

Peculiarities of lingualizing the concept “magpie” (“soroka”) in M. Vinhranovskyy’s prosaic works for children

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The article is dedicated to the analysis of one of the core components of the sphere of concepts “fauna” in M. Vinhranovskyy’s works for children – the concept “magpie” (“soroka”). There have been traced the main concept verbalizers, its semantics has been clarified as represented by