, creativity, development, prosperity which are vital for any civilized society and acquire paramount almost urgent significance in turbulent times replete with trauma growing from tangible threat for existence.

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## LEXICOGRAPHIC FIXATION OF NATIONALLY MARKED UNITS OF MINORITY LANGUAGES (ON THE EXAMPLE OF ELECTRONIC DICTIONARIES OF SCOTS AND SCOTTISH GAELIC)

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### Summary

This paper considers the peculiarities of the lexicographic fixation of nationally marked units of minority languages in Scotland, in particular Scots and Scottish Gaelic. The aim of this paper is to analyse dictionary entries and to determine the features of lexicographic representation of nationally-marked units at the microstructural level by identifying common and distinctive features. The source base is represented by such online dictionaries as The Dictionaries of Scots Language and Am Faclair Beag. The paper presents a brief overview of the creation of dictionaries, which constitute the source base of the research, and also provides a brief overview of their macrostructure. The common features include the presence of interpretation (translation), transcription and grammatical commentary, while the differences include different formats of illustrating the usage of a lexical item (territorial – in Scottish Gaelic, situational – in Scots). Methods used in the study: general scientific (analysis and synthesis), critical dictionary research, diachronic and synchronic methods.

**Key words:** dictionary entry, lexicography, microstructure, macrostructure, lexicographic process.

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### 1. Introduction

The cultural and historical value and significance of each language is primarily due to the fact that language is not only a means of communication, but also a way of preserving the numerous knowledge and traditions of a particular nation, a means of communication between generations, an integral component without which the very existence of a nation as such becomes impossible. Language is a mirror of culture that reflects the real world of a person, his or her living conditions, national character, mentality, customs, traditions, beliefs, and the system of values of a nation. Language is a tool, an instrument of culture that shapes a person's personality and system of values. The loss of a language, therefore, leads to the loss of the culture and history of a particular people, and its further assimilation into the dominant language and nation. That is why, at the present stage of development of linguistic science, more and more attention is paid to the correlation between language and culture. It is worth noting the interest of linguists in the reflection of culture in language, which is realised by recording nationally labelled lexical items in dictionaries that serve as carriers of the genetic memory of the people, their life and activities.

The issues of historical development and functioning of minority languages in the territory of modern Scotland have repeatedly been the object of interest of foreign researchers. In particular, the main problems of the formation and standardisation of the Scottish Scots

language are highlighted in the scientific researches of J. Aitken, C. Wilson, L. Voigt, C. Jones, M. Dureau, E. Eagle, G. Closs, R. Crawford, T. MacArthur, I. McLeod, G. Price, S. Rennie, J. Sinclair, and others. The problems and peculiarities of the processes of revival, spread and functioning of the Gaelic language in Scotland are considered in the scientific studies of S. Bell, M. Denson, R. Edwards, J. Knipp, A. Lang, K. Levin, M. Mazukiewicz, S. MacDonald, M. McConville, I. MacLeod, L. Milligan, K. Parsons, D. Chalmers and others. At the same time, the issue of the specifics of the Scottish lexicographic process in both Gaelic and Scots remains poorly understood. Moreover, the lexicographic traditions of recording nationally labelled units in these languages have not yet received proper theoretical and practical study.

Considering the complex historical path of development of both languages, as well as the current uncertainty against the background of official recognition with a lack of institutional support, Lorna Pike and Christine Robinson aptly note “In the field of lexicography, Gaelic and Scots have turned the global status of their closest neighbour to their advantage. This is a direct result of the contribution the Scots have made to historical lexicography. Sir James Murray, from Denholm near Hawick in the Scottish Borders, pioneered the application of historical principles to English lexicography which resulted in the structure used in the first edition of the Oxford English Dictionary (OED)” (*Pike & Robinson, 2010*).

However, it was the end of the 20th century and the beginning of the 21st century that saw intensive work on the first online dictionaries of Scots and Scottish Gaelic.

## 2. History of the creation of the Dictionaries of the Scots Language

The first online dictionary of the Scots language, The Dictionary of the Scots Language (DSL) (URL: <https://www.dsl.ac.uk>), was published in 2004 as a defining milestone in twentieth-century Scottish lexicography. The project was led by the scientific director Dr V. Skretkiewicz and Dr S. Rennie, who acted as editor and lexicographer. In fact, DSL Online consists of two prominent lexicographical works of the Scottish language – The Scottish National Dictionary (*SND, 1931–1976*) and The Dictionary of the Older Scottish Tongue (*DOST, 1931–2002*). Together, they comprise 22 volumes, 12,000 pages, 79,000 entries, and 710,000 illustrative quotations taken from 6,000 texts (*Dictionary of the Scots Language, 2021*).

The DSL1 team digitised all 10 SND volumes and 12 DOST volumes using a combination of scanning, OCR, and computer programming to create XML text that conforms to TEI vocabulary markup standards. The digitisation process built on a previous pilot project led by Dr S. Rennie, which digitised a sample of the SND using a similar methodology. In addition to lexicographers from Dundee, the project was supported by the Centre for Digitisation and Data Analysis at Queen’s University Belfast. The DSL1 search engines used open-source software, and all web development was carried out by Dr J. Triggs of Global Language Resources (*Dictionary of the Scots Language, 2021*).

Since its first publication in 2004, the DSL website has been updated in 2014 and 2022, and the current version, called DSL2, is now maintained by the University of Glasgow in partnership with Scottish Language Dictionaries. However, in the transition from DSL1 to DSL2, some important parts of the historical data were discarded. These include parts of W. Grant’s Introduction to the Scottish National Dictionary (only his Phonetic Description of the Scots Language remains); the original SND Contributors List, which can be used to trace individual contributions to the dictionary; and Sir W. Craig’s original preface to the DOST (*Dictionary of the Scots Language, 2021*).

To date, this online dictionary is the most comprehensive lexicographical publication and an important research tool for anyone interested in the history and languages of Scotland. Thus, The Dictionary of the Scots Language (DSL) is currently one of the most popular and comprehensive dictionaries available: it contains information on the etymology, grammatical features and usage of words from the twelfth century to the present day.

### 3. History of the creation of “Am Faclair Beag”

“Am Faclair Beag” is an online Gaelic-English dictionary (URL: <https://www.faclair.com>) that is available on both desktop and mobile web browser platforms.

The dictionary was developed by Micheal Bauer and Uilleam MacDhonnchaidh in two phases, first as a digital version of Edward Dwelly’s dictionary (launched in 2009), and later that year as a dictionary of modern Scots-Gaelic, which now contains over 85,000 dictionary entries. Thus, in addition to modern lexical entries, the AFB includes entries from Edward Dwelly’s *Illustrated Gaelic Dictionary* (Dwelly 2001). Each Dwelly entry in the AFB contains a direct link to a scanned image of the corresponding page of the dictionary as it appears in print. In order to make the dictionary as functional and relevant as possible for modern speakers of Scottish Gaelic and English, AFB entries include a sound file of the pronunciation of the headword, as well as a map showing where the word is used by speakers throughout Scotland. Search queries can be entered in both Gaelic and English. In addition, native Gaelic speakers can contribute to the creation of articles by assessing the relevance of the words found and the frequency of use of lexical items (Patton, 2016).

The project itself has laid the foundations for many ongoing and future projects, the outcomes of which will include the production of a historically based dictionary of Scottish Gaelic, the alignment of Gaelic dictionary resources with those of Scottish Scots and English, and the means to enable scholars to seriously consider the production of the first comprehensive grammar of Scottish Gaelic.

The Gaelic-English online dictionary “Am Faclair Beag” is a multi-purpose dictionary that is relevant to the Gaelic community and serves as a potential model for other language communities whose languages are also at risk of extinction.

### 4. Analysing the peculiarities of lexicographic description of nationally marked units at the microstructural level

Before proceeding to the actual analysis of the dictionary entries of both online editions and the peculiarities of fixing nationally marked units at the microstructural level, it is worth defining the concept of nationally marked vocabulary as such.

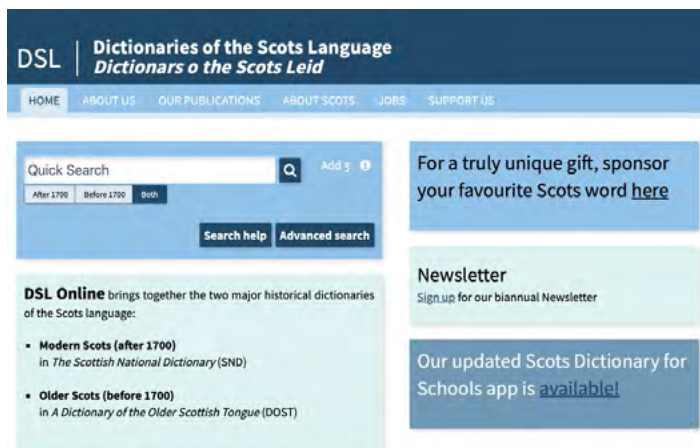
For a long time, Ukrainian and foreign researchers have not been able to come to a single conclusion as to what is meant by a nationally marked lexical item. In fact, there are many concepts to denote vocabulary with a national component, including equivalent vocabulary, culturally bound words, realities, ethnolexemes, cultures, etc. However, all of them, despite the variety of nominations, are characterised as lexical items with a cultural and national component, which denote concepts that are understandable only to native speakers and cause difficulties for non-native speakers in intercultural communication. In the context of this research, nationally marked units are understood as groups of words that reflect the national and linguistic picture

of the world of a particular nation, as well as the peculiarities of the economy, geography, social system, folklore, literature, all kinds of art, science, life, customs of the speakers of the respective language.

The lexicography of nationally marked units is a complex and multicomponent process that involves not only the recording of a unit in a dictionary, but also a qualitative interpretation with indication of all national and cultural factors behind the concept, along with all the necessary grammatical and syntactic information. As a rule, printed dictionaries are not able to cover the entire range of data, because one dictionary entry in this case can take up several pages, thus increasing the total volume of the dictionary and making it difficult for the user to find the necessary lexical items. In this case, electronic dictionaries become an exceptional tool that allows you to cover all the necessary information without negatively affecting the user.

To illustrate the peculiarities of fixing nationally marked units in Scots and Scottish Gaelic, only one nationally marked unit denoting a national Scottish holiday was chosen for this paper.

The Dictionaries of Scots Language (DSL) allows you to trace the change of the nationally marked unit in two time periods: before 1700 and from 1700 to the present (you can read both versions separately or at once). There is both a regular (quick) search and an advanced search (Pic. 1).



**Pic. 1. The entry page of DSL**  
(*Dictionaries of the Scots Language, 2023*)

As a rule, a dictionary entry in DSL usually indicates:

- variation in spelling and pronunciation;
- transcription;
- grammatical commentary (part of speech, tense, etc.);
- detailed interpretation of meanings;
- etymology of the word;
- each definition is accompanied by examples from the literature of different times

(Pic. 2, 3, 4).

Scottish National Dictionary (1700-)

Hide Quotations Hide Etymology Hide Highlighting

Hide Abbreviations Cite this entry

Search Results:

1700- (12) Up to 1700 (8)

Tcharnican *n.*  
Orkie *n.*  
**Beltane**  
Ferntickle *n.*  
Tannel *n.*  
Mey *n., v.*  
Doit *n.1*  
Embro *n.*  
Pace *n.*  
Ruid *n.*

Return to results Clear search

About this entry:  
First published 1934 (SND Vol. I). Includes material from the 2005 supplement.  
This entry has not been updated but may contain minor corrections and revisions.

**BELTANE, BELTAN, Belton, Beltaine, Bel-tein, *n.* Also used *attrib.***  
[ˈbɛltən, ˈbɛltən]

1. (1) The first or third day of May. The name is included in the ancient quarter-days of Scotland — viz. Hallowmas, Candlemas, Beltane (or Whitsunday) and Lammas. The 8th May also was called a Beltane day.

Sc. 1721 *J. KELLY Proverbs* 376:  
You have Skill of Man and Beast, you was born between the Beltans (the first and eighth of May).

Sc. 1862 *A. HISLOP Proverbs* 8:  
A gowk at Yule'll no be bright at Beltane. He that is a fool at Christmas will not be wise in May.

Sc. 23 Jan-5 Feb 1998 *The List* 13:  
The Beltane Fire Festival Calton Hill, every 30 Apr. Edinburgh might have a Calvinist reputation, but come Beltane night, a growing group of performers get pagan on our asses, with wild costumes, body paints, anarchic dancing and enough fire to torch every pyromaniac in the land. Sizzlin'.

Hide Advanced Search

Browse SND:

Bel-rue  
Belshach *n.*  
Belstracht *adv.*  
Belt *v.1, n.1*  
Belt *v.2, n.2*  
**Beltane**  
Beltane Fair  
Belted Plaid *n.*  
Belter *n.*  
Beltie *n.1*  
Beltie *n.2*

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Pic. 2. The dictionary entry to the word “Beltane” – part 1  
(*Dictionaries of the Scots Language, 2023*)

Hide

Search Results:

1700- (12) Up to 1700 (8)

Tcharnican *n.*  
Orkie *n.*  
**Beltane**  
Ferntickle *n.*  
Tannel *n.*  
Mey *n., v.*  
Doit *n.1*  
Embro *n.*  
Pace *n.*  
Ruid *n.*

Return to results Clear search

2. A fire festival observed on the hill-tops generally on May 1 and 3 and June 21, more particularly, but not exclusively, in the Highlands. The Church identified the old pagan fire festival with the Christian feast of the “Invention of the Cross” on the 3rd May, and the term was further extended to the Midsummer fire festivals in some districts.

Sc. 1750 *H. G. GRAHAM Soc. Life in 18th Cent.* (1899) I. 191:  
Beyond the Tay they had their Beltane fires — when on the first of May (Old Style) they lit the fire of turf, danced round the flames, and spilt a libation of caudle on the ground.

Sc. 1771 *T. PENNANT Tour in Scotland 1769* 90:  
On the 1st of May the herdsmen of every village hold their Bel-tein, a rural sacrifice. . . they make a fire of wood, on which they dress a large caudle of eggs, butter, oatmeal and milk; and bring, besides the ingredients of the caudle, plenty of beer and whisky.

Feb. 1931 *Beltane Festival in Scotsman* (15 June):  
The proceedings in connection with the Peebles March Riding and Beltane Festival were begun last night.

*Arg.*, c.1870 (per Dmf.9):  
I can remember as a boy watching these [Beltane] fires being lit near Oban.

*Ayr*, 1792 *Stat. Acc.* 1 III. 105:  
The custom still remains among the hinds and young people to kindle fires on the high grounds, in honour of Beltan.

Combs.: (1) *Beltane cake*, “a sort of cakes baked for the occasion [Beltane], and having small lumps in the form of *nipples*, raised all over the surface” (Per. 1794 *Stat. Acc.* 1 V. 84).

Sc. c.1814 *J. REMSAY Scotland and Scotsmen* (1888) II. 443:  
The person who officiated as master of the feast produced a large cake baked with eggs and scalloped round the edge, called *am bonnach beal-tine* — i.e., the Beltane cake.

Hide Advanced Search

Browse SND:

Bel-rue  
Belshach *n.*  
Belstracht *adv.*  
Belt *v.1, n.1*  
Belt *v.2, n.2*  
**Beltane**  
Beltane Fair  
Belted Plaid *n.*  
Belter *n.*  
Beltie *n.1*  
Beltie *n.2*

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Pic. 3. The dictionary entry to the word “Beltane” – part 2  
(*Dictionaries of the Scots Language, 2023*)



Hide

Search Results:  
1700- (12) Up to 1700 (8)

Tcharnican n.  
Orkie n.  
**Beltane**  
Fern tickle n.  
Tannel n.  
Mey n., v.  
Doit n.1  
Embroy n.  
Pace n.  
Ruid n.

Return to results Clear search

(2) *Beltane carline*. (See quot.)  
Sc. 1922 J. G. FRAZER *Golden Bough* (Abr. ed. 1929) 619:  
We may conjecture that the cake with knobs was formerly used for the purpose of determining who should be the "Beltane carline" or victim doomed to the flames.

(3) *Beltein-Eve, eve of May Day*.  
Abd. 1897 M. J. PIRIE MS, *Hist. of Cairnie Par. in Bnffsh. Jnl.*, (22 June) 6:  
On eve of *May Day* it was customary to light large fires and burn furze bushes and heather. It was called Red-Even in this Parish, but in many places it is known as Beltein-Eve.

(4) *Beltane fire*. (See quot.)  
Sc. 1922 J. G. FRAZER *Golden Bough* (Abr. ed. 1929) 617:  
In the Central Highlands of Scotland bonfires, known as the Beltane fires, were formerly kindled with great ceremony on the first of May, and the traces of human sacrifices at them were particularly clear and unequivocal. The custom of lighting the bonfires lasted in various places far into the eighteenth century.

(5) *Beltan Foy, Beltane feast*.  
Sh. 1932 J. M. E. SAKMAY *Sh. Trad. Lore* 65:  
That game [Jocky-be-laund, q.v.] was chiefly played at the time of the Beltan Foy.  
[See *Foy*.]

(6) *Beltane Ree*, "a track of stormy weather which usually occurs about Whitsuntide" (Sh. 1866 Edm. Gl.; Sh.4 1934).  
Sh. 1932 J. M. E. SAKMAY *Sh. Trad. Lore* 178:  
There were three "Rees" (wild tempests), Buggle Ree, Beltane Ree, and Simmer-mill Ree.  
[See *Ree*.]

Hide Advanced Search

Browse SND:

Bel-rue  
Belshach n.  
Belstracht adv.  
Belt v.1, n.1  
Belt v.2, n.2  
**Beltane**  
Beltane Fair  
Belted Plaid n.  
Belter n.  
Beltie n.1  
Beltie n.2

Share:  
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**Pic. 4. The dictionary entry to the word "Beltane" – part 3**  
(*Dictionaries of the Scots Language, 2023*)

In its turn, the online Gaelic dictionary "Am Faclair Beag" allows you to search for nationally labelled units – English – Gaelic, Gaelic – English. The dictionary allows you to display 10, 25, 50, 100 results per page. It is possible to define word class and domain separately (Pic. 5).

**Am Faclair Beag**  
Cainnt nan daoine, leis na daoine, airson na daoine

News Log In

An English - Scottish Gaelic dictionary incorporating Dwelly  
Faclair Gàidhlig is Beurla le Dwelly 'na bhroinn

Search for:  Search! Help Gàidhlig Mobile

Search details

Universal  English to Gaelic  Gaelic to English  
 Whole  Beginning  End  Part  
 Exact Spelling  Similar Sounding  
 Order by  Relevance  Alphabetical  
 Accent Insensitive  Accent Sensitive  
 à é ì ó ù  
 10  25  50  100 Results per page  
 Word class  
 Domains (beta)  Exclude place names  Include place names

**Pic. 5. The entry page of Am Faclair Beag**  
(*Am Faclair beag, 2023*)

During the search, the results are displayed in two columns – according to Dwelly’s dictionary and modern interpretation (Pic. 6).

Toraidhean an Fhaclair Bhig	Toraidhean Dwelly
<b>Bealltainn</b> /bjaʊLdɪNʲ/ <i>boir. gin. -e</i> 1 Beltane 2 May Day	<b>Bealltainn</b> -e. <i>sf</i> May-day, first day of May. On the first of May was held a great druidical festival in ... <b>an còrr</b>
<b>Là Buidhe Bealltainn</b> 1st of May	<b>fàilte</b> -an, <i>sf</i> Salutation, welcome, hail, salute. Chuirinn fàilte, / I would hail or salute; ... <b>an còrr</b>
<b>cun-Bealltainn</b> <i>fr. gin. 7 iol. còin-Bhealltainne</i> whimbrel ( <i>numenius phaeopus</i> )	<b>féill</b> -e, -ean & -tean, <i>sf</i> Feast, festival. 2 Fair, market. 3 Holiday. 4** Vigil of a festival... <b>an còrr</b>
<b>mulachag-Bhealltainn</b> <i>boir. gin. -aige-Bealltainn, iol. -an-Bealltainn</i> Beltane/May Day cheese (matured for a year and eaten on Beltane to forestall evil influences)	<b>latha</b> <i>pl.</i> lùithean & lathachan, <i>sm</i> Day, space from evening to evening. 2 Daylight. 3 On ... <b>an còrr</b>
<b>rot Bealltainn</b> the May Day northerly gale (1st of May)	<b>Màrt</b> -lùirt, <i>sm</i> Month of March. 2 Tuesday. 3 Time suitable for agricultural work. 4* Busiest time a... <b>an còrr</b>
<b>caiscean coimhach na Bealltainne</b> black-thorn winter, The Ice/Frost Saints (bad spell of weather in mid-May)	<b>amadán-Bealltainn</b> <i>sm</i> Whimbrel, May-fowl ( <i>numenius phaeopus</i> ). Very numerous in the Western Isles during t... <b>an còrr</b>
<b>glaiscan clumhag na Bealltainne</b> black-thorn winter, The Ice/Frost Saints (bad spell of weather in mid-May)	<b>buchainn</b> (AC) <i>sm</i> Swelling. Mios buchainn, <i>the month of swelling, month of bursting forth (May); ...an còrr</i>
<b>mios na Bealltainne</b> May ( <i>poetic</i> )	<b>Bealltuinn</b> <i>see</i> Bealltainn.
<b>Là (na) Bealltainn</b> May Day	<b>bearman-Bealltainn</b> § Marsh marigold ( <i>caltha palustris</i> ), <i>see</i> a' chorrach shod.
<b>rotach Bealltainn</b> the May Day northerly gale (1st of May)	<b>bec-Bealltainn</b> (AF) <i>sm</i> Wild or unmanageable entire horse, said to be wilder about midsummer.
<b>caiscean cumbach na Bealltainne</b> black-thorn winter, The Ice/Frost Saints (bad spell of weather in mid-May)	<b>cun-Bealltainn</b> § <i>sm</i> Whimbrel ( <i>numenius phaeopus</i> ).
<b>lus-boidhe Bealltainn</b> marsh marigold, king(s)cup, mayflower, pollybobs, publican ( <i>caltha palustris</i> )	

**Pic. 6. The search page of Am Faclair Beag**  
(*Am Faclair beag*, 2023)

In the dictionary entry for the selected result, a brief explanation, transcription, and a narrowed grammatical commentary are provided. The article is accompanied by an interactive map of Scotland, which shows the areas where the selected word is in common use (Pic. 7).

The image shows a dictionary entry for the word "Bealltainn". At the top, it provides the transcription /bjaʊLdɪNʲ/, the Gaelic form boir. gin. -e, and the English translation "1 Beltane 2 May Day". Below this is a map of Scotland with numerous blue location markers indicating where the word is used. The map interface includes "Карта" (Map) and "Супутник" (Satellite) options, and a search bar. The map shows a high density of markers in the central and western parts of Scotland, particularly around Glasgow and Edinburgh.

**Pic. 7. The dictionary entry to the word “Bealltainn”**  
(*Am Faclair beag*, 2023)

Thus, the dictionary entries for the same concept represented in both minority languages of Scotland have both common and distinctive features. The common features include the presence of interpretation, transcription and grammatical commentary, while the differences include different formats of illustrating the usage of a lexical item (territorial – in Scottish Gaelic, situational – in Scots), as well as different amounts of information provided.

## 5. Conclusions

Since both languages – Scots and Scottish Gaelic – have suffered a number of oppressions during their existence in the same geographical area and were in fact restricted and banned during the anglicisation of the Scottish population, the processes of their lexicographic fixation differ significantly, having their own characteristics and peculiarities.

The development of computer lexicography, in turn, contributed to the recording of nationally marked units that contain the most important cultural and national information. However, the peculiarities of marking and recording units and the presence of additional elements differ significantly in both languages.

The microstructure of online dictionaries has both common and distinctive features, which, in our opinion, is caused not only by the linguistic differences of both languages, but also by the personal approach of lexicographers to the construction of dictionary entries.

The prospects of the further study involve a more detailed analysis to identify the general peculiarities and tendencies of fixation of nationally marked units of both languages.

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## THE HISTORY OF THE EMERGENCE OF CYBERNEOLOGISMS IN ENGLISH BUSINESS DISCOURSE

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### Summary

The appearance of cyberneologisms in the language is a natural reaction to the emergence of new concepts and definitions that reflect the constantly changing reality, requiring the introduction of definitions and definitions, without which modern business discourse is not possible. The urgency of the problem is related to the need to replenish the language new lexical units and designations, differentiation of emerging processes, definitions, development of a practical and theoretical base, introducing innovations into international practice, cooperation, as well as with the rules and norms of communication. The purpose of this article is to consider trends in word formation, the practical use of new lexical units, the reflection of these changes in modern business discourse, and also to assess the need for these terms in modern international cooperation. The object of analysis in this scientific work was English cyberneologisms from the “Business” section, which are widely used in articles of leading English-language media, such as “Financial Times”, “The Economist”, “The Washington Post”, legal documents and agreements, as well as the Internet-materials.

**Key words:** cyberneologisms emergence, new concepts, discourse, lexical units.

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### 1. Introduction

This article sets itself the solution to the following tasks:

1. Define the concept of “cyberneologism”.
2. Differentiate the main characteristics and features of this linguistic phenomenon.
3. Define the concept of “discourse”, and also highlight English-language business discourse as a separate category.
4. Analyze linguistic changes and their impact on business cooperation.

A noticeable development of the technological process, the introduction of innovations and completely new phenomena to improve life, international cooperation and the development of business processes began at the end of the 20th – beginning of the 21st centuries, which certainly provoked the need for new lexical units and innovations.

Language is a constantly and minutely changing phenomenon, which does not stand still and is quite dynamic, as it reflects human life, its way of life, the achievements and progress of all mankind and naturally reacts to newly changing circumstances with the appearance of cyberneologisms and neonominations. “Flexible, rich, and despite all its imperfections, beautiful is the language of every people whose mental life has reached a high level of development”.

It should be noted that all aspects of the language are constantly developing harmoniously, but the lexical part of the language is most subject to change and influence from different sides: scientific activity, literary, colloquial activity (*Cuncus*, 2021).

There is a simultaneous process of archaization and neologization, which are closely related to each other, proceeding at the same pace and at the same speed.

According to the definition, “cyberneologism – (from the Greek neos – new + logos – word, concept). A word or figure of speech created to designate a new object or express a new concept.” A slightly different definition of this linguistic phenomenon: “...cyberneologism is a new word or expression, as well as a new meaning of an old word.” Based on this, we can conclude that not only new achievements and innovations require lexical registration, but also those that have been known for a long time and have existed for decades. One of the important aspects of neologization of the lexical base is the duration and frequency of use of new lexical units. Also, many linguists have noted that neonominations quickly lose their novelty and are replaced by newly emerging ones. According to average estimates, the definition of new lexical units as cyberneologisms ranges from several years to several decades. The main goal of the formation and introduction of new words lies in the field of pragmatics, which is an integral part of communication, in this case, English-language business discourse, and the source of these new formations is interpersonal discourse and media discourse (*Andrade, 2019*).

## 2. Main text

Cyberneologisms have a structure and typology of formation and are constructed taking into account certain features characteristic of this particular lexical category. Below we will consider classifications of the formation and construction of these elements of the linguistic system, which take into account completely different factors that influence the nature and structure of these nominations (*Butler, 2005: 40*).

According to the root cause of their occurrence, cyberneologisms are divided into:

1. General language.
2. Individual and copyrighted.
3. Stylistic.

By purpose of appearance:

1. To determine newly emerged phenomena and concepts.
2. As proper names, taking into account the discovery of new geographical locations and the development of new subjects.
3. For a more concise and descriptive designation of phenomena and phenomena.

By level of novelty:

1. Absolute. Refer to objects and processes that did not previously happen in human life.
2. Relative. This category includes words that are not fundamentally new in the linguistic environment, and were previously present in the discourse. This group also includes updated archaic elements that play a new role in the linguistic environment and acquire updated sound.

Cyberneologisms created in the course of business discourse and entrenched in it should be included in a separate group, since this category has great potential for development and inclusion in the constantly evolving vocabulary. These lexical elements are also interesting because they are very subject to melioration (improvement, giving a positive character to a neutral or negative meaning) or the reverse process called pejoration, in which a linguistic unit “implicitly devalues” its meaning or changes its stylistic affiliation. This suggests that these cyberneologisms are deeply assimilated into the language and are fixed in it for a long time, only slightly changing the semantic coloring.

Due to the fact that discourse creates the most stable new lexical units, in this article it is highlighted as one of the most basic sources of the emergence of cyberneologisms. Discourse is a young and dynamically developing concept; it is a process of verbal and non-verbal

communication between two or more participants, which has its own trends and directions of development; it widely uses communicative tactics and strategies, which include the use of various linguistic means. Business discourse has its own regulations and rules for the construction and development of communicative situations. The evolution of English business discourse has certain trends that define this phenomenon as an independent element of linguistics and philology.

Such trends include deconventionalization and deregulation of modern business communication. In modern realities, one can observe a simplification of business communication, communicants try to avoid official clichés and standard procedures and phrases, business discourse includes such non-standard techniques and linguistic means as colloquial vocabulary, irony, humor, which are becoming increasingly popular in the political environment, in the media mass media, official materials and documents. Of course, this deregulation of business communication meets the new challenges and requirements of modernity and modern man, reflects the state of society today, supports the trend towards more friendly communication and the attitude of the participants in the discourse, which makes it possible to interest communicants in further communication and expression of interest.

An important role is played by the emotional component, which forms one or another reaction and impression of the communication process. From the point of view of the functional system, business discourse is considered as fruitful cooperation, maintaining partnerships through correctly and ethically used speech models and structures, creating a favorable emotional background and a positive psychological environment that takes into account the expectations and preferences of all participants in the discussion. Despite the trend towards more friendly communication, one of the main roles of business communication is played by pragmatics, since the main goal is to implement and achieve business objectives, find mutually beneficial conditions and develop long-term strong partnerships. Discourse is the most complex and difficult to define phenomenon in modern linguistics, which is most widespread and widely studied in English-speaking linguistic circles (*Freiermuth, 2020*).

According to the term that was introduced by the Swiss linguist F. de Saussure, this is “a type of writing, text, utterance that involves a direct address to the listener coming from the speaker (the author of the utterance).” The study of this phenomenon began relatively recently, and due to the rapid development of international relations and business communication, it has become the most interesting object of linguistic analysis. There are no clear definitions of this concept at the moment, but the designation of discourse as a communicative and constantly changing action, which is represented by dialogue, speech, negotiations, has been accepted by many linguists. Discourse is also considered a sociocultural phenomenon, and therefore all the circumstances of its occurrence are taken into account. The discourse concept is determined by various factors and at the same time includes and takes into account the sociological, ethnographic and sociocultural characteristics of a certain ethnic group, group of people and various societies. Discourse as a phenomenon that widely penetrates modern realities is an element of the study of not only linguistics, but also other applied sciences, such as psychology, logic, sociology, pedagogy, and jurisprudence. Reincarnating and acquiring a certain form and a separate linguistic phenomenon, discourse has certain properties and characteristics:

1. Thematic coherence: content focuses on specific topics.
2. Situational conditioning: a specific situation determines the subject and format of discourse.
3. Dynamic: modification and change of conversation topics with the logical conclusion of one topic and transition to another.

4. Social focus: any speech fragments take into account social status, communicative roles of discourse participants, value orientation of communicants (*Jansi, 2019: 129*).

It is important to take into account the cognitive aspect of discourse, which performs the main functional load, being the core of this phenomenon and uniting other characteristics around itself. The most common ways of creating cyberneologisms in business discourse are:

1. Abbreviations: CEO (Chief Executive Officer – chief executive officer); CRO (Chief Restructuring Office – head of the restructuring program for a struggling company). Abbreviations using numbers are becoming increasingly popular. One of the brightest and well-known examples is B2B (Business to Business) or B2C (Business to Customer).

These lexical units demonstrate that abbreviations are created not only from the first letters, but also on the basis of the same sounds when pronounced.

2. Acronyms: unlike the first method, these are words formed from the first few letters, for example: CanDeal (Canadian Dealers Canadian exchange).

This type of creating cyberneologisms has become most popular in recent decades.

3. Telescope: a method by which two or more bases are combined to form a new lexical unit, which will more accurately characterize emerging phenomena in the business environment. For example, corpocracy n – corporate + bureaucracy.

4. Truncation: a method in which the final part of another word is added to the initial part of one word, for example: webinar (web + seminar – a special type of web conference, where communication is usually one-way – on the part of the speaker).

5. Conversion: a method in which the stem of a word moves into another inflection paradigm, for example: bailout n, start-up n.

6. Semantic processes: the least popular way of forming new words of all those presented is the ability to use lexical units of generally accepted meaning in highly specialized areas, for example, “appraisal” is translated as “appraisal”, in business English it means “a meeting with subordinates to evaluate productivity and achieved objectives” (*Kishchenko, 2023*).

### 3. Conclusions

Having analyzed the main ways of forming cyberneologisms and their key characteristics, we can conclude that new lexical units are diverse in their structure, semantic coloring and purpose of use.

Based on linguistic data, business discourse from the point of view of the use and use of neonominations can be defined as a separate linguistic phenomenon, which has its own distinctive features and characteristics, and is widely distributed and developed in modern society.

In addition to their diversity in structure, semantic coloring, and purpose of use, cyberneologisms represent a dynamic linguistic phenomenon that reflects the rapid advancements in technology and the evolving needs of contemporary communication. These new lexical units often emerge from the integration of existing words, abbreviations, acronyms, and technical jargon, demonstrating the adaptability of language in response to technological progress.

The prevalence of cyberneologisms in business discourse underscores their significance in the corporate world. In the realm of business communication, these newly coined words and phrases serve as tools to efficiently convey complex ideas, technological concepts, and innovations. They enhance precision and facilitate clearer communication among professionals, allowing them to stay abreast of the latest developments in their respective fields.

Moreover, the use of cyberneologisms in business discourse highlights the interconnectedness of language and technology. As businesses continue to innovate and adapt to the digital

landscape, the lexicon of the corporate world evolves accordingly. This evolution is not only indicative of linguistic creativity but also reflects the symbiotic relationship between language and the ever-changing technological landscape.

Furthermore, the widespread adoption of cyberneologisms in modern society emphasizes the importance of digital literacy. Individuals and organizations need to be proficient not only in using these new terms but also in understanding their nuances and contextual appropriateness. Digital literacy, in this context, encompasses not just the ability to operate digital tools but also the competence to navigate the intricacies of online communication, including the adept use of cyberneologisms.

The study of cyberneologisms within the context of business discourse provides valuable insights into the evolving nature of language in the digital age. It highlights the intricacies of linguistic adaptation, the role of technology in shaping language, and the significance of digital literacy in contemporary society. As these neologisms continue to proliferate and influence communication patterns, their study remains crucial for linguists, educators, and professionals alike, offering a window into the ever-changing landscape of language and technology.

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## STAGES OF IDENTIFICATION OF BUSINESS COMMUNICATION IN POLITICAL DISCOURSE

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### Summary

Research on political communication (the process of communication between participants in political activity) is of great linguistic interest, which increases over time, since this phenomenon is associated with the thinking characteristics of certain social groups and individuals, the characteristics of national culture, as well as historical events. In modern science, several main directions have emerged in the study of political discourse and political communication. Within the framework of the general theory of communication, researchers identify six fundamental approaches:

- linguistic approach (language is considered as a means of social control and restriction of access to political institutions and political processes);
- system approach (political communication is associated with the concept of social control and is considered in terms of interaction between elements of the system);
- functional approach (political communication performs the function of socialization, i.e. social adaptation to the norms of the political system, and the function of maintaining stability);
- symbolic approach (politics and political communication are defined in terms of the exchange of symbols);
- organizational approach (the analysis of political communication focuses on intragovernmental information flows and emphasizes the importance of factors limiting this flow and differentiating access to information);
- “ecological” approach (analysis of political communication from the point of view of the influence of the political system on it).

**Key words:** political communication, system, information, stability, socialization.

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### 1. Introduction

Business English, business discourse, and political discourse are closely linked due to their shared focus on communication strategies tailored to specific contexts. Here’s how they are interconnected:

#### 1. Utilization of Language:

- Business English encompasses the specific vocabulary, language structures, and communication styles used in the business realm. Mastering Business English is crucial for effective communication in business settings.
- Business Discourse involves the language used in practical business situations such as meetings, negotiations, and reports, applying Business English skills.

- Political Discourse, similar to business discourse, utilizes language in political contexts like speeches and policy-making, requiring nuanced language skills for effective messaging.

## **2. Persuasion and Impact:**

- In business, effective communication is vital for negotiations, marketing, and relationship building. Language is strategically employed to persuade clients, investors, and partners.

- Politicians use language to influence voters, garner public support, and shape policies. Political discourse often deploys rhetoric and persuasive techniques to mold public opinion.

## **3. Navigating Power Dynamics:**

- Language in the corporate world establishes authority, facilitates negotiations, and resolves conflicts. Proficiency in Business English aids in navigating power dynamics.

- Political leaders assert authority, rally followers, and maintain positions using language. Political discourse mirrors power struggles and societal power balances.

## **4. Global Communication:**

- Business English serves as a common global language in multinational corporations, enabling effective communication in international trade.

- International diplomacy involves multilingual communication. Language proficiency is crucial for diplomats and political leaders to engage in fruitful negotiations and maintain international relations.

## **5. Cultural Sensitivity:**

- Businesses adapt communication strategies based on cultural norms. Cultural sensitivity is essential in business discourse to effectively engage diverse stakeholders.

- Political leaders must be culturally aware to communicate effectively with diverse populations. Language choices impact how political messages are received in various cultural contexts.

## **6. Public Relations and Image Management:**

- Companies use language to manage public image, respond to crises, and convey values, shaping perceptions among stakeholders.

- Politicians utilize language for managing public image, addressing criticism, and handling controversies. Political discourse significantly influences public opinion about political figures and parties.

In summary, language proficiency in Business English, business discourse, and political discourse is essential for success in their respective fields. They share common elements in effective communication, power dynamics, cultural sensitivity, and image management, highlighting the crucial role of language as a powerful tool in various contexts (*Kishchenko, 2023*).

## **2. Directions of political communication**

There are three main directions in the study of political communication.

The first develops traditional views on the study of political language, dating back to ancient rhetoric. Proponents of this approach perceive linguistic units as a form for transmitting thoughts, as a way to make thought more accessible and pragmatically significant (*Allison, 2017*).

The main attention is paid to the techniques of creating and staging a political text. Another direction is the cognitive approach. The central place in this direction is occupied by the problem of categorization of the surrounding reality. Speech activity is perceived by researchers as a reflection of the picture of the world existing in people's minds, as material

for studying national, social and individual mentality. The third direction is based on a discursive approach. Political text is studied in discourse.

The conditions for the creation and functioning of the corresponding text, its interaction with other texts, with national culture and traditions, with the political situation in the region, country and world are important (*Belyea, 1992*).

The discursive direction has two options: critical analysis of political discourse (critical discourse analysis) and descriptive analysis of political discourse. Critical discourse analysis offers the study of text and the extra-discursive processes that occur in the reality in which given texts arise, connecting the text with its corresponding context. Vcheni understand critical discourse analysis as an analysis of social processes, which focuses mainly on the semiotic component, i.e. it is a semiotic entry point into social processes, the composition of which is defined as dialectical relationships between social elements and moments (including discourse and extra-discursive moments). The purpose of critical analysis is to examine the ways in which power exercises its dominance in society. Researchers focus on understanding how social inequalities are prescribed and reproduced through communicative activities (*Benjaminsen, 2015*).

The material for research is usually political texts created in a situation of social risk and reflecting the inequality of communicants. Proponents of the descriptive approach seek to describe and explain the phenomena of political discourse, while avoiding ideological assessment, especially related to the political beliefs of the subject of the study (*De Bolla, 2014*).

Three trends can be identified that determine the methodology for describing political discourse:

- functionally oriented analysis of political discourse;
- pragmatic consideration of political communication;
- tendency of semantic description of political discourse.

In a functionally oriented direction, the goal of political discourse research is to analyze from the point of view of the specific institutional aspects that determine the characteristics of the communicative sphere and the intention of discourse in ensuring political interaction. Political discourse is understood as a set of functions it implements. The most important of these is the regulatory or influencing function. It includes the magical and creative functions, the function of social solidarity and differentiation, the function of disseminating information and setting the agenda, the function of projection into the past and future, and the function of agonism (*Coyle, 2007*).

The pragmatic approach aims to analyze the intentional aspects of political communication. Researchers' attention is focused on identifying target orientation of communication, analysis of strategies and tactics of text formation, consideration of the characteristics of the subject of communication as the initiator of discourse, realizing his intentions, the addressee to whom the message is directly or indirectly directed, as well as the communication situation as a set of extralinguistic factors of communication.

The semantic description of political discourse is focused on the consideration of its semantic-linguistic characteristics and categories and involves addressing the thematic and lexical-phraseological features of political communication, such as the presence of specialized vocabulary, the use of polysemantic words and words of broad semantics, cliché, idiomaticity, metaphor, ritual, theatricality, mythological, semantic uncertainty, phantomism and fideism, symbolism and ideologization.

Three approaches to the study of political discourse can be distinguished:

- descriptive,
- critical,
- cognitive.

The descriptive approach goes back to the classical method of rhetorical analysis of public speeches, illuminated in the works of ancient rhetoricians. Within the framework of this direction, the linguistic behavior of politicians is studied (linguistic means, rhetorical techniques and manipulative strategies used by politicians for the purpose of persuasion), and the content of political texts is analyzed. In a critical approach, the goal of research is to examine social inequalities expressed in language or discourse (the use of language as a means of power and social control). In the case of the cognitive approach, researchers move from describing the units and structures of discourse to modeling the structures of consciousness of participants in political communication (*Chilton, 2002*).

Modeling of the cognitive basis of political discourse is carried out through the analysis of frames and concepts of political discourse, metaphorical models and stereotypes underlying political prejudices.

Within the framework of the cognitive approach, the relationship between language and ideology is also explored.

Political discourse is a complex speech formation that does not yet have full scientific reflection in linguistic literature. There is no single generally accepted definition of the concept of “political discourse” among researchers. The situation is also complicated by the fact that in most cases the terms “political discourse”, “language of politics”, “political language”, “socio-political speech”, “propaganda-political speech”, “political communication” are used in parallel. This fact is evidence not only of unstable terminological practice, but also of the multifaceted nature of the study of this phenomenon (*Bloom, 2003*).

Political discourse is characterized by a number of features.

The specificity of the verbal communication of politicians lies not only in the use of professionalism, but also in the selection of certain structures of expression in accordance with pragmatic attitudes, goals and conditions of communication. Politicians are aware of the need to master such a style of speech and norms of literary language that can give the desired coefficient of effective action.

### 3. Conclusions

Researchers emphasize that one of the main features of political discourse is its institutionality: “Political discourse refers to the institutional type of communication, since it is discourse carried out in public institutions, communication in which is an integral part of their organization. A social institution is “a certain set of purposefully oriented standards of behavior in certain situations”. Outwardly, it is a collection of persons and institutions equipped with certain material resources and performing a specific social function.

The next feature of political discourse is its intertextuality. In political discourse, intertextuality manifests itself in the reproduction of certain sociocultural attitudes, values, norms, ideologies in the form of quotation or allusion (in the case of quotation, the author uses reconstructive intertextuality, in the case of allusion, constructive intertextuality comes first, and the allusive meaning can be carried by elements not only of lexical, but also grammatical, word-formative, phonetic levels of text organization, and even the system of spelling and punctuation or the choice of graphic design of the text). The political subject, through intertextual references, communicates its cultural and semiotic guidelines, and in some cases, its pragmatic guidelines. From the point of view of a political subject, intertextuality is also a way of generating one’s own text and asserting one’s creative individuality by building a complex system

of relationships with the texts of other authors. Political discourse is based on precedent texts; it expresses ideologemes and conventional structures that can be classified as intertext.

Another feature of political discourse is its theatricality. This feature is due to the fact that clients of political institutions do not play a role in communication for direct addressee, and the addressee-observer, who participates in politics mainly contemplatively, as an observer receiving information about this communication through the media. Politicians, communicating with each other and with journalists, try to impress the addressee-observers (the addressee-observer is not only recognized by politicians, but greatly influences his communicative intention, choice of strategy and speech behavior). The theatricality of political discourse is associated with the images of political figures. Formation of an image (image) includes the creation of external characteristics of politicians and their speech portrait (the manner of speaking, the selection of lexical means depends on the situation and the genre used).

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## THE DEVELOPMENT OF SOFT SKILLS OF PRIMARY SCHOOLTEACHERS IN FOREIGN LANGUAGE FOR SPECIAL PURPOSES LESSONS

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### Summary

The aim of the article is to reveal the potential of the academic discipline Foreign Language for Special Purposes (FLFSP) in the development of soft skills of future primary school teachers. The objectives of the study are to analyze scientific sources on the topic of the research; to identify the soft skills important for future primary school teachers; to present a lesson sample of how learning FLFSP can contribute to the development of soft skills in students. The research methods that are used in the article include the method of critical analysis of scientific literature – to analyze scientific sources on the problem under study and identify the most important soft skills; the method of studying and summarizing the positive experience of the development of students' soft skills while learning FLFSP – to provide a sample lesson. The research has revealed that the most important soft skills that Ukrainian future primary school teachers should possess are: communication, problem-solving, leadership, teamwork, adaptability, decision making, initiative, critical thinking and creativity. The academic discipline Foreign Language for Special Purposes has a significant potential in the development of the soft skills mentioned. Studying this discipline involves a combination of different forms of organizing students' learning activities in the classroom (individual, pair and group work), a combination of interrelated speech activities (listening, reading, speaking, and writing), teaching methods (role play, group debates, discussion, project work, public speaking, maintaining a blog or a discussion forum), and educational materials. The analysis of the impact of different methods of teaching a foreign language on the development of students' soft skills may be a promising direction for future studies.

**Key words:** teaching methods, learning activities, communication, problem-solving, teamwork, adaptability, decision making, critical thinking.

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### 1. Introduction

Ukrainian educational system is traditionally aimed at hard skills development. But in today's world having only hard skills is not enough to deal with multiple varied tasks that employees face every day. Soft skills are becoming crucial to succeed in different professional areas. Therefore, in educational environment, the emphasis on the development of soft skills is becoming increasingly important. An analysis of scientific sources proves that the development of soft skills of university students has not been considered as one of the main priorities in the

higher education system of Ukraine for decades (*Martyniuk et al., 2023*). This issue is urgent for future teachers as well. The modern world requires not only good knowledge and pedagogical skills, but also developed soft skills, such as communication, empathy, interpersonal interaction, creativity, leadership, adaptability and others. Along with professional competencies well-developed soft skills are especially important for future teachers' careers perspectives and successful realization in their professional activity since they will not only have to work in educational establishments, cooperate with school administration, other teachers and their pupils' parents, perform their main function in teaching different school subjects to school students, but they will also have to develop soft skills in younger generations of citizens.

Today, there are two approaches to developing soft skills of university students. The first is to teach directly, by introducing separate courses as part of the variable component of the curriculum. For example, a number of foreign universities, namely Harvard University, Stanford Research Institute and others, have a team building course. The second approach is to integrate training of soft skills into the teaching of hard skills, that is to realize the potential of academic disciplines. This approach is most common in Ukrainian higher education institutions (HEIs). We believe that within this context the classes in Foreign Language for Special Purposes (FLFSP) have the potential to become an effective platform for developing these important skills.

**The aim of this article** is to reveal the potential of the academic discipline English Language for Special Purposes in the development of soft skills of future primary school teachers. **The objectives** of the study are to analyse scientific sources on the topic of the research; to identify the soft skills important for future primary school teachers; to present a lesson sample of how learning FLFSP can contribute to the development of soft skills in students.

**Research methods.** In this work the method of critical analysis of scientific literature is used – to analyze scientific sources on the problem under study and identify the most important soft skills; the method of studying and summarizing the positive experience of the development of students' soft skills while learning FLFSP is used – to provide a sample lesson.

## 2. Literature review

The concept of soft skills was studied by a number of foreign (L. Baileyand, R. Carney, A. Lazarus, L. H. Lippman, K. A. Moore, R. Ryberg) and Ukrainian researchers (N. A. Dluhunovych, N. V. Hrona, O. Y. Kravets, K. O. Koval, T. A. Kuptsova, A. Martyniuk, I. I. Romanko). Due to the multidimensional nature of soft skills in scientific studies and reports of global non-governmental organizations, "soft skills" had different names (life skills, future work skills, generic skills, 21st century skills, interpersonal skills or people skills) but all of them have the same meaning (*Didenko, 2021: 267*). There is also lack of consensus about the definition of the term "soft skills". Scholars define this concept from different perspectives and in the context of their research topic. In general, as they are more about how people behave and interact with others, soft skills can be defined as the personal attributes and social abilities that enhance an individual's interactions, job performance, and career prospects (*Ambarak Salih, 2020: 96*).

Ukrainian researchers N. Hrona and others believe that in the context of training future primary school teacher "soft skills" are a set of personal skills aimed at the successful, productive teaching of primary school pupils, the ability to communicate effectively with direct participants in the educational process (pupils) and indirect (colleagues, administration, pupils' parents) (*Hrona et al., 2022*).

### 3. Skills to develop in future primary school teachers

It is quite important for our study to identify the soft skills important for future primary school teachers' career perspectives. Their successful employment and work in educational institutions, which involves constant interactions with the administration, colleagues, representatives of other professional groups, and students' require different abilities. According to the survey that we conducted among colleagues and school teachers, the most important for future primary school teachers are the skills which assist them in performing their direct functions related to the duties of a classroom teacher. In particular, the abilities to communicate, adapt to new conditions and requirements, persuade people, make decisions, solve problems, work in a team, and critical thinking were identified as the most important skills.

The results of the survey largely coincide with the requirements for the general competences that primary school teachers should have, which are specified in the Professional Standard for the profession "Primary school teacher of general secondary education" accepted by the Ukrainian Government. Namely, civic, social, cultural, leadership and entrepreneurial competences. These competences include the ability to act responsibly and consciously, be ready for interpersonal interaction, team work, the ability to appreciate diversity and multiculturalism, express themselves creatively, make effective decisions, generate ideas, solve problems and take initiative (*Profesiynyi standart, 2020: 6*).

### 4. The potential of the English Language for Special Purposes classes

The aim of the study is to reveal the potential of the English Language for Special Purposes classes in the development of soft skills of future primary school teachers. In our opinion, among all training courses the foreign language is undoubtedly one of the most effective disciplines because it offers a unique and comprehensive learning experience that transcends the boundaries of language itself. Language teaching involves a combination of different forms of organizing students' learning activities in the classroom (individual, pair and group work), a combination of interrelated speech activities (listening, reading, speaking, and writing), teaching methods (role play, group debates, discussion, project work, public speaking, maintaining a blog or a discussion forum), and educational materials that promote the development of active communication, leadership, team-work, creativity, foster empathy, cultural awareness, problem-solving, adaptability, and other soft skills.

According to H. Kornius, the key point is to organically integrate diverse activities and teaching strategies (*Kornius, 2020: 104*). Therefore, before planning a class, teachers have to understand how soft skills are developed, choose what soft skills they want their students to master, and select corresponding instructional methods and tools to model a situation that reproduces real-life scenarios and professionally oriented situations in which soft skills could be naturally acquired.

### 5. Sample Lesson

Here is an example of methods, tasks and educational material that contribute to the development of students' soft skills in FLFSP classes.

The teacher announces: The topic of the lesson is "Characteristics of English Language Learners". Today we are going to speak about different age groups of English language learners.



Our objectives are: to define the term “young learners”, to analyse the differences of foreign language learners age groups, to develop reading and speaking skills on the topic.

1. Split into groups of 2–3 and brainstorm on the useful vocabulary on the topic of the lesson. Time is limited. In 2 minutes, the students share their ideas. The ability of group work is developed.

2. Answer the following questions:

- What students are called young learners (YL)?
- Do you remember yourself in primary school?
- What was your favourite subject at school? Why?
- Did you like your foreign language lessons back then?
- What activities did you like to do at that age?
- What activities do you like doing in your English classes now?
- In your opinion, what are the differences in teaching a foreign language to YL, adolescents and adults?

adolescents and adults?

- What age group is the most difficult to teach English to?

The students answer the questions, make assumptions and explain their opinions. The ability to think critically, express one’s point of view and listen to other opinions is developed.

3. The teacher distributes handouts containing a table of age groups learners’ differences and sets a task: Skim the information in the table and find out if your assumptions on the differences in teaching a foreign language to YL, adolescents and adults were correct. The abilities to process new information, find the key information quickly, and critical thinking are developed.

4. Read the information in the table carefully. Get ready to say what peculiarities of different age groups in foreign language teaching and learning are new or surprising to you. Do you agree with the description given to students of your age group?

According to Harmer (2007), the main differences of age groups learners are the following (Table 1).

Table 1

### Age Groups Learners’ Differences

Young Children	Adolescents	Adults
<ul style="list-style-type: none"> <li>- They respond although they do not understand.</li> <li>- They learn from everything around them: they learn indirectly rather than directly.</li> <li>- They understand mostly when they see, hear, touch and interact rather than from explanations.</li> <li>- Abstract concepts are difficult to deal with.</li> <li>- They generally display a curiosity about the world and an enthusiasm for learning a language</li> </ul>	<ul style="list-style-type: none"> <li>- Despite their success in language learning, they are seen like problematic students.</li> <li>- They commit passionately when they are engaged.</li> <li>- Most of them start to understand the need for learning.</li> <li>- Attention span is longer as a result of intellectual development.</li> </ul>	<ul style="list-style-type: none"> <li>- They can engage with abstract thought</li> <li>- They have a whole range of (positive or negative) life and learning experiences.</li> <li>- They have expectations about the learning process and they have their own patterns of learning</li> <li>- They are more disciplined than the other age groups and know how to struggle on despite boredom</li> </ul>

<ul style="list-style-type: none"> <li>- They like talking about themselves and respond to learning that uses their lives as the main topic.</li> <li>- They love discovering things, making or drawing things, using their imagination, moving from one place to another, solving puzzles.</li> <li>- They have a short attention span; they can easily get bored after 5–10 minutes.</li> <li>- Teachers should have a rich repertoire of activities to help young children receive information from a variety of sources and plan a range of activities for a given time period.</li> <li>- Teachers should work with students individually or in groups</li> <li>- Teachers need to be aware of the students’ interests to motivate them.</li> <li>- The classroom should be colorful and bright with enough room for different activities.</li> </ul>	<ul style="list-style-type: none"> <li>- They can use many different ways of studying and practicing language.</li> <li>- They search for identity and self-esteem; thus they need to feel good about themselves and valued.</li> <li>- They need teacher and peer approval and are sensitive to criticism of their own age group.</li> <li>- Teachers should link teaching to their everyday interests and experiences.</li> </ul>	<ul style="list-style-type: none"> <li>- Unlike other groups, they know why they are learning and what they want to have at the end.</li> <li>- They sustain a level of motivation even for a distant goal, which is difficult for the other groups.</li> <li>- They can be critical of teaching methods or they may feel uncomfortable with unfamiliar methods.</li> <li>- Older ones worry that their intellectual powers diminish by age.</li> <li>- They have a longer concentration span to continue an activity than the other groups.</li> <li>- Teachers should consider their (positive or negative) learning experiences.</li> </ul>
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6. After reading the students answer the questions in 5. Each student expresses his / her point of view and gives reasons for it. This helps to develop skills in expressing their own opinions and listening to others.

7. For the next activity the teacher splits the students into 3 groups with approximately the same level of foreign language. Each group is appointed to one of the age groups and has a task: to prepare convincing arguments and make a speech that will persuade the others that their age group of students is the most interesting to work with. Three students with a high foreign language level are appointed by the teacher as arbitrators who will listen and assess the speeches. They should vote for the group, whose speech was the most thorough, factual, lexically and grammatically correct.

Obviously, some students will be disappointed if their group is not the best. They may even argue about it. This is how such soft skills as resilience to criticism, negotiation in order to prove the validity of one’s opinion, compassion, objective self-esteem, emotional intelligence, adaptability, and conflict resolution skills are developed. Arbitrators must have analytical thinking, be able to listen carefully, think critically, be able to express their opinions correctly and communicate the decision they have made. The students also develop their abilities to persuade, defend their opinions, and solve problems.

As a homework the students will have to write a blog on the topic “Teaching English to young learners: how I see it”. This provides an opportunity to express their thoughts and share them with the others.

## 6. Conclusions

The research has revealed that the most important soft skills that Ukrainian future primary school teachers should possess are: communication, problem-solving, leadership, teamwork, adaptability, decision making, initiative, critical thinking and creativity. The academic discipline Foreign Language for Special Purposes has a significant potential in the development of the soft skills mentioned. Studying this discipline involves a combination of different forms of organizing students' learning activities in the classroom (individual, pair and group work), a combination of interrelated speech activities (listening, reading, speaking, and writing), teaching methods (role play, group debates, discussion, project work, public speaking, maintaining a blog or a discussion forum), and educational materials. The analysis of the impact of different methods of teaching a foreign language on the development of students' soft skills may be a promising direction for future studies.

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## VARIABILITY IN MODERN PAREMIOLOGY AND ITS TYPES

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### Summary

It is an inescapable fact that we see that proverbs, which are paremiological minimums, are constantly undergoing modifications, and of course this fact reveals the necessity of studying the variability in proverbs. The variation of proverbs as relatively complex structural units compared to words is particularly relevant.

Variability in paremiological units has the opportunity to show itself in many cases. So, the word in its structural composition can be used in many variants. The variability of paremic expressions may be related to the replacement of one lexeme by another, the change of the word order in the component composition, the necessity or optionality of their use. The processing of different variants of paremiological units is the most important source of expressiveness and expressiveness used to influence the recipient. They give speech dynamism and lively speech intonation.

In the course of the research, we included in the analysis the lexical, morphological, structural-syntactic types of variability in the field of paremic units. The most used types of variation in proverbs are lexical, followed by morphological and syntactic variation.

Variability at the syntactic level in proverbs is more fully represented, especially in the structure of syntactic units such as word combinations and sentences. New aesthetic and artistic qualities appear in the variants created during the changes in the structure of proverbs. As a result, the author's speech becomes more emotional and its impact increases many times.

**Key words:** paremiology, proverbs, variants, lexical, morphology, syntactic.

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### 1. Introduction

Proverbs and proverbial paremias, which are the most important sources of expressiveness needed to influence the reader or listener both in the literary text and in oral speech, have a national component that expresses the wisdom, everyday life, culture and history of the people. The components that make up those expressions can be subject to change due to their semantics and structure in literary texts, newspapers and colloquial language. This phenomenon is explained by the fact that writers strive for greater expressiveness by apparently changing the structure of proverbs and sayings, combining separate stylistic elements.

The variation of proverbs and proverbial phrases is often determined by a specific context, so the speech material is always individual; modified proverbs and proverbial phrases resemble writer's neologisms.

### 2. Main text

Variability in proverbs was investigated by V.J.Belikov, G.Z.Permyakov, S.D.Mastepanov, F.Chermak and others. Variability of proverbs means that proverbs are transformed in such a way that they exist in the minds of the speakers of the language, do not carry additional

semantic value, and do not mean that the proverbs are violated and distorted by the speakers of the language.

Variability occurs at different levels – lexical, morphological, structural-syntactic, etc. As the name implies, lexical changes are made in the composition of lexical variants. Here, one or two of the words have a different character, and the rest of the components are common.

Consider the following examples of possible modification changes of proverbs: “*A stitch in time saves nine*” and “*An apple a day keeps the doctor away*”.

*A stitch in time may have saved ninety!/ A stitch in time from the new Remington.*

*An apple a day keeps bowel cancer at bay/ An apple a day may keep lung disease at bay.*

*Forget an apple a day-latest has shown in a self-obsessed world (Jonathan, 1995, p. 34)*

Reductions and substitutions are more evident in the presented variant examples.

Variability in proverbs occurs more often at the lexical level and forms the basis for the development of variant forms of paremies.

Lexical substitution occurs as a result of replacing constituent members of lexical variants with synonymous or non-synonymous words. For example:

*Experience is the mother/ father of wisdom.*

*The face is the index of the heart/ mind.*

*A cock is valiant on his own Dunghill/ Every cock is bold on his own dunghill (Abbasov, 2009, p. 59).*

*Curses/ misdeeds like chickens come home to roast (Abbasov, 2009, p. 64).*

As can be seen from the examples, the words mother – father, heart – mind, valiant – bold, curses – misdeeds appear as lexical variations.

As a result of the above-mentioned substitution, semantic changes are observed, i.e. the narrowing of the meaning of these proverbs, their loss of universality. As a result of such a change, this idiom has acquired a new lexical completion that is compatible with both the meaning of the established proverb and the content of the context. In the given examples, the lexical replacement of mother – father, heart – mind, valiant – bold, curses – misdeeds has taken place, but the pragmatics of this idiom have remained the same.

As the most active part of speech in the formation of lexical variation of proverbs, first of all, nouns, then verbs, adjectives, adverbs, pronouns, numbers and structural elements should be noted. In other words, variability is closely related to the scheme of "decreasing semantic significance".

Lexical explication is observed by adding additional components to the composition of a proverb, which leads to the expansion of its lexical composition. In explication, components act mainly as input words. They do not touch the structure of proverbs. Frequently encountered introductory constructions are phrases such as how to say, they say, they said that. These words show that proverbs and sayings are known to everyone.

At this time, it is as if the speaker is trying to find information in the experience of the collective that can help him express his opinion and at the same time confirm that opinion. For example:

*“Blood is thicker than water”*

Something beyond the power of word – analysis bound them together, something hidden deep in the fibre of nations and families – for blood, *they say*, is thicker than water (*Galsworthy, 1906, p. 93*).

In the given example, the modal word has entered the base of the paremia in natural way.

Lexical constructions added to the composition of the text also have a certain role. At this time, the meanings expressed by them can be different. It can be assumed that the speaker avoids

naming the paremia directly: lexical additions sometimes express the desire to justify the use of the paremia (*they did not say for nothing*), (*according to the wise*), rely on the common opinion (*as they say*). Sometimes there is an impression that the explanation with lexical structures creates a parallel pragmatic line, the illocutionary (intention, purpose) content of which can be different: justification, reasoning, recommendation, etc.

The next type of changes occurring at the lexical level is elimination. The main feature of these sentences is that a word that is not essential for the completeness of the thought is omitted from their content, and even if it is necessary, it is very easily imagined, and it is possible to restore it according to the general meaning expressed in the context. In order to convey the speaker's emotional state to the reader more expressively, the author shortens the proverb. For example:

*There's many a slip between ...* Who knows what may happen, Dick! Who knows whether you will be the chairman next year? (*Galsworthy, 1906, p. 103*).

In the example, only part of the proverb "*There is many a slip between the cup and the lip*" is used: *there is many a slip between...* The second part is almost completely discarded.

Over time, the language of proverbs improves along with the common language, although this process is somewhat slower in proverbs. Regarding the problem of analyzing the lexical variability of proverbs, we come to the conclusion by referring to the works of writers that nouns, verbs, adjectives and pronouns are the ones that change the most in the composition of proverbs. This fact is confirmed by other phraseological units.

Morphological variability is relatively rare in paremiological units. It is often a combination of different types of changes. Morphological variation is variation with one or other grammatical changes. In morphological variation, the endings -s or -es are added to the end of the nouns in the phraseological combination. For example,

*Old wives' fable = old wives' fables*

*Pick a hole in smb's coat = Pick holes in smb's coat*

A noun in the general case is replaced by a noun in the possessive case as a prepositional phrase. For example, *grandfather clock – grandfather's clock: the frog march – the frog's march* (to force someone to do something), etc. The given variants are based on the grammatical model of simple and complex words.

*The crow thinks her own bird(s) fairest (whites) – They asked the crow for a beautiful bird, and he showed his chick* (*Kunyn, 1984, p. 33*).

Examining the variability at the morphological level in proverbs, it is known that the variability at the morphological level in proverbs is caused by the substitution of word forms characterized by changes in categories such as quantity, gender, case of the verb, type, time, form or shape etc.

It is clear that variability at the morphological level can appear in different ways. However, it should be noted that the number of grammatical variants of English proverbs is not so large, and this fact is another proof of the stability of grammatical forms in proverbs.

Variants formed by replacing verb components are found more often, but at the same time, there is a case where the verb retains grammatical archaisms for a longer time. The most characteristic form here is the replacement of archaic and modern forms of the third person singular.

Consider the examples:

One hand washeth (washes) another.

*Pride goeth (goes) before, and shame cometh (comes) after* (*Smith, 1976, p. 34*).

In some cases, the past tense form of the verb "to have" is also found in English proverbs:

*Mam a good father hath (has) but a bad son.*

*Many a good cow hath (has) but a bad calf.*

Sometimes the writer changes proverbs by using negation in order to convey the emotional state and excitement to the reader in a more convincing and expressive way. In the work of the English writer John Galsworthy, instead of the proverb *Charity begins at home*, we find *Charity didn't begin at home*. For example:

When warmed by champagne, he had her all to himself, he unbosomed himself of his wrongs; of his smothered resentment against the new chef at the club; his worry over the house in Wigmore Street, where the rascally tenant had gone bankrupt through helping his brother-in-law as *charity didn't begin at home* (Galsworthy, 1906, p. 145).

As can be seen from the context, the writer used the proverb "*Charity begins at home*" in the negative form of the past tense to express the speaker's excitement, anger and feelings more prominently to the reader.

The comparative-typological analyzes of variability at the morphological level show that the diversity of morphological variation comes from the diversity and variety of phraseological units, and such commonality and similarity create conditions for the equivalence of phraseological units.

At the syntactic level, the variant is related to the semantic-grammatical interactions of the corresponding words. If the division of grammatical relations and the general meaning of the constructions are the same, then variants of paremiological expressions may appear as a result of the change of forms due to similarity.

At the syntactic level, we can observe variability as a result of ellipsis of a certain part of the sentence. In this case, there is no need to restore the elliptic member or structure. Therefore, the absence of some lexical and syntactic unit is not felt in such constructions.

Ellipsis at the level of a word means the abbreviation of one part of a compound or a member of a sentence in proverbs. Here, we would like to explain our idea based on proverbs:

*It is never too late (to learn)* (Abbasquliyev, 1981, p. 97).

*A bird in the hand (is worth two in the bush)* (Abbasquliyev, 1981, p. 18).

Proverbs with an elliptical sentence structure specific to the English language are observed more by the intensity of processing. Thus, the proverbs mentioned above have been reflected in the literary in the following way.

Consider the following examples:

*It will be, whatever's done. A bird in the hand ... and such a big bird, Michael. Ah! Here's Hilary!* (Norricks, 1985, p. 108)

In another work we read:

*Time was flying, his birds in the bush no nearer, no issue from the web anywhere visible* (Galsworthy, 1926, p. 134).

The first part of the proverb "*A bird in the hand is worth two in the bush*" is given in the first sentence, and the second part is abbreviated. In the second sentence, on the contrary, the first part is abbreviated. The word "*A bird in the hand*" means a reliable job.

Apparently, the omission of a certain expression in such sentences does not harm the content of the sentence, on the contrary, it serves to create strong emotionality, brevity, and expressiveness in the sentence. Elliptical sentences serve to increase fluency. These were not consciously thought out forms, they were cut and polished from time to time, and thus the genre and stylistic features of the language led to the operation of elliptical forms of proverbs.

Variability is also created by keeping the basic structure of proverbs and changing the second part as a whole.

Consider the examples:

We find such a reduction in the work of J.Galsworthy. “*When the cat is away... Grammaphone going in the kitchen!*” (Galsworthy, 1906, p. 102).

Here, the proverb “*When the cat is away, the mice will play*” is varied. As can be seen from the example, J.Galsworthy did not use the proverb in its entirety, but only its first part “*When the cat is away*”. The author shortened the second part of the proverb and instead included a whole group of words as an additional element: “*Grammaphone going in the kitchen!*”

As can be seen, ellipsis makes it possible to specify the meaning of the paremia in context and at the same time significantly increases the expressiveness of the expression.

### 3. Conclusions

From the conducted research, we come to the conclusion that the most frequent types of proverbial variability are lexical, followed by morphological and syntactic variability.

Showing paremiological variability as a special problem of variability in linguistics, it can be noted that the problem of variability is especially relevant for proverbs as units of a more complex level compared to words, as the complexity of the architecture of a language unit increases the variety of its variation types, and all these types of variability are combined in paremiology.

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## THE IMAGES OF FEMALE WRITERS IN THE “EMILY” AND “ANNE” SERIES BY L.M. MONTGOMERY

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### Summary

While the *Künstlerroman* may well be considered one of the genres that have blossomed most prominently in the 20<sup>th</sup> century English-Canadian literature, research investigating its poetics has remained on the fringes of literary scholarship. This paper examines L.M. Montgomery’s sophisticated use of the *Künstlerinroman* through her portraits of female writers in the *Emily* and *Anne* series. My goal is to explore how Montgomery’s heroines choose to narrate themselves and the world around them, how they transcend difficulties and assert their own unique perspectives. Therefore, this paper examines not only the socio-cultural environment which served as background for the creation of literature, but also the writer’s reflections regarding the process of bringing said literature into the world. Drawing on the scholarship of J. Buckley, R. Seret, E. Varsamopoulou, F. Hammill, K. Macfarlane, G.A. Guth and others, this paper aims to analyze L.M. Montgomery’s “sophisticated handling of genre” (E.R. Epperly) in greater depth and place her portraits of the female artists within a broader cultural and literary context. The question of female subjectivity, which concerns women’s perceptions of their own writing (and their fate as artists), is central to my research.

**Key words:** Canadian literature, artist novel, *Künstlerroman*, image, motif, symbol, feminine discourse, artistic discourse.

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### 1. Introduction

While the *Künstlerroman*, German for an artist novel, may well be considered one of the genres that have blossomed most prominently in twentieth-century English-Canadian literature, research investigating its poetics has remained on the fringes of literary scholarship. Examples of the genre include *By Grand Central Station I Sat Down and Wept* (1945) by Elizabeth Smart, *A Mixture of Frailties* (1958) by Robertson Davies, *The Hidden Mountain* (1962) by Gabrielle Roy, *Swann: A Mystery* (1987) by Carol Shields and others. While attention has been drawn to fictional portraits of the Canadian artist in autobiographical writing (Hammill, 2003), modernist (Williams, 1991) and postmodernist novels (Hutcheon, 1988; Macfarlane, 1998), with some critics also exploring the potential of the *Künstlerroman* as a subgenre of Canadian Prairie novel (Ovcharenko, 1996) and its link to the tradition of the Canadian *Bildungsroman* (Keith, 2006), L.M. Montgomery’s contribution to the development of the genre has not been investigated in sufficient depth.

In literary criticism, *Künstlerroman* is usually defined as a novel “that deals with the youth and development of an individual who becomes—or is on the threshold of becoming—a painter, musician, or poet” (*The Editors of Encyclopaedia Britannica*, 1998). By definition, then, the central figure of the genre tends to be a young person whose physical, spiritual, mental and creative growth is placed at the conceptual and compositional centre of the novel.

This aspect of the *Künstlerroman* is highlighted, among others, by Jerome Buckley (1974) and Roberta Seret (1992), who viewed it as a subgenre of the *Bildungsroman*, which is German for the development novel or coming-of-age novel.

Only recently have researchers started paying particular attention to novels in which the creative protagonist is a woman and investigating female experience as a special factor that plays a role in the creation and perception of art. Evy Varsamopoulou, for instance, has centred her research around investigating the particular qualities of *Künstlerinromane* which differentiate them from *Künstlerromane*, using the German suffix “in” to further delineate the female and male versions of the genre. (In German, the *-in* suffix is typically used with regard to job titles and occupations to create feminine-specific terms, for example, e.g. *Schauspieler/Schauspielerin* (actor/actress), *Author/Authorin* (author/authoress), *Kellner/Kellnerin* (waiter/waitress).) She states: “*Künstlerinromane* ... create a fiction, usually of the development of an artist (a writer in our case), which also leads them to make (subjective) statements about the creation of all literature. What does it mean (for something) to become writing, (for someone, a woman) to become a writer?” (Varsamopoulou, 2019: xxiv). With regard to Canadian literature specifically, Robert Kroetsch writes, “The figure of the artist is obsessively present in Canadian writing; the *künstlerroman* is, often, its sub-genre. In the beginning is the artist, beginning. With the difference that in Canadian writing the artist-figure is often a woman” (Kroetsch, 1989: 66).

The question of female subjectivity, which concerns women’s perceptions of their own writing and their fate as artists, is thus central to my research. By applying what Karen Macfarlane refers to as “the self-consciously constructing voice of a woman narrator” (Macfarlane, 1998: 7) in mid- to late-twentieth-century novels to L.M. Montgomery’s *Anne* and *Emily* series, I will examine the representations of the female artist and her experiences as portrayed in Montgomery’s novels, highlighting this often introspective facet of her work.

## 2. Main text

Although Montgomery herself noted that she could not “see any resemblance between [Emily and Anne], save one or two superficial ones in the stage they walk on” (Montgomery & Weber, 2006: 115), various researchers have pointed out similarities between the two heroines in their capacities as readers and writers (Frever, 2021) as well as their reciprocal and empathetic relationship with nature (Epperly, 2018). From my observations, both Emily and Anne are initially presented as creative young girls with an acute sensitivity to beauty, nature, and art. Like Susanna Moodie’s Rachel Wilde, they are “[u]nacquainted with the philosophy of human institutions” (Moodie, 1991: 135–136) and unaware of social decorum rules, and so not yet concerned with other people’s opinions. They therefore demonstrate an extraordinary clarity of vision and willingness to absorb new experiences. By first portraying her heroines as children, Montgomery makes good use of the child’s perspective to portray the girls’ fascination with the world around them and delineate the difference between the freshness and clarity of a child’s vision, on one hand, and the rigidity and conservativeness of adults’ worldview, on the other hand.

Despite the pervasive belief that an aspiring author would have to live in an urban centre to gather material for her stories, both Emily’s and Anne’s points of view lie on the periphery, in the Canadian countryside. To the city-dweller’s eye, it may seem that “nothing ever happens” (Montgomery, 1979: 27) on rural Prince Edward Island. But to the meticulous eye of an observant author, events and relationships unfolding in a small village prove to be just as interesting,

humorous and insightful as those that could have taken place in a large city. In responding to an outsider's derisive comment about Blair Water, Emily proclaims:

“Look at all the things that have happened in Blair Water in just the last three weeks—comedy and tragedy all mixed up together. James Baxter has suddenly stopped speaking to his wife and *nobody knows why*. She doesn't, poor soul, and she is breaking her heart about it. Old Adam Gillian, who hated pretence of any sort, died two weeks ago and his last words were, ‘See that there isn't any howling and sniffing at my funeral.’ So nobody howled or sniffled. Nobody wanted to, and since he had forbidden it nobody pretended to. There never was such a cheerful funeral in Blair Water. I've seen weddings that were more melancholy—Ella Brice's, for instance. What cast a cloud over hers was that she forgot to put on her white slippers when she dressed, and went down to the parlour in a pair of old, faded, bedroom shoes with holes in the toes. Really, people couldn't have talked more about it if she had gone down without *anything* on. Poor Ella cried all through the wedding-supper about it” (*Montgomery, 1979: 26*).

Emily's dedication to staying in her native place proves to be conducive to her development as a writer and gives her stories a distinct “Canadian tang and flavour” (*Montgomery, 1979: 273*), which reflects the heroine's extensive knowledge of the world around her and her understanding of the complicated social networks in the type of rural community she chooses to describe. By combining the universal themes (“births, deaths, marriages, scandals” (*Montgomery, 2014: 2*)) with the local “flavour,” Emily is able to create a truly unique product which can appeal to a broad audience without being trite; and it is not by chance that Janet Royal characterizes Emily's novel as a “wild rose” and remarks that its creation would not have been possible had Emily chosen to reside in New York. *The Moral of the Rose*, per Royal, is “all sweetness and unexpectedness with sly little thorns of wit and satire. It has power, delicacy, understanding. It's not just story-telling. There's some magicry in it” (*Montgomery, 2014: 210*). This observation underscores the correctness of the heroine's decision to remain in her hometown, as it allowed her to preserve her essence and avoid being diluted or lost amidst the bustling environment of a metropolitan city. Thus, Emily takes something that would have ordinarily been considered a restraint and turns it into an advantage—a circumstance of life that allows the female writer to assert her identity and her unique perspective with confidence.

The protagonist's ability to surmount constraints, transcend prejudices, and navigate criticisms, ultimately leveraging these challenges to her advantage, is one of the prevailing themes explored in the *Emily* series. By detailing the ordeals that her heroine must undergo, Montgomery shows how preconceived gender biases influence the societal perception of women and their occupations, and centres the female perspective as the most important one in highlighting the heroine's creative and personal development, as opposed to the perspectives of society, friends, family, and so on. Although family and friends are often portrayed as well-meaning in Montgomery's novels, they are not always particularly understanding of the artist's personal choices and her creative work. More often than not, the general public criticizes the heroine for prioritizing art and education over marriage, undermines her achievements, and generally pushes her to follow the stereotypically defined feminine life scenario, which consisted in finding a sensible husband, marrying at a young age, and foregoing her “silly” hobbies and interests in favour of homemaking and raising children. And even if the artist does find some “kindred spirits” along the way, true understanding is not guaranteed, so climbing her Alpine Path is presented as a largely solitary endeavour.

In her journey to establish herself as a writer, Emily faces the challenge of confronting a double standard, most notably articulated by Aunt Elizabeth. In her childhood, as the heroine was just beginning to write stories, Elizabeth Murray chastised Emily for “writing trash”

(Montgomery, 1983: 157) which she perceived as a waste of time, and even went so far as to assert that it was “wicked to write novels” (Montgomery, 1983: 305). However, as Emily begins to achieve a certain measure of success, with her poems and stories finding acceptance for publication and earning her payment for her work, Aunt Elizabeth reluctantly concedes, stating, “I don’t mind your writing—now. You seem to be able to earn a living by it in a very ladylike way” (Montgomery, 2014: 58); And once Emily gains recognition in her community as a writer, the standard by which she is judged undergoes a reversal once again, and she finds herself again being undermined and underappreciated. For instance, Aunt Ruth informs Mrs. Drury, “Emily has made fifty dollars by her pen since New Year’s. ... I begin to think the child has an easy way of making a living” (Montgomery, 1979: 254), implying a lack of respect for the genuine talent and effort invested in Emily’s writing pursuits.

In the end, it is precisely the monetary compensation that tips the scales of the clan’s judgment in Emily’s favour and prompts the critical family members to begrudgingly accept her affinity for writing, which has proven to be financially rewarding and thus useful in the aunts’ and uncles’ eyes. It is noteworthy that although young Anne and Emily share a certain idealism in their refusal to pursue work solely for commercial gain, advocating for art driven by the pursuit of “the very highest ideals” (Montgomery, 1980: 116) and unmarred by financial considerations. Anne’s unfortunate experience with the Rollings Reliable competition is portrayed as a significant setback in this regard: she refers to the check she got for “that horrible Reliable Baking Powder story” as “tainted money” (Montgomery, 1980: 211), and mourns the fact that her creation had been “degraded to the level of a baking powder advertisement” (Montgomery, 1980: 116). Although Anne herself was not at fault here, as the story was submitted to the Rollings Reliable competition by Diana, her reaction to Diana’s initiative is quite telling of her philosophy on the matter. In contrast, Emily gradually learns that writing stories for monetary compensation does not necessarily diminish the value of her craft, and she is able to establish a relatively successful livelihood by writing for newspapers. Interestingly, it is Aunt Elizabeth who points out that art is meaningless without a consumer to perceive and comprehend it, scolding Emily for writing “yards of trash that nobody wants” (Montgomery, 1979: 26). In this exchange over an obituary poem for the old Peter DeGeer, which Emily refused to write because she considered it “a desecration of [her] art” (Montgomery, 1979: 25), we can observe two polar perspectives on the meaning of art: the first one, voiced by Aunt Elizabeth, posits that art should always serve a moral or functional purpose, while the second one, which belongs to Emily, asserts that art should be free from utilitarian function and that its aesthetic aspect should be at the forefront. The latter point of view can be briefly defined by the formula of *l’art pour l’art* (French for “art for art’s sake”), which was originally coined by Théophile Gautier and became a bohemian creed in the 19<sup>th</sup> century. As the plot develops, however, we see Emily becoming a lot less rigid in her beliefs and adapting her craft to help her deal with the circumstances she finds herself in. Through what she terms her “pot-boilers” (Montgomery, 2014: 55), the heroine not only manages to repay her debt to Uncle Wallace and Aunt Ruth for their financial support towards her education but also accumulates personal funds to use at her discretion. For Montgomery herself, the fact “that one could write for *money* was a stunning revelation” (Gammel, 2008: 24) in her early years; and in the *Emily* series, we can observe a heroine who gradually learns to balance the pragmatic and the artistic aspects of her work.

In portraying the development of the female artist, Montgomery shows her imbibing, regurgitating, and then gradually moving past the hackneyed literary tropes of the era. For example, Anne’s preferred plots and characters are typically based on romantic and sentimentalist tropes, with recurring motifs (love rivalry, the rescuing of a beautiful maiden, romantic

proposals, and so on) and exaggeratedly pompous character names like Averil Lester, Cordelia Montmorency, and Geraldine Seymour. These artistic choices are often influenced by her reading (Alfred Tennyson, Walter Scott, George Gordon Byron and others), as they are for Emily in the beginning of her journey. Often, Mr. Carpenter is able to directly infer from her work that she had been trying to emulate another writer (“This one sounds like a weak imitation of Kipling. Been reading him lately?” (*Montgomery, 1979: 86*)). Learning to imitate first, Montgomery’s heroines then gradually come to discover what Gwendolyn Ann Guth, writing on the *Emily* series, describes as their “own artistic essence, which is an amalgam and yet distinct” (*Guth, 1991: 43*), and start improving their true strengths which differentiate them from anybody else who can write. As time passes, Emily learns to “paint the weakness and foolishness and wickedness of a character in a way that is positively uncanny” (*Montgomery, 1979: 26*), which earns her far higher praise from her teacher and mentor Mr. Carpenter than any of her poetic attempts. Experimenting with descriptions of everyday scenes and character studies, the heroine soon finds that she can, in Wordsworth’s terms, “make the incidents of common life interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature” (*Wordsworth, 2000: 596–597*). Her best and most successful works are novels from the viewpoint of self-evaluation as well as public opinion. For instance, when Emily reads the manuscript of *The Moral of the Rose* to her family, Cousin Jimmy thinks of it as “the most wonderful story ever written,” and Aunt Laura confesses she cannot sleep “for wondering what is going to happen to the *Applegaths* in the next chapter.” So full of life are Emily’s characters that her relatives become convinced she had based them off real people—to the extent that Aunt Elizabeth even has to warn her “not to put any of the neighbours in” (*Montgomery, 2014: 171–172*). Having combined her sensitivity to beauty, acute observation skills, and the desire to heal rather than hurt (*Montgomery, 1979: 27*), Emily is able to create something truly outstanding and assert her identity as a professional writer.

By outlining Emily’s gradual psychological, physical, and professional growth, Montgomery has essentially offered her reader a glimpse into the complex inner life of a writer with all the joys and pitfalls it may entail. Through perseverance and hard work, Emily demonstrates how the young writer’s technique can improve over time: from her first tentative attempts at “deskriphuns” and “meditashuns,” from “An Address to a Buttercup” and “Lines to my Favourite Cat,” to writing more sophisticated essays, poems, and stories that can potentially be published. If the younger Emily overindulges in using italics and putting a dot under every word she finds beautiful, the older Emily has learnt the craft of editing, proofreading, and refining her work. She goes from writing “sad trash” (*Montgomery, 1983: 301*), as Montgomery would put it, to achieving tangible commercial success and getting progressively better at her craft.

In *Emily’s Quest*, the emerging writer is compared to a Ukrainian artist whose diary became a literary sensation in the 1890s: “[She knew there would be] days when the editorial phrase, ‘not necessarily a reflection on its merits,’ would get on her nerves to such an extent that she would feel like imitating Marie Bashkirtseff and hurling the taunting, ticking, remorseless sitting-room clock out of the window” (*Montgomery, 2014: 3*). Originally born in a small village in the Poltava region, Bashkirtseff spent the majority of her life in France and turned herself into a highly skilled artist by writing ten hours a day for six years (*Bashkirtseff, 1890: 653*). Her diary remains a striking testament to a woman’s extraordinary determination, discipline, passion for her art, and self-control. “I swear solemnly,” she writes, “by the Gospels, by the passion of Christ, by myself—that in four years I will be famous” (*Bashkirtseff, 1890: 310*). Emily’s famous vow to climb the Alpine Path echoes Bashkirtseff’s ambitious self-declaration to prove herself to the world and put in as much effort as possible to earn her place among the stars:

“I, Emily Byrd Starr, do solemnly vow this day that I will climb the Alpine Path and write my name on the scroll of fame” (*Montgomery, 1983: 290*). Through this comparison, Montgomery once again emphasizes the importance of hard work and determination in achieving one’s goals and drives home the idea that these qualities can help female creators be successful even in a world that generally does not want them to succeed.

As Bashkirtseff’s journal had been translated into multiple different languages, the ideas expressed in it became a popular point of contention for conservatively minded critics who failed to recognize the potential held by an ambitious woman and the work she had put in to achieve her goals. British journalist and editor William Stead, in *The Review of Reviews* (1890), wrote about Marie: “Her intellect developed in advance of her heart. ... She was artist, musician, wit, philosopher, student, anything you like but a natural woman with a heart to love, and a soul to find its supreme satisfaction in sacrifice for love or for child” (*Stead, 1890: 544–545*). In this vivid account, we can see that Marie had clearly failed (in Stead’s opinion) to comply with the patriarchal stereotype of a “full and perfect woman” (*Stead, 1890: 545*), having prioritised herself and her art over marriage, but there was also a different point of view. G.B. Shaw, in his attack on ideals and idealists in *The Quintessence of Ibsenism* (1891), dedicated a whole chapter to the discussion of the ridiculousness of the “womanly woman” stereotype and used Stead’s comments on Bashkirtseff as a prominent example of how patriarchal discourse can have detrimental effects on women’s lives, constraining them in their desires and ambitions and reinforcing the idea that a woman’s true self-realization may only be found in child-rearing, homemaking and serving her husband. Per Shaw, “of all the idealist abominations that make society pestiferous, I doubt if there be any so mean as that of forcing self-sacrifice on a woman under pretence that she likes it; and, if she ventures to contradict the pretence, declaring her no true woman” (*Shaw, 1891: 32*).

Emily Starr, throughout her journey as an emerging writer, has to battle many comments similar to Stead’s. Dean Priest tells her that she “can do more with those eyes—that smile” (*Montgomery, 2014: 37*) than she can ever do with her pen, and proceeds to call her novel “cobwebs”—as “pretty and flimsy and ephemeral as a rose-tinted cloud” (*Montgomery, 2014: 61*), in an attempt to further devalue Emily’s work, push the heroine towards voluntarily surrendering her career, and manipulate her into becoming a subservient wife and mother.

Depicting a creative individual struggling to find their way in a hostile or indifferent society remains one of Montgomery’s recurring tropes—however, it was not her invention. This conflict was explored in great depth by writers of the Romanticism era (by William Wordsworth, George Gordon Byron, and Heinrich Heine, among others). The dichotomy between enthusiasts (creative individuals whose life is rich with ideas, thoughts, and emotions) and Philistines (individuals who live mundane lives, ignorant of and indifferent to art and culture) was most prominently outlined in a satiric fairytale fantasy novel *Klein Zaches genannt Zinnober* [*Little Zaches Called Cinnabar*] (1819) by German Romantic writer E.T.A. Hoffmann. This distinctly Hoffmannian view of an artist as someone who has been blessed in extraordinary ways and differs starkly from the general population can be found both in the *Anne* and the *Emily* series, although it gains a greater thematic importance in the latter. Emily, who represents the type of an enthusiastic heroine, embraces the role of an active creative force, fiercely advocating for the preservation of her essence, her art, and her right to occupy a significant place in the world.

In a letter to Ephraim Weber (19 October 1921), Montgomery wrote: “‘Emily’ will be, in a sense, more autobiographical than any of my other books. People were never right in saying I was ‘Anne’ but, in some respects, they will be right if they write me down as *Emily*”

(*Montgomery & Weber, 2006: 88*). On another occasion, she wrote in her diary: “It is the best book I have ever written—and I have had more intense pleasure in writing it than any of the others—not even excepting *Green Gables*. I have *lived* it, and I hated to pen the last line and write *finis*” (*Montgomery & Rubio, 1985: 39*). Montgomery’s favourite heroine is thus “one of “the eternal slaves of beauty,” of whom Bliss Carman sings, who are yet “masters of the world” (*Montgomery, 1979: 137*). Or, in Susanna Moodie’s terms, “the child who reveled in grand conceptions alone with nature, and the solitude of her own soul, ... the strangest, most eccentric impersonification of a feminine humanity, that could well be imagined” (*Moodie, 1991: 140*). The role that nature plays in the formation of a female artist, as portrayed by Montgomery, cannot be understated. It is precisely in nature that her heroines can find solace, comfort, and inspiration.

The intimate relationship with nature is a shared characteristic of both heroines, as highlighted by Elizabeth Epperly who describes it as “communion with nature—a reciprocal, animated interaction that renews the spirit or awakens it” (*Epperly, 2018: 89*). This interaction entails a profound interconnectedness, wherein every minute element of the natural realm reacts to and is influenced by all other elements, regardless how large or how small. Drawing on Epperly’s insights, I would like to emphasize the seamless continuation of the heroines’ experiences with the natural world into their artistic and creative endeavors, which compel them to seize a pen and commence writing before inspiration dissipates. When Anne finds herself trapped in the Copp girls’ duck-house (unfazed by her unfortunate predicament), her ardent wish for a pen and paper is driven by her yearning to capture “a most interesting dialogue between the asters and the sweet peas and the wild canaries in the lilac bush and the guardian spirit of the garden” (*Montgomery, 2009: 208*). Similarly, Emily, while wandering with Ilse in search of a lost young boy, remains undeterred by the rain that drenches her. She pauses to hastily transcribe the details of a house surrounded by grey clouds, atop a hill of clover meadows, basking in the sun’s rays. Her declaration that she would have “missed some of the flavour” (*Montgomery, 1979: 167*) had she waited for dry land before jotting down her description demonstrates her unwavering dedication to capturing the essence of her surroundings. Hence, nature in Montgomery’s novels responds to the heroine-observer who possesses keen perception and appreciation, mirroring back to her the beauty she chooses to see in the world.

Moreover, Montgomery’s heroines utilize this beauty as a catalyst for inspiration, drawing upon it as material for their future literary works. Anne and Emily’s dialogical and reciprocal relationship with nature leads to them internalizing nature as an integral component of their being. This ongoing dialogue commences in their childhood and endures into adulthood. Upon arriving at Matthew and Marilla’s house, eleven-year-old Anne Shirley expresses a longing to immerse herself in the natural world, stating, “I want to go out so much—everything seems to be calling to me, ‘Anne, Anne, come out to us. Anne, Anne, we want a playmate’” (*Montgomery, 2008: 48*). Similarly, as an adult, Anne talks to her friends of “poems” that she sees in nature, thus explicitly stating that nature is to be perceived as an immediate extension of art and literature. Responding to Jane’s prosaic observation that “a poem is lines and verses,” Anne emphasizes the primacy of the object’s “soul” over its physical form, stating that “that beautiful bit is the soul of an unwritten poem” (*Montgomery, 2009: 146*). This idea suggests that Anne perceives the environment around her in terms of potential rather than its present manifestation, placing emphasis on the transformative capacity of the environment (or its constituent elements) as opposed to its current state. Viewing her own life and the world around her as stories waiting to be told, the heroine embraces the role of both observer and participant, weaving together the threads of her own narrative and the stories of those around her.

Emily Starr's profound connection with nature reaches a significant culmination when she is granted the opportunity to choose "two dollars' worth of seeds or plants" from the *Garden and Woodland* catalogue as a reward for her poem, *Owl's Laughter*, which was "accepted by and printed in a *real* magazine" (Montgomery, 1979: 121). This moment represents a full-circle manifestation of her communion with the natural world. Throughout her experiences, Emily has often sought solace and respite amidst nature's embrace, utilizing it as a refuge from the vexations and grievances of life. Now, she can express her gratitude by sowing these seeds into the soil and nurturing their growth. In this act, a reciprocal exchange of energy is initiated: that which Emily once received from nature as a gift of inspiration is now reciprocated as she contributes to the flourishing of the natural realm.

"And *paid* for! To be sure a cheque would have been more acceptable—two dollars all her own, earned by her own pen, would have seemed like riches to Emily. But what fun she and Cousin Jimmy would have selecting the seeds! She could see in imagination that beautiful flower-bed next summer in the New Moon garden—a glory of crimson and purple and blue and gold" (Montgomery, 1979: 121).

Both heroines, Anne and Emily, possess an understanding that the impulse to write and the substance of their writings are only partially under their conscious control. While the selection of words and the dedicated cultivation of writing style and proficiency hold significant thematic importance in the *Emily* series, Emily herself famously asserts that her compulsion to write is inherent within her being and cannot therefore be resisted ("Oh, I must write, Aunt Elizabeth. ... You see, it's this way. It is *in* me. I can't help it" (Montgomery, 1983: 301)). She contends that beautiful lines sometimes manifest in her work not through deliberate willpower, but rather "as if *Something Else* were trying to speak through [her] – and it was that *Something Else* that made the line seem wonderful" (Montgomery, 1979: 16). Alicia Pollard positions Emily's enigmatic "Something" close to the Power depicted in Percy Shelley's "Hymn to Intellectual Beauty" (1816) – a mysterious force capable of bestowing blessings upon human thoughts and souls, endowing them with an elevated sensitivity to beauty and designating them as loyal servants of this Power on Earth. Pollard argues that Shelley's work, along with the *Emily* books, replaces the concept of a comprehensible Christian God with an impersonal Power that dwells within the realm of darkness, evoking both fascination and fear (Pollard, 2021). Through the introduction of mystical elements in the *Emily* series, Montgomery posits that the inner workings of imagination and inspiration elude rational explanations; to understand them, it is necessary to connect to the spiritual realm, to what she terms the "kingdom of ideal beauty" (Rubio & Waterston, 2018: 119) and the "wonderful world behind the veil." This realm, according to Montgomery, can only be perceived "with other eyes than those of sense" (Montgomery, 1983: 29), implying a need for a heightened perception beyond the confines of ordinary sensory experience.

The idea of the writer having only partial control over what or how she writes is also reflected in *Anne of the Island* (1915). Working on her story "Averil's Atonement," Anne complains: "Averil is such an unmanageable heroine. She will do and say things I never meant her to. Then that spoils everything that went before and I have to write it all over again" (Montgomery, 1980: 89). While Anne does not experience mysterious visions that reveal to her hidden truths about the world, as Emily does, she is nonetheless cognizant of the presence of other forces at play in the creative process, beyond the writer's original intent. In Anne's case, the idea of relinquishing control takes on a slightly different form, whereby the internal logic of the text (its characters, plotlines, images, motifs) becomes the driving force that guides Anne's pen in particular directions.



### 3. Conclusion

By embracing both the familiar and the mysterious, the tangible world and the realm of imagination, Montgomery's heroines forge their own distinct reality. Focusing on the female voice as the dominant narrative mode, Montgomery puts creative women and their perspectives on the world at the conceptual centre of her novels. The problems of perception, interpretation, publishing, and further transformation of literary texts once they have been released to the public are themes frequently touched upon in Montgomery's work, whether implicitly through characters, situations, intertextual references, or explicitly through direct commentary on issues that have concerned her at some point in her writing). Thus, the metafictional discourse is potent in many of Montgomery's novels. By talking about how literature is created, how much work it takes, and the difficulties arising after the manuscript itself is finished, Montgomery legitimized the standing of female artists in the world, giving them a strong voice to relate to and showing that these concerns are valid and worthy of serious discussions.

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## FORMS OF INTERTEXT IN “ANNE OF GREEN GABLES” BY L.M. MONTGOMERY

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### Summary

This paper analyzes different forms of intertext (biblical, artistic, and mythological) in L.M. Montgomery's bestselling novel *Anne of Green Gables* in order to determine the novel's intertextual connections with various phenomena of literature and art, and explore how the meanings of these intertextual elements are transformed in *Anne of Green Gables* as opposed to their original sources. While the plot of Anne Shirley's growing up unravels locally (in a small Canadian town named Avonlea), it is also part of a broader cultural context, which is represented largely by intertextual means (direct and indirect quotations, allusions to the works by R. Browning, H.C. Andersen, W. Shakespeare, L. Carroll, W. Scott et al.). In this way, the author emphasizes Anne's romantic worldview, her open-mindedness and vivid interest in literature, art and nature. By referencing the works of W. Shakespeare and S.T. Coleridge, L.M. Montgomery aims to further illustrate the motive of loneliness and abandonment as they are related to her heroine's story (having lost her parents and spent the majority of her life in an orphan asylum). Biblical intertext also plays an important role when it comes to the relationship between Anne Shirley and Matthew Cuthbert. Different forms of intertext (literary, biblical, mythological) fulfil important functions in the text, especially in terms of creating multi-faceted characters, the social and cultural atmosphere of L.M. Montgomery's era, and the various problems (social, moral, and artistic) discussed in her works.

**Key words:** Canadian literature, novel, intertextuality, image, motif, symbol, plot, myth.

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### 1. Introduction

The connections between L.M. Montgomery's *Anne of Green Gables* and other texts have captivated scholars for a long time, prompting investigations into the presence of these texts in Montgomery's first and most popular novel. These analyses include Rea Wilmshurst's detailed compilation of page-by-page quotations and allusions from all the Anne novels (*Wilmshurst, 1989*) and Yuko Matsumoto's Japanese translations of the series enriched with explanations of literary references (William Shakespeare, Robert Browning, Mrs. Hemans, John Whittier, Henry Longfellow and others) found in Montgomery's works. Elizabeth Epperly explored the influence of allusions to diverse literary works on the portrayal of romantic elements within Montgomery's books (*Epperly, 2014*), and Emily Woster's recent remarkable study meticulously catalogued all aspects related to the manuscript of *Green Gables*, including references to different literary works (*Woster, 2022*).

Given the prior scholarly investigations in this study area, my goal with this paper is not to present an exhaustive list of quotations found in *Anne of Green Gables*. Instead, I aim to examine the broader range of intertextual elements in the novel (including quotations, allusions,

symbols, similes, archetypes) and the various categories into which these elements can be classified, such as biblical, mythological and literary references. Furthermore, the study seeks to explore how these quotations impact the narrative on both macro and micro levels, encompassing aspects of narrative construction, plot development, imagery, motifs, and symbols. Adopting the theoretical framework of intertextuality, the paper views the text as a dynamic entity that emphasizes relational processes and practices within the text, as opposed to static structures and finished products.

The central focus of this investigation, thus, lies precisely in the interconnectedness of different texts employed by Montgomery in her work, rather than on individual quotations alone. It should be clarified here that intertextuality is always broader than a singular quotation, allusion, or idea. The very term “intertextuality”, which is derived from the Latin *intertexto* (“to intermingle while weaving”), was originally coined by the French semiotician and philosopher Julia Kristeva in the late 1960s. In her essays such as “Word, Dialogue, and Novel,” J. Kristeva suggested reconsidering the generally accepted notions of the author’s “influences” and the text’s “sources” by putting forward the idea that all signifying systems, from table settings to poems, are constituted by the manner in which they transform earlier signifying systems. A literary work, then, is not simply the product of a single author, but of its relationship to other texts and to the structures of language itself. “Any text,” she argues, “is constructed of a mosaic of quotations; any text is the absorption and transformation of another” (*Kristeva, 1980: 37*).

For the purposes of this paper, I am going to utilize the term “intertextuality” to denote the dynamic connections between Montgomery’s work and other phenomena of literature, culture, art and history, and explore the influence of these connections on the poetics of the text (its imagery, motifs and tropes).

Based on the origins of textual material referenced in *Anne of Green Gables*, I have identified three main categories of intertextual references in the novel: the biblical, the mythological, and the literary.

## 2. The Biblical Intertext

The biblical material used by Montgomery in the novel may be tagged under keywords such as angels (the image of the angel and its interpretations), Christmas (the birth story of Jesus Christ), blessings (Christ’s sermons and teachings), sin (related to the notion of “sin” and its types), martyrdom (Christ’s suffering, sacrifice and death), spiritual resurrection (Christ’s resurrection) etc.

Right from the onset, as Anne arrives at Green Gables, her image is accompanied by the allusion to the biblical image of a lamb, which symbolizes purity, innocence, and kindness in Christianity (in the Bible, “Lamb of God” (or *Agnus Dei*) is a symbol of Christ himself and his sacrifice). This allusion serves to emphasize Anne’s innocence and the purity of her intentions, while also underlining that she is not fully in control of the circumstances that brought her to Green Gables. In the first chapters of the novel, Anne is depicted as a victim of circumstances that have led her to a place where she was not initially intended to be: due to an error at the orphanage, she was mistakenly sent to Green Gables instead of a boy. Subsequently, she finds herself at the mercy of Matthew and Marilla, and upon discovering that she is not welcomed there, she succumbs to despair and anxiously awaits Marilla’s verdict on her future. Matthew experiences a sense of guilt for potentially disappointing and hurting this innocent child—and so in his perception, the figure of Anne becomes similar to “a lamb or calf or any other innocent little creature” (*Montgomery, 2008: 31*).

Later in the novel, the motif of victimhood is weakened and backgrounded. A new biblical component comes to the forefront in Anne's image—an angel who is Lord's messenger on earth, a heavenly creature bringing gospel (or good news) to people. Having changed Matthew and Marilla's lives for the better, Anne herself may be viewed as a bringer of good news. This angelic archetype in the heroine's image is supported by multiple similes, which are both implicit (similarly to an angel flying on its wings, Anne imagines herself as “the wind that is blowing up there in those tree tops” (*Montgomery, 2008: 105*)) and explicit (“Five minutes ago I was so miserable I was wishing I'd never been born and now I wouldn't change places with an angel!” (*Montgomery, 2008: 143*)).

Overall, there are two planes within the structure of Anne's image—the real and the philosophical one, which deepen this image, making it multifaceted and flexible. These two planes often interact and complement each other. For instance, the biblical archetype of the angel in Anne's image is complemented by details of her clothing. As Marilla makes three dresses for her, Anne is not satisfied; she keeps dreaming about a dress “of snow-white muslin with lovely lace frills and three-puffed sleeves” (*Montgomery, 2008: 109*) that would look like wings. To this end, the colour of the dress may also be interpreted as symbolizing purity, innocence, lightness, and serenity.

Female role models who play an important role in Anne's maturation and formation of identity are also portrayed as angelic, or angel-adjacent, figures. For instance, when describing Mrs. Allan, the new minister's wife who has a dress with puffed sleeves, Anne says “she looked just like a seraph” (*Montgomery, 2008: 250*)—the highest rank of celestial or heavenly beings, six-winged and closest to God: “In the year that King Uzziah died, I saw also the Lord sitting upon a throne, high and lifted up, and his train filled the temple. Above it stood the seraphims: each one had six wings; with twain he covered his face, and with twain he covered his feet, and with twain he did fly” (*Isaiah 6: 1–2*). She even mentions she wants to be a minister's wife when she grows up (*Montgomery, 2008: 250*) in order to get closer to the much-admired Mrs. Allan. In a similar fashion, the young teacher Miss Stacy is also described as having sleeve puffs “bigger than anybody else's in Avonlea” (*Montgomery, 2008: 261*). The image of puffed sleeves evokes an association with an angel's wings, symbolizing Miss Stacy's pure and uplifting presence.

It takes a long time before Anne's dream of her own puffed-sleeve dress comes true and is only realized when the people around her begin to change under her influence. Because Anne exerts such a powerful formative influence upon the people in her life, she receives a dress with puffed sleeves for Christmas from Matthew, precisely because he has changed so much under Anne's influence.

For Anne, her greatest wish comes true on Christmas day: she receives a brown silk dress with puffed sleeves, made for her by Mrs. Lynde. The brown colour of her dress establishes a connection to the earthly realm in which Anne lives and acts as a human girl. Conversely, the sleeve puffs, reminiscent of angelic imagery, associate her with the divine. This intersection of the tangible and the philosophical aspects within Anne's visual representation creates a compelling image that unifies the ethereal and the mundane, bridging the gap between the divine world and the realities of everyday life.

As the heroine grows up, her personality changes. She looks at her reflection in the “gilt-framed mirror with chubby pink Cupids and purple grapes painted over its arched top” (*Montgomery, 2008: 368*). In this way, the image of Anne herself and the descriptions of her surroundings are enriched with biblical connotations. By creating space for literature and culture in Anne's world, Montgomery opens avenues for different interpretations of Anne as a character, her worldview and her actions. The grapevine is a reference to Jesus Christ, as described

in the Book of John: “I am the vine; you are the branches. If you remain in me and I in you, you will bear much fruit; apart from me you can do nothing” (*Bible, John 15: 5*). As Anne is getting ready to recite at the concert, Diana tells her Mrs. Allan has said Anne looks “like a Madonna” (*Montgomery, 2008: 370*) with her parted hair. Thus, the biblical components that convey the image of Anne are dynamic, changing over time from lamb to angel, and then to Virgin Mary, Madonna, Mother of God. These evolving biblical references within the narrative reflect Anne’s maturation process, while simultaneously signifying that the heroine has preserved her pure and untainted perspective on life.

The presence of “other” texts becomes evident in Montgomery’s novel due to the incorporation of pre-existing symbols, such as the grapevine and its association with the Lord, which were not originally created by the author herself. This intertextual inclusion underscores the interconnectedness of literary works and highlights Montgomery’s engagement with external sources to enrich the narrative and deepen its thematic resonance. By integrating these “other” texts, Montgomery expands the literary landscape of her novel, facilitating a broader dialogue between her work and the wider literary canon.

The biblical concept “God is love” (*Bible, 1 John 4: 7–21*) is also dominant in the image of Anne. Parallel to the main storyline about a girl going to live at somebody’s house, there is a whole cluster of storylines forming about her discovering God, loving the people around her, uniting these people through love, and helping them get to know God and his love better. “And so we know and rely on the love God has for us. God is love. Whoever lives in love lives in God, and God in them” (*Bible, 1 John 4: 16*). Anne talks about love and loving everything around her, e.g. “Don’t you feel as if you just loved the world on a morning like this? And I can hear the brook laughing all the way up here” (*Montgomery, 2008: 44*). Love is a state of her soul: she lives in it, she craves it, she gives it to others and adopts it as a filter through which she perceives reality.

In *Anne of Green Gables*, two biblical concepts are combined: “God is Love” and “God is Joy.” There are many lines in the Bible about life in God as joy (See, for example 1 Chronicles 16: 26–27: “For all the gods of the people are idols: But the Lord made the heavens. Glory and honour are in his presence; Strength and gladness are in his place”). Because Anne, too, perceives life through the lens of joy, all of nature seems to be smiling to her. Anne finds joy even in the joyless chromo “Christ Blessing Little Children” when she identifies with one of the girls:

“She was afraid He mightn’t notice her. But it’s likely He did, don’t you think? I’ve been trying to imagine it all out—her edging a little nearer all the time until she was quite close to Him; and then He would look at her and put His hand on her hair and oh, such a thrill of joy as would run over her! But I wish the artist hadn’t painted Him so sorrowful looking. All His pictures are like that, if you’ve noticed. But I don’t believe He could really have looked so sad or the children would have been afraid of Him” (*Montgomery, 2008: 78*).

Matthew and Marilla also embody the biblical concept of joy, albeit implicitly. A childless couple suddenly becoming parents is an allusion to the story of Joseph and Mary, who receive an unexpected gift from the Holy Spirit. At first, Matthew and Marilla do not understand that they have been blessed, but later they realize that Anne has brought great joy and love into their lives. In fact, Marilla “had learned to love this slim, gray-eyed girl with an affection all the deeper and stronger from its very undemonstrativeness. Her love made her afraid of being unduly indulgent, indeed. She had an uneasy feeling that it was rather sinful to set one’s heart so intensely on any human creature as she had set hers on Anne” (*Montgomery, 2008: 331*).

It is interesting how Marilla initially perceives ordinary human emotions like love and attachment, as well as the power of creative imagination, through a lens of sinfulness (“When the Lord puts us in certain circumstances He doesn’t mean for us to imagine them away”

(*Montgomery, 2008: 76*). This casts a negative connotation on what can arguably be identified as Anne's most remarkable and potent attribute. At times, the heroine earnestly believes her imagination to be a great sin, because Marilla had taught her so: "My besetting sin is imagining too much and forgetting my duties" (*Montgomery, 2008: 287*). In Classical Hebrew and Ancient Greek, the word "sin" meant "departure from God." But Anne's imagination is a gift from God bringing her closer to him; therefore, as the heroine matures, she comes to the realization that her imagination is not a sin but rather a precious treasure within her soul. Ultimately, she sheds any sense of shame associated with her imaginative nature, embracing it as an integral part of her identity and reaffirming to her friends that being rich is not as important as being young, "happy as queens" (*Montgomery, 2008: 379*), and having imaginations.

At the heart of Anne's image is the mythologem of the tree. In this mythologem, we can see the mythological, biblical and literary intertexts combining. In his Sermon on the Mount, Christ spoke about a good tree and a bad tree. "Likewise, every good tree bears good fruit, but a bad tree bears bad fruit. A good tree cannot bear bad fruit, and a bad tree cannot bear good fruit. Every tree that does not bear good fruit is cut down and thrown into the fire. Thus, by their fruit you will recognize them" (*Bible, Matthew 7: 17–20*). It's a biblical allusion to human life, which should be meaningful and filled with good deeds—that is to say, it should "bear good fruit."

Anne loves trees and views herself as a tree in a lot of ways—a tree that grows and develops, but stays the same in its essence. It's a "good tree" that bears good fruit. The people in Anne's life are full of love thanks to her, and she helps those who are close to her—that is, she carries God's love with her in specific deeds. "I'm not a bit changed—not really. I'm only just pruned down and branched out. The real me—back here—is just the same. It won't make a bit of difference where I go or how much I change outwardly; at heart I shall always be your little Anne, who will love you and Matthew and dear Green Gables more and better every day of her life" (*Montgomery, 2008: 383*).

### 3. The Literary Intertext

The literary sources referenced in the novel can be classified into four main groups: literary fairy-tales (Hans Christian Andersen, Lewis Carroll), as well as Renaissance (William Shakespeare), Sentimentalist (James Thomson), and Romantic (Samuel Taylor Coleridge, Alfred Tennyson, George Gordon Byron) literature. Furthermore, Montgomery often turns to legends that originated in folklore but were later transformed in literature. Some examples include the story of Cordelia (the youngest daughter of King Lear), Elaine's love for Lancelot etc. While many of these references are explicit and can thus be identified by the reader quite easily because they manifest themselves directly through complete or incomplete citations, direct references to people, events, literary works, and so on, others are implicit and may be more difficult to identify because they hint indirectly at different facts, circumstances, or literary works.

The image of a blossoming cherry-tree that Anne calls the Snow Queen (an explicit reference to H.C. Andersen's 1844 fairytale "The Snow Queen") appears in the very beginning of the novel. It embodies the heroine's rich creative imagination and her ability to change everything through the power of her creativity. In Andersen's fairy-tale, the Snow Queen is a symbol of absolute evil and cold (based on the Scandinavian myth about the Ice Maiden). But in Montgomery's novel, this image is turned upside down and comes to symbolize the beauty of nature, life, and imagination. For Anne, the cherry-tree she calls Snow Queen is alive. She does not just admire the tree's beauty, but also talks to it, trusting it with her most intimate thoughts and dreams: "Dear Snow Queen, good afternoon" (*Montgomery, 2008: 85*).

Even as Anne grows older and more mature, the Snow Queen stays in her life and her imagination. The last carefree night in Anne's life is also related to this tree: "Outside the Snow Queen was mistily white in the moonshine; the frogs were singing in the marsh beyond Orchard Slope. Anne always remembered the silvery, peaceful beauty and fragrant calm of that night. It was the last night before sorrow touched her life; and no life is ever quite the same again when once that cold, sanctifying touch has been laid upon it" (*Montgomery, 2008: 405*). Andersen's Snow Queen referenced in this passage is a symbol of cold and death because it was the next day that Matthew passes away as if the Snow Queen has kidnapped him into a land of eternal ice and frost.

Other fairy-tales by Andersen are also referenced in Montgomery's novel. The story of Anne as an ugly girl (described by Mrs. Rachel Lynde as "skinny and homely" (*Montgomery, 2008: 89*)) who surprised everybody in the end by turning into a beautiful and smart young lady, is reminiscent of the "Ugly Duckling" fairytale. And the heroine's first night in the Cuthbert household, when she does not feel cosy or comfortable, is reminiscent of "The Princess and the Pea." Anne also imagines herself to be someone living in a flower, which is a reference to "Thumbelina:" "Oh, look, here's a big bee just tumbled out of an apple blossom. Just think what a lovely place to live—in an apple blossom! Fancy going to sleep in it when the wind was rocking it. If I wasn't a human girl I think I'd like to be a bee and live among the flowers" (*Montgomery, 2008: 82–83*).

Allusions to *Alice in Wonderland* by Lewis Carroll play an important role in the portrayal of Anne. The image of Anne who lives in two worlds at the same time (the real and the imaginary) is quite similar to the image of Alice. This similarity is supported by multiple details: the girl sees a rabbit hiding in the grass; she looks at her reflection in the glass doors of the bookcase (as if taking a glimpse through the Looking-Glass) (*Montgomery, 2008: 81*); Marilla raises her like the Duchess from "Alice in Wonderland." This book is actually referenced in Montgomery's novel directly: "Marilla was as fond of morals as the Duchess in Wonderland, and was firmly convinced that one should be tacked on to every remark made to a child who was being brought up" (*Montgomery, 2008: 81*).

*Alice in Wonderland* allusions will sometimes add a comic twist to images and situations in Montgomery's novel. For instance, the episode when Anne gave Diana currant wine instead of raspberry cordial, is reminiscent of the "Mad Tea-Party" chapter from Lewis Carroll's book. In this way, Montgomery brings Anne closer to earth and to real life, where no one is perfect and everyone can make mistakes.

The Shakespearean intertext enters the novel with the image of a rose: "I read in a book once that a rose by any other name would smell as sweet, but I've never been able to believe it" (*Montgomery, 2008: 54*). This quotation is a reference to Juliet's monologue from *Romeo and Juliet*: "What's in a name? That which we call a rose / By any other name would smell as sweet" (*Shakespeare, 2000: 59*). In Shakespeare's work, a rose is a symbol that has many meanings (beautiful nature, human passions etc). But in Montgomery's novel, this symbol acquires new meanings: beautiful nature, Jesus, Virgin Mary, Anne's creativity and life power. The heroine looks like a Madonna with a white rose in her hair. She makes a flower wreath out of "roses and buttercups" (*Montgomery, 2008: 115*) as opposed to artificial flowers on other girls' hats and flowers (the opposition between life and death). Gilbert picks up a rose that's fallen from Anne's hair (and that's an obvious symbol of love). And in the end of the novel, when Anne returns back home, the images of the Snow Queen and the rose appear together: "It's so good to see those pointed firs coming out against the pink sky—and that white orchard and the old Snow Queen. Isn't the breath of the mint delicious? And that tea rose—why, it's a song and a hope and a prayer all in one" (*Montgomery, 2008: 401*). So poetry, life aspirations and spirituality blend together for Anne in the image of a rose.



However, there's also a literary opposition present in this fragment, stemming from Andersen's "Snow Queen" fairy-tale: life and God (rose) fighting evil and death (Snow Queen). The next day after Anne's arrival and her admiring the beauty of nature, Matthew passes away: "For the first time shy, quiet Matthew Cuthbert was a person of central importance; the white majesty of death had fallen on him and set him apart as one crowned" (*Montgomery, 2008: 407*). Still, just like in Andersen's "Snow Queen", life and God win over death in *Anne of Green Gables*. By Matthew's grave, Anne plants a little white Scotch rosebush his mother had brought out from Scotland long ago—and then, there is no more sadness in Anne's heart because there is no death according to Christian beliefs. "It made me feel glad that I could plant it by his grave—as if I were doing something that must please him in taking it there to be near him. I hope he has roses like them in heaven. Perhaps the souls of all those little white roses that he has loved so many summers were all there to meet him" (*Montgomery, 2008: 412*).

Anne's love for nature is accentuated through a reference to a Sentimentalist poem "The Seasons" by James Thomson. She says that she knows most of it by heart (*Montgomery, 2008: 57*). Her feelings, just like the lyrical hero's feelings in the poem, change according to the seasons. She listens to nature and notices every little detail about her surroundings.

The Romantic intertext in "Anne of Green Gables" has been studied, among others, by Elizabeth Rollins Epperly (2014), Alicia Pollard (2021) and Brenton Dickieson (2020). Anne herself tends to use the word "romantic" in a more casual sense to denote her awe and admiration of the world around her, as well as the practice of endowing reality with new, exhilarating attributes (although it may be more precise to say that she frequently "romanticizes" prosaic events and circumstances).

However, the distinction between the terms "Romantic" (one that refers to Romanticism—an artistic and intellectual movement that originated in Europe towards the end of the 18<sup>th</sup> century), "romantic" (exciting and mysterious; or, relating to love or a close loving relationship), and "romanticized" (characterized by an idealized view of reality) is not always clear in Montgomery scholarship, and sometimes it appears as if the authors tend to use these terms interchangeably or as synonyms for one another. Julie Sellers, for example, mentions that "Anne Shirley is an avid reader who views the world through the lens of romantic literature," tying the notion of "romantic literature" mostly to the genre of domestic romance (which is not necessarily synonymous with the literature of Romanticism), however at the end of her paper she references André Narbonne who says that *Anne of Green Gables* "rejects Romanticism's exaggerated sentimentality" (*Sellers, 2019*). Elizabeth Epperly bases her analysis of romance in Montgomery's books off chivalric, heroic, Wordsworthian, and Victorian romance (*Epperly, 2014*), while Brenton Dickieson adds that the definition of romance can be broadened to include poetry, classical myth, and the British fairy and folklore tradition (*Dickieson, 2020*). A Wikipedia article on "romance novel" will tell us that this genre may include "fantasy, gothic, contemporary, historical romance, paranormal fiction, and science fiction" as its subgenres. Anne herself tends to use the word "romantic" in a more casual sense, using it to denote thrilling objects or phenomena, or the practice of conjuring things in her imagination and integrating them into her perception of reality—like when she says "it is no use trying to be romantic in Avonlea" (*Montgomery, 2008: 315*).

For the purposes of this paper, I am using the term "Romantic" to characterize intertextual elements that are connected to Romanticism as a literary and cultural movement. Anne's creative imagination stems from her love for nature and everything unusual and wondrous, which is in line with the poetics of Romanticism. Some Romantic poets are directly referenced in Montgomery's novel, like Lord Alfred Tennyson and his *Lancelot and Elaine* (1859)

poem. Anne and her friends' attempt to dramatize this poem, which nearly ends in tragedy, puts the Romantic intertext within the real-life context.

Romantic intertext is also manifested quite vividly through characters' names. For example, Anne likes to use the name Geraldine; at one point, she even imagines it is her name. Geraldine is a character from the "Christabel" poem (1797–1800) by Samuel Taylor Coleridge. This name is associated with mystery, kidnapping, losing one's home and other adventures.

Anne also likes to imagine her name is Lady Cordelia Fitzgerald. The name Cordelia is an allusion to the King Lear legend which became the basis for William Shakespeare's tragedy *King Lear*. Cordelia was the name of his third daughter, who was abandoned by the king. But it was her who loved the king most fiercely and helped him when he was down. Cordelia's story is somewhat similar to Anne's, because both heroines used to be strangers in their own homes. But later, Matthew and Marilla realized the love Anne had inside her heart and how much they both needed this love.

Anne's use of fictional names to re-identify herself is indicative of her attempts to re-write her life. But in the end, she comes to terms with her identity and admits that an "unromantic" name like Anne Shirley suits her personality quite well.

#### 4. The Mythological Intertext

Within the mythological material in *Anne of Green Gables*, we may identify references to characters from Ancient Greek (dryad, Narcissus, Danae) and European (fairies) myths. One of the recurring images is the image of Narcissus or daffodil—a flower which is associated with the mythological character of Greek hunter Narcissus. He is known for being extremely fond of his own beauty and admiring his own reflection in the water. Narcissus died as a result of being punished for his pride, and beautiful daffodil flowers grew on his grave. So this flower is a mythical image symbolizing beauty, specifically cold beauty (because Narcissus avoided love at all costs).

In Montgomery's novel, Anne too thinks about beauty. In the beginning of the novel, upon returning from the garden with a bouquet of white daffodils, she talks to Marilla about beauty and vanity:

"You shouldn't think so much about your looks, Anne. I'm afraid you are a very vain little girl".

"How can I be vain when I know I'm homely?" protested Anne. "I love pretty things; and I hate to look in the glass and see something that isn't pretty. It makes me feel so sorrowful—just as I feel when I look at any ugly thing. I pity it because it isn't beautiful".

"Handsome is as handsome does", quoted Marilla.

"I've had that said to me before, but I have my doubts about it", remarked skeptical Anne, sniffing at her narcissi. "Oh, aren't these flowers sweet!" (*Montgomery, 2008: 104*).

The mythological intertext (the myth of Narcissus) is layered over the literary intertext ("The Ugly Duckling" by H.C. Andersen), thereby amplifying the problem of beauty in the novel. Montgomery often utilizes the mirroring trope: Anne's reflection can be seen in the mirror, the water, the glass doors of the bookcase etc.

In the end of the novel, daffodils make another appearance. They emphasize the motive of cold and ruthless death. Again, the mythological intertext is combined with the literary ("The Snow Queen" by H.C. Andersen). The night before Matthew's death, Anne is enjoying the beauty of the night and the scent of Snow Queen's cherry-blossoms, but the following day

brings grief into her life: “Matthew–Matthew–what is the matter? Matthew, are you sick?” It was Marilla who spoke, alarm in every jerky word. Anne came through the hall, her hands full of white narcissus, – it was long before Anne could love the sight or odor of white narcissus again” (*Montgomery, 2008: 406*).

Many mythological elements in the novel are connected to nature. These elements accentuate Anne’s love for nature, along with Romantic context accompanying her image. The name of her friend Diana is the name of a Greek goddess of flora. Furthermore, Anne and Diana have “agreed to call the spring down by the log bridge the Dryad’s Bubble. Isn’t that a perfectly elegant name? I read a story once about a spring called that. A dryad is sort of a grown-up fairy, I think” (*Montgomery, 2008: 121–122*). The pragmatic Diana denied the existence of dryads, while Anne insisted that they are real.

Why are dryads so important to Anne? In Ancient Greek mythology, dryads are tree nymphs, they like people who plant and take care of trees. This image also holds a lot of potential for transformation. This mythical quality is often described in Romantic literature. Anne herself, having a good imagination, strived to transform herself all the time, trying on different romantic and other types of masks: “Every night before I go to bed, I look out of my window and wonder if the dryad is really sitting here, combing her locks with the spring for a mirror. Sometimes I look for her footprints in the dew in the morning. Oh, Diana, don’t give up your faith in the dryad!” (*Montgomery, 2008: 240*).

During the concert held on Christmas Night, Anne takes part in “The Fairy Queen” dialogue. Jane Andrews is to be the queen and Anne is to be one of her maids of honour—a fairy in a wreath of white roses. Fairies in European myths (Celtic, Germanic, British) are mythical creatures who lead a camouflaged lifestyle but influence people’s lives through their magic. Sung by Romantic and Victorian poets, they are characterized by their beauty and moral qualities. The Fairy Queen is a heroine in Irish and British folklore, a mystical being. This image can be found in literary works by William Shakespeare (*A Midsummer Night’s Dream*), Edmund Spenser (*The Faerie Queene*) and others.

## 5. Conclusion

In conclusion, the analysis of intertextuality in *Anne of Green Gables* reveals significant structural relationships between various intertextual forms. These relationships can be categorized as dominant, exerting influence on the novel’s narrative structure, and peripheral, contributing semantic connotations that enhance the richness and intricacy of dominant images and motifs. Moreover, the dynamics of intertextual forms in Montgomery’s work should not be overlooked. Throughout the novel, intertexts undergo transformations, initially carrying one meaning but acquiring additional connotations as the plot unfolds and artistic imagery evolves. This process expands or narrows down previous meanings, infusing diverse shades and colours into the situations and characters depicted within the narrative. By exploring intertextuality in *Anne of Green Gables*, we gain a deeper understanding of the multifaceted nature of literary references and their impact on the overall meaning and artistic expression of the novel.

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## INNOVATION, WORK, SOCIETY

### SOCIAL FACTORS OF DEVIATION FORMATION IN CONTEMPORARY SOCIETY

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#### **Summary**

A theoretical overview of the problematics of deviation formation, as a process in the social environment, has been conducted. It is noted that the issue of deviation formation within the spectrum of a social phenomenon is a complex task. Emphasis is placed on the consideration of the economic factor as one of the key elements in establishing stability and minimizing the formation of deviant behavior. The paper also outlines the problem of defining the phenomenon of interaction at societal and individual levels. The phenomenon of socialization influence in society is highlighted as one of the controlling factors in societal formation and the representation of socially established norms within a unit of society in a social environment. Emphasis is placed on the fact that considering the phenomenon of deviation and its mechanisms is part of the accompaniment within social maladaptation. The significance of a stable form of societal structure prevailing over a crisis form is highlighted. The form of a unit of society within the system of forming deviant behavior is considered, specifically within the social environment. It is also emphasized that one of the key aspects of researching deviant behavior within the social direction is considering age categories in deviation research.

**Key words:** social deviation, deviant behavior, asocial behavior, crisis events, social environment.

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#### **1. Introduction**

As a comprehensive issue, the problematics of deviation can be defined as a current task, especially as the emergence of crisis problems within a certain society becomes broader, along with the problem of deviant behavior within society itself and the existence of a stable social norm within that society. In modern formation and identification of deviant behavior, the main factor highlighted is the formation of the economic factor and its distribution to society and its representation to a unit of society, aiming at establishing and forming the adaptation mechanism of a unit of society in a social environment as such. This is because the phenomenon of the economic factor in this context dominates in the spectrum of social environment formation and the possibility of maintaining a stable version of the social norm. The research aims to theoretically analyze the influence of deviation formation within the social environment. The research

is aimed at defining the formation of aspects that influence the formation of deviant behavior within society. Tasks can be defined as highlighting the issues of deviation formation within society and outlining the main factors affecting the formation of deviant behavior phenomena. The following theoretical research methods were used: analysis, synthesis, and generalization.

## 2. Main text

The problematics of research and deviation formation, as a general phenomenon in the social environment, is complex and broad (*Harasymiv, 2012*). But its issues gradually become more relevant with the phenomenon of crisis escalation within society.

The main factor can be identified as the problem of establishing stability and instability of the social spectrum due to the phenomenon of the economic factor. The primary structure remains the actualization of the existence of a stable norm since a socially established norm allows reproducing in society the adaptive mechanism (primarily within communication in the environment itself) and the mechanism of mutual growth overall as a society (*Orban-Lembryk, 2004*). The phenomenon of a stable norm in this context primarily exists due to the economic factor, as the phenomenon of the economic factor provides stability and stability in society itself and representation at the individual level (*Orban-Lembryk, 2004*). The importance of the very phenomenon of successful representation to a unit of society is a component of the factor that is reinforced by the social indicator determined by the economic component (*Orban-Lembryk, 2003*). Characteristic here is the phenomenon of a high level of social group inclusiveness, which gives the ability to influence the social indicator in the field of social relations building. But here arises a parallel phenomenon determined by the context of economic development. For a stable society, there is a characteristic of a higher exploitation capability (*Orban-Lembryk, 2003*).

In this aspect, the issue arises in the context that the main spectrum of this phenomenon involves maintaining the existing socio-economic factor at a higher level, that is, at the level that dominates and helps represent a socially established norm within a particular society. The problem within a stable society emerges from the fact that it reduces the definition of alternatives and changes within the social manifestation of society (*Orban-Lembryk, 2003*). In this context, one can identify the formation of deviation at an individual level more than at a societal level. In this aspect, the problem of the manifestation of issues like:

- 1) Delay in socialization.
- 2) Asocialization.
- 3) Negative socialization.

From the problematics of the phenomenon mentioned above, specifically, the absence of broader flexibility in a stable society, arises the problem of socialization at the individual level. In this context emerges the delineation of the phenomenon of delay in socialization. It's worth noting that the issue of asocialization and delay in this context arises as a closely related spectrum (*Orban-Lembryk, 2004*). One can also outline that for a delay in socialization, a broader context emerges of slower assimilation (adaptation) to a socially established norm (*Orban-Lembryk, 2004*). Therefore, one can outline the first phenomenon that emerges for the future formation of deviation and its representation to a unit of the social environment; insufficient flexibility can lead to delays in socialization at the personal level. But it's worth noting that a delay in socialization, unlike asocialization, doesn't immediately arise as a manifestation of deviation and an anti-civic stance (*Orban-Lembryk, 2004*). Another problem arises, namely,

that the problem of assimilation and lag in socialization can lead to an individual's adoption of a negative norm.

Asocialization in this context arises as an anti-civic stance within societal interaction. It should be noted that the phenomenon of asocialization emerges as the adoption of antisocial normative behavior, leading to gradual deformation within society and a certain group (*Orban-Lembryk, 2004*).

Also, within the problematics emerges the phenomenon of negative socialization. It can be noted that the component of negative socialization may be associated with the phenomenon of lagging in socialization, since with lagging in socialization, an individual represents the problem of the possibility of adopting negative normative behavior and the possibility of orientation towards a group that represents such behavior. At this level arises the context of gradual integration of a person through a group, but what becomes characteristic is precisely the representation of the group's non-normative behavior (*Orban-Lembryk, 2004*). The main problem here is the phenomenon that a person may adopt and transmit the assimilated behavior mechanism.

Contrary to a stable society, a crisis and a crisis society emerge, which also affects the formation of deviation in an individual. Characteristically, an alternative arises within society between a crisis-ridden and a crisis-free society. The alternative arises in the spectrum where the involvement of alternatives within social stability becomes broader, as the question of exiting a crisis and restoring the established social norm becomes pertinent for society. In this context, there is a gradual (not abrupt) transition to changes within the social understanding of the established normative behavior, and a delineation within society into groups within the social environment arises (*Orban-Lembryk, 2004*).

In this context, the issue of strengthening social stability is emphasized. Specifically, there is a gradual decline in the inclusiveness of representing the level of the social stability factor and the economic factor itself (*Orban-Lembryk, 2004*). The factor of emphasizing the issue of adaptation becomes relevant since, within the phenomenon of crisis in society and its representation of the social norm, the need to adapt to changes arises. Here lies the problem that, within the low flexibility of a stable society, the level of society's adaptation to a crisis situation decreases (*Orban-Lembryk, 2004*).

In this variant, deviant behavior may appear as a manifestation of the consequences of asocialization (*Orban-Lembryk, 2004*). Within a crisis situation, conditions that enhance the development of deviant behavior emerge, specifically deviations within social needs and its manifestations like:

- 1) Alcoholism.
- 2) Prostitution.

Also significant in the problematization during a crisis state is the phenomenon of a gap in the balance of needs and values (*Orban-Lembryk, 2004*). A significant issue within outlining deviance through a crisis situation in the system is the problem mentioned above of asocialization. It is characteristic that the phenomenon of asocialization can occur simultaneously in groups with the phenomenon of socialization (*Orban-Lembryk, 2004*). Here arises the problem that as a reaction to the crisis within society and society's inability for a swift reaction to exit the crisis, the relevance of the phenomenon of asocialization emerges as a response to changes in established social norms and the environment (*Orban-Lembryk, 2004*).

Specifically, in this context, the phenomenon of the formation of the issue of deviance is highlighted as a disruption of social stability emerges. This gradually results in a problem with socialization, which can transition into a form of negative socialization, thereby shaping a problematic form of the adaptive mechanism within society itself.

### 3. Conclusions

Specifically, the phenomenon of defining deviance is quite broad in contemporary times and is a relevant issue within the study and positioning of deviance and its consequences. In terms of variations, there arises a correlation between issues related to stability and instability, as well as the influence of the economic factor on an individual in society and the group (environment) as a whole.

It's also significant to emphasize that the emergence and formation of deviance are influenced by several factors, among which one can identify:

- 1) Stability and instability of the social environment.
- 2) The ability and inability of an individual to undergo socialization in a timely manner.
- 3) Variability of the adaptive mechanism to a crisis-ridden society.

It's also worth noting that the economic factor plays a substantial role in the formation of these factors as representations in the overall environment. However, it's also worth mentioning that in a stable society, there arises an issue where it begins to exploit its resource capability to maintain indicators of stability and constancy, which results in a gradual decrease within the adaptive phenomenon to a crisis situation, both on an individual and group level.

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**TECHNOLOGY, CREATIVITY, IMPLEMENTATION****DEVELOPMENT OF A MATHEMATICAL MODEL OF VEHICLE ROUTING DURING WINTER ROAD INFRASTRUCTURE MAINTENANCE****Olexandr Tokin**

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**Summary**

The main goal of the research is to study the problem of vehicle routing during winter maintenance of highways, as well as to build a corresponding mathematical model. It is determined that this problem can be characterized as a typical NP-complete problem. A variety of approaches to solving the problem of routing special equipment are considered. In particular, constructive, composite and mixed (metaheuristic) methods were researched. It was found that some researchers tried to automate the process of route planning, for example, developed application software. It was determined that winter maintenance of roads includes chemical, manual, mechanical and physical snow removal operations. It was established that regardless of the method, the road agency should make management decisions regarding the optimal routes of special vehicle. It is proposed to solve this problem using Graph theory. In this case, the Graph will steal from nodes and lengths between them – routes. The objective function minimizes the number of routes of specialized equipment for winter maintenance of the road network by selecting parameters using binary programming. Since the uncertainty factor is programmed into the proposed mathematical model, we believe that the application of the genetic algorithm for solving the mathematical model will be a promising step in the development of the given research.

**Key words:** winter maintenance, arc route, NP-complete problem, heuristic algorithm, management.

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**1. Introduction**

Until recently, most of the research in the direction of formulating the winter road maintenance model contained simple mathematical solutions and did not pay enough attention to the justification of Service Levels (LOS). Thus, these studies did not take into account the probabilistic nature of factors and characteristics of maintenance of infrastructure facilities in winter. Researchers took this problem very seriously from the point of view of the routing of special

vehicle involved in the performance of winter maintenance works (Perrier, N, Langevin, A, Campbell, JF, 2005). The problems of rational placement of operational services and substantiation of material costs were also highlighted separately. The authors emphasized the high importance of vehicle routing for effective winter road maintenance.

In research (Corberán, Á., 2021; Assad, A., 1995; Eiselt, H., 2000) the authors suggest the use of various approaches and models of special vehicle routing. For the most part, these routing models are based on the basic tenets of Graph theory. However, it should be noted that the authors do not provide a description of the optimization methods of the proposed models. The works (Fu, Liping, 2009) show the use of heuristic methods, which are divided into: constructive, composite and mixed (meta-heuristic) methods. The use of the latter makes it possible to optimize the routing models of special vehicle, which is used to combat winter slippery conditions.

In the work (Tyupakov, S, 1987) a quantitative criterion was proposed, which allows to organize uniform sections during winter maintenance of highways according to the degree of urgency of their maintenance. For the first time, the author proposed a consolidated algorithm for calculating indicators of the urgency of road maintenance in the winter period, which was implemented on a computer. The indicator of service urgency is proposed to be determined by the criterion of socio-economic damage from a decrease in the speed of urban road transport, taking into account transport and operating costs. In further research, the author developed and proposed a simulation model of street snow removal by patrol. However, this model does not take into account modern types of technology, increased traffic and mobility on highways.

Thus, the question of justifying the modern mathematical model of vehicle routing for winter maintenance of the highway network, which would allow management decisions to be made, is relevant and necessary. These problems are very complex and specific due to the variety of factors and conditions affecting the performance of works on winter road maintenance. The world experience of solving these problems consists in the application of simulation modeling methods, as a result of which it is possible to save time and costs of material resources of operational organizations that are engaged in winter maintenance of highways.

## 2. The problem of vehicle routing in research

The vehicle routing problem belongs to the arc routing problem (ARP). It should be noted that this complication can be characterized as a typical NP-complete problem with “yes” or “no” decision algorithm answers. As the scale of the problem increases, the number of calculations increases exponentially, so the solution of the routing problem must be based on a heuristic algorithm. Such an algorithm can be solved, for example, using a mixed integer programming model (Perrier, N, 2005). Some researchers propose to solve the problem of optimizing special vehicle routes using: arc routing model with time windows (Hagani, A., 2001), nonlinear algorithm (Eglese, H., 1994), “tabu search” algorithm (Haghani, A., 2001), Graph theory (Xie, B., Li, Y., & Jin, L., 2013).

The use of heuristic procedures was proposed for the routing of vehicles involved in winter maintenance (Fu, Liping, 2009). They can be broadly divided into three categories: constructive methods; composite methods; adaptation of metaheuristics.

Constructive vehicle routing methods can be divided into four classes: sequential route construction methods, parallel route construction methods, cluster first – route later, and optimization methods based on the basic principles of Graph theory.

Composite methods are used to take into account restrictions in the model on the number and power of vehicles, consumption of materials, time of work, etc. This group of methods is based on heuristic approaches.

Metaheuristic methods are based on the simulation approach and are used to solve the problem of the randomness of model variables and the unpredictability of factors that affect the model of winter road maintenance. Metaheuristics methods allow simulation of various events and situations.

Some researchers tried to automate the process of route planning, for example, a simulation model of street snow removal patrol (*Tyupakov, S., 1987*), GeoRoute application software (*Campbell, J., 2000*). But research on route optimization of de-icing vehicles, salt distribution is still rare.

Thus, the purpose of the research is to develop a mathematical model of vehicle routing for winter maintenance of the highway network.

### 3. Development of a mathematical model of vehicle routing

The main purpose of road maintenance works in winter conditions is to eliminate winter slippage on the surface within the prescribed time limits, to ensure the passage of motor vehicles, and to ensure the necessary adhesion of tires to the surface in places where traffic is difficult. Winter operational maintenance of roads includes specific operations related to the seasonal problem – the fight against winter slippery conditions. These operations include the distribution of chemical reagents and abrasive materials (a chemical method of snow removal); manual, mechanical, physical snow removal (table 1). The chemical method includes the use of chemical, fractional or combined materials. The manual method includes human labor with simple tools. The mechanical method is the use of machinery with specialized equipment. One of the key elements in the mechanical maintenance of roads in winter is snow removal vehicles, which includes sand throwers, loading equipment, tractors, motor graders, rotary snow plows, salt spreaders, bulldozers, as well as attached equipment. In different countries of the world, depending on the climatic zones, the equipment may differ in its constructive qualities. An example of a physical method with snow is the installation of heating elements in road elements.

Table 1

**Characteristics of different methods of snow removal**  
[adapted from (*Xie, B., Li, Y., & Jin, L., 2013*)]

Characteristic	Snow removal method			
	Chemical (use of anti-icing materials)	Manual	Mechanical	Physical
Efficiency	High	Low	High	High
Energy consumption	Low	High	High	Relatively high
Impact of transport	Very low	Heavy	Relatively heavy	Zero
The cost of the object	Low	Low	The purchase price is high	The cost of construction is high
Cost of use	Relatively high	High	Relatively high	Relatively high
Impact on the environment	Heavy	Low	Damage to the coating	No pollution, no damage

All the considered methods require the road agency to make decisions about the optimal routes of special vehicle and the costs of anti-icing materials.

The presence of snow deposits on the carriageway of roads, even in a small amount, leads to a decrease in speed, road safety and driving comfort. This problem is particularly significant in urban conditions, since the intensity of traffic in populated areas is much higher than in intercity traffic.

The problem of justifying the strategy of winter maintenance of roads should be discussed from the standpoint of the system "environment – road conditions – traffic flows – road agency".

In (Tyupakov, S., 1987) the objective function was proposed as a criterion for comparing winter road maintenance strategies:

$$F = \sum_{j=1}^K \sum_{i=1}^M C_i Z_{ij} + \sum_{j=1}^K \sum_{m=1}^M C_m \theta_{mj} + \sum_{m=1}^M C^m P_m \rightarrow \min, \tag{1}$$

where  $S$  – is the amount of snowfall before operation;

$K$  – number of road sections;

$M$  – the number of mechanized brigades;

$Z_{ij}$  – the time during which the transport has losses due to a decrease in the speed of traffic on the  $i$ -th road in  $j$  – the event of snowfall;

$\theta_{mj}$  – crew working time;

$P_m$  – idle time;

$C^m$  – cost.

Since the values  $S, Z, \theta, P$  have a random character, the function  $F$  is also a random grand, accordingly, it is necessary to use the mathematical expectation for its characterization:

$$F' = M(F). \tag{2}$$

The problem of routing special equipment for winter maintenance of roads is directly related to service levels, as thanks to the solution of this problem, it is possible to determine the optimal number of necessary resources (units of special equipment) to perform the work.

Since promising methods for solving this problem are the use of heuristic algorithms, we consider it appropriate to stop at the first stage of using graph theory to solve the problem of vehicle routing. In this case, the graph of the problem will look like this:

$$G = \{V, L(v_i, v_j)\} \rightarrow \begin{cases} V \in \{v_0: v_n\} \\ L(v_i, v_j) > 0 \end{cases}, \tag{3}$$

where  $V$  – a set of nodes, from the initial one  $v_0$  to the final  $v_n$ ;

$L(v_i, v_j)$  – an arc established between two nodes.

To optimize this problem, it is necessary to present the graph in the form of a mathematical model:

$$f = \sum_{k=1}^{k=K} \sum_{i=0}^{i=n-1} \sum_{j=1}^{j=n} l_{ij} x_{ijk} + \varepsilon \rightarrow \min, \tag{4}$$

where  $f$  – the aim function;

$l_{ij}$  – arc length between nodes,  $l_{ij} \in [v_i, v_j]$ ;

$x_{ijk}$  – the number of routes between nodes,  $x_{ijk} \in [v_i, v_j]$ ;

$K$  – the number of paths (passages) of special vehicle;

$\varepsilon$  – uncertainty factor.

Limitations are suggested to the model (Xie, B., Li, Y., & Jin, L., 2013):

1) the area of performance of works is served by an agency whose facilities are located in this area;

2) metrological conditions and natural features of the service area are known in advance;

3) each vehicle serves only one district;

4) the road is serviced at least once.

As a result of simulation, the decision regarding the route is made by binary programming (NP-complete problem) under the condition:

$$x_{ijk} \in \begin{cases} 1 \rightarrow L(v_i, v_j) \in k \\ 0 \rightarrow \text{otherwise} \end{cases} \quad (5)$$

In addition, it is worth taking into account uncertainty and random events, which are usually indicated in the standards in the form of a percentage deviation from the obtained value.

The results of the research have practical value and can be used to make management decisions regarding winter road maintenance in conditions of financial and resource uncertainty, including those related to force majeure circumstances. Because route optimization has a long-term economic and social effect.

#### 4. Conclusions

The problem of routing special vehicle during winter road maintenance is a typical NP-complete problem, so it is difficult to find an optimal solution with an exact algorithm in a reasonable calculation time. In particular, in modern scientific literature, it is proposed to solve the problem using a genetic algorithm. Since the genetic algorithm is one of the tools of intelligent search, its application allows not to directly influence the variables. However, it should be based on the use of a set of parameters for coding, which the developed mathematical model can serve.

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## THE DEVELOPMENT OF HYDROPOWER IN UKRAINE TO ENSURE THE SUSTAINABLE DEVELOPMENT OF ITS THE ENERGY SYSTEM

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### Summary

Modern energy issues are one of the key global topics, and Ukraine is no exception. With the growing energy needs and the deterioration of the environmental situation in the world, ensuring the sustainable development of the energy system becomes an extremely important task. One of the possible solutions to this problem is the development of hydropower, which is an important source of renewable energy. The relevance of the research is determined by a number of factors. First, Ukraine depends on coal and gas imports, which creates energy security risks. Secondly, global obligations in the field of reducing greenhouse gas emissions require a transition to more ecologically clean sources of energy, including hydropower. Third, the development of hydropower can stimulate regional development and create new jobs. The purpose of the study is to determine the potential of hydropower in Ukraine and to assess its possibilities for ensuring the sustainable development of the energy system. The subject of the study is the current state of hydropower in Ukraine, the advantages and limitations of this type of energy.

The research methodology is based on the analysis of available data on hydropower, assessment of its potential, identification of economic and environmental prospects, as well as analysis of modern legislative regulation.

**Key words:** hydropower, sustainable development, energy independence, renewable energy, environmental sustainability.

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### 1. Introduction

Energy is a necessary driver of the modern world, and the development of the national energy sector is crucial to ensuring the sustainable development of society. Ukraine, as a sovereign country with great industrial potential and a rather complex situation in the energy sector, experiences all the challenges and opportunities associated with the generation, supply and use of energy.

The development of energy has a decisive influence on the state of the economy in the country and the standard of living of the population. That is why reliable, economically justified and ecologically safe satisfaction of the needs of the population and the economy in energy products is a priority task of the state's energy policy. At the same time, ensuring the sustainable further development and effective functioning of the fuel and energy complex of Ukraine is the basis for the successful implementation of such a policy.

In this context, hydropower is important not only from the point of view of electricity production, but also a whole set of additional functions that ensure the stability of the functioning of the energy system and the economy of Ukraine. Hydropower is the most technologically



developed method of electricity production, which is widely used in the world and is a guaranteed energy resource.

Today, hydroelectric power plants are operated in 159 countries and provide the production of 16.3% of all electricity produced in the world. Hydropower provides the most efficient process of obtaining electricity, with low operating costs and a long service life. Hydropower plays an important role in ensuring the stability of the unified energy system (UES) of Ukraine, as it provides the energy system with highly maneuverable capacities in regulating daily load schedules with coverage of the peak part and filling of night dips, and also performs the function of an emergency power reserve.

Hydropower is also a complex water management system that solves the problems of water supply to the population and industry, water transport, irrigation, fisheries, recreation, etc. Protection of the population and national economic objects from floods is also an important additional function of hydropower, which is capable of regulating the flow of water, and the development and maintenance of hydrotechnical structures of power plants at an appropriate level contributes to the creation and provision of transport connections.

Ukraine has a developed hydropower complex. The domestic machine-building complex provides production of equipment both for reconstruction and restoration, as well as construction of hydroelectric power plants of various sizes. Today, the existing capacity of large hydropower plants is about 9% of all generating capacity of UES of Ukraine, but there is potential for further growth to 15–20%. A separate direction of hydropower development in Ukraine is the development of small hydropower on existing reservoirs, main canals, as well as the reconstruction of small hydropower facilities that perform the function of protecting adjacent territories from floods.

## 2. Presentation of the main material

In 2023, the installed capacity of hydroelectric power plants and hydroelectric power plants in the UES of Ukraine is about 5500 MW. Most of them, more than 4922 MW, belong to PJSC “Ukrhydroenergo”, whose annual electricity production exceeds 10 billion kWh.

The total hydropower potential of Ukraine is more than 44 billion kWh. (including small hydropower plants of approximately 3.0 billion kWh). Today, the economically effective potential is about 17.5 billion kWh, of which about 11 billion kWh is already being used. (more than 60%) 5. Thus, the unused effective potential is about 6.5 billion kWh. At the same time, it should be noted that the hydropower potential of the Dnipro is largely exhausted (*Sydorchuk, 2020*).

In addition, the intensive operation of the Dnipro HPP for tens of years has its consequences. Physically and morally outdated equipment has a low (compared to modern) efficiency factor (Efficiency), does not support the necessary regulation parameters, has a significant impact on the environment. Therefore, increasing the potential of the Dnipro cascade of hydroelectric power stations is possible and necessary, mainly due to the rehabilitation of the existing and installation of new hydro and electrical equipment with higher productivity.

Currently, it is hydropower that is mainly the main source of the highly mobile reserve. However, today in the balance of capacities of the UES of Ukraine, the capacity of the hydroelectric plant is about 10%, against the optimal 16%. To solve the problem, it is necessary to build additional hydraulic and hydraulic storage capacities.

It is assumed that the reconstruction with the extension of the service life for more than 3.2 GW of hydroelectric power plants and the construction of new capacities will allow to

achieve a significant increase in the total capacity of hydroelectric power plants of the UES of Ukraine. Thus, according to the forecast of the Energy Strategy of Ukraine for the period until 2030, the installed capacity of hydroelectric power plants and hydroelectric power plants will reach 16% of the total capacity of UES of Ukraine, which will ensure an adequate level of maneuvering and reserve capacities (Kovalenko, 2019).

Along with the priority areas of using the potential of large hydropower, there is an opportunity to use the potential of small rivers of Ukraine. The development of small hydropower will also contribute to the decentralization of the general energy system, which will remove a number of problems both in the energy supply of remote and hard-to-reach areas of the countryside, and in regional electricity networks, which will reduce not only the loss of electricity during electricity supply, but also increase the overall economic efficiency of the operation of Ukraine's UES. According to the Institute of Renewable Energy of the National Academy of Sciences of Ukraine, the hydro potential of small rivers is about 12.5 billion kWh, which is about 28% of the total hydro potential of Ukraine

The priority direction of the development of the hydro potential of small rivers is the construction of hydroelectric power stations with small and medium-sized hydroelectric power plants<sup>8</sup>, based on the approaches accepted in world practice with the integrated use of reservoirs, ensuring protection against floods, minimizing the area of flooding and damage to the environment (World Bank, 2019).

Another priority for attracting the hydro potential of small rivers is the reconstruction of small and medium-sized hydroelectric power plants on the plain rivers of Ukraine. To date, more than 170 small hydroelectric power stations (MHPs) have been preserved in Ukraine, of which 90 MHPs with a total capacity of 70–80 MW are operating. Most of the MHPs, especially non-operating ones, are in a neglected state, with an unclear form of ownership. Hydraulic structures are in a state of emergency or completely destroyed. All this leads to the need for significant investments for the reconstruction and modernization of small and medium-sized hydroelectric power stations. Along with the priorities for the development of Ukraine's hydro potential, the relative advantage of the industry, namely its self-sufficiency, should be emphasized. Ukraine has sufficient scientific and technical potential and considerable experience in the field of hydropower potential research, hydroelectric power plant design, design development and production of hydroturbine and electric power equipment, solving water management and environmental problems during the construction and operation of hydroelectric power plants. Ukrainian enterprises have the necessary production potential to create domestic equipment for small hydropower plants.

### **3. Advantages and prospects of hydropower development in Ukraine**

Hydroelectric power stations represent the most mobile group of power equipment in terms of providing power reserve, which should be used in the frequency and power regulation system of UES of Ukraine. From the point of view of economic efficiency, they are the most favorable for use in the regulation process, since the requirements for the technical condition of the equipment are mainly applied only to the turbogenerator, in contrast to the technologically more complex power unit of the HPP. At the same time, the work of the gas power plant is especially important for the purposes of increasing the stability of the system. The gas station can be connected to the network from zero within 1–2 minutes, and the transition time from generator mode to pump mode does not exceed 5.5 minutes. In addition, unlike hydroelectric power

plants, the operation of the gas power plant does not depend on the water level of the year. HPPs can use almost the entire volume of water accumulated in reservoirs (except for the non-drainable part) to ensure peak load. In world practice, the number of start-ups of hydrounits of GAES in generator and pump mode often reaches 400 per month, and sometimes it is 30 starts per day (SDG, 2021).

Hydroelectric power plants of Ukrhydroenergo OJSC operate in the System of Automatic Regulation of Frequency and Flows of Active Power (ASRCP) of the UES of Ukraine. Regulation of frequency and active power is carried out by means of automatic transmission of commands by the SCADA/AGC system to station control systems for changing power at hydroelectric power units of the UES of Ukraine.

The reconstruction and development of the hydropower industry of Ukraine will ensure the stability, reliability and efficiency of the operation of the UES of Ukraine, increase the economy of organic fuel due to the increase in the share of electricity produced at hydroelectric power stations in the country's energy balance. And the presence of unused hydro potential and hydro storage reserves near the western borders creates additional advantages (opportunities) in the implementation of electricity export programs, as well as joint work with the European Union ENTSO-E (United Nations, 2015).

In addition to the above, the need to ensure the completion of the construction of a number of projects for the development of hydroelectric power plants and gas power plants of Ukraine is due to: the acute shortage of maneuverable capacities in the UES, in connection with the prospective introduction of new nuclear power plant capacities and renewable energy sources (RES); the high efficiency of these objects in comparison with alternative options; significant freezing of huge funds invested in unfinished construction; wear and tear of the equipment of the Dnipro Cascade HPP, which is the main power regulator in the UES and ensures its stability; high results of the 1st stage of reconstruction of the Dnipro Cascade HPP. As a result of the implementation of all measures, the hydropower capacity should increase to 11,000 MW (16–20% of the total power system capacity), which is necessary to meet the needs of the UES of Ukraine in regulating the load schedule, frequency, and creating an emergency reserve in the power system (MEEPU, 2020).

In addition, the reconstruction of the hydropower potential will make it possible to significantly increase the reliability of existing stations by improving the technical condition of the technological equipment of hydroelectric power stations, to introduce automated systems for monitoring the safety of hydrotechnical structures and emergency response, and to reduce possible environmental risks from the operation of station equipment.

At the same time, with an increase in the capacity and volume of electricity production, the goals of increasing the reliability and safety of operation of stations, meeting environmental protection requirements, and creating modern working conditions in accordance with current regulatory documents are being achieved. Technical reconstruction measures are carried out using 16 environmentally friendly technologies (replacing turbine impellers with environmentally friendly ones), eliminating the possibility of lubricants (turbine and transformer oil, oil products) entering the Dnipro, etc.

The development of small hydropower, in turn, in addition to providing its own energy resources, will contribute to the acceleration of socio-economic development due to the influx of investments, the creation of new jobs, the use of reservoirs for fish breeding, recreation and tourism. The construction of new small and medium-sized hydropower plants, primarily in the Carpathian region on the Tisza and Dniester rivers (with a total capacity of 1,200 MW and electricity production of about 3,000 billion kWh) is conditioned by: the practical absence

of own electricity producers in the Transcarpathian region (only 5–6%), which reduces guarantees of reliable energy supply; the presence of its own significant reserves of hydropower, located in close proximity to the western borders, which opens up favorable opportunities for the export of electricity; the necessity and possibility of a joint solution to energy problems and protection against floods, which is also a task of state importance and ensures the saving of state funds. In the Carpathian region, the development of small hydropower, in addition to providing own energy resources, will contribute to the acceleration of socio-economic development due to the influx of investments, the creation of new jobs, the use of reservoirs for fish breeding, recreation and tourism.

The overall priority values for the development of small hydropower in Ukraine, determined on the basis of concrete developments, are estimated at the end of 2030 at the level of 1,247 MW of power with an annual electricity production volume of 3.75–4.2 billion kWh/year, which will allow saving organic fuel in volumes equivalent to 1.5 million tons. p./year, or 1.3 billion cubic meters. m of natural gas.

#### **4. Stimulating the development of small hydropower plants**

Since 2009, the Cabinet of Ministers of Ukraine has increased attention to the development of renewable energy sources in Ukraine, including small hydropower. The Law of Ukraine "On Amendments to the Law of Ukraine "On Electric Power" on Stimulating the Use of Alternative Energy Sources" and on Establishing a "Green" Tariff was adopted. The latest amendments to the legislation stimulate the development of primarily small hydropower through the introduction of a "green" tariff incentive for small and micro-HPPs. In particular, changes were made to the Law "On Electric Power", which determine: a new classification of small hydropower plants by introducing the terms "microhydroelectric power plant" (MHP with a capacity of up to 200 kW), "mini hydroelectric power plant" (MHP with a capacity of 200–1000 kW) and "small hydroelectric power plant" (MHP with a capacity of 1000–10000 kW); appropriate coefficients for each class to the approved NERC are introduced in the established order of the size of the "green" tariff 2.0; 1.6 and 1.2, respectively (before the adoption of this law, this coefficient was equal to 0.8 for all MHPs); the requirement to comply with the size of the local component, i.e. the norms of the cost of the components of Ukrainian origin used in the creation of the electric power facility, has been removed for all categories of MHPs. This really provides additional opportunities to attract investors; separate provisions of the law also determine the legal basis for operation of MHPs on the wholesale electricity market and provide state guarantees for the purchase of electricity produced by micro-, mini-, and small HPPs.

The priority task of the state policy in the field of hydropower of Ukraine should be to determine the expansion of the use of the potential of both large and small hydropower to meet the energy needs of the national economy. An appropriate organizational form for ensuring the coordination of actions and a clear sequence of implementation of the strategy for the reconstruction and development of Ukraine's hydro potential is the development of the sectoral program "Development of hydropower of Ukraine for the period until 2050", for determining the priorities of the activities of state authorities and state enterprises, as well as establishing benchmarks and requirements for activities economic entities, in particular in terms of planning the development of the machine-building industry, research organizations and the system of education and training of personnel for the hydropower industry.

## 5. Conclusions

Hydropower can play a key role in the development of sustainable and independent energy in Ukraine, contributing to the reduction of gas emissions and providing reliable sources of energy for the country.

Prospects for the development of hydropower in Ukraine were studied in order to ensure the sustainable development of the country's energy system, and the necessity of diversifying energy sources, reducing greenhouse gas emissions and ensuring energy independence was determined. A promising solution to this problem is the study and implementation of hydropower technologies, which can play a key role in the modern energy system of Ukraine. An analysis of the current state of hydropower in Ukraine was made, the possibilities of its development were identified and the impact on the sustainable development of the energy system was determined. The study also covers the analysis of legislative regulation and financial aspects of hydropower. An analysis of the economic benefits, social benefits and environmental aspects of hydropower in Ukraine has been carried out.

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## NOTES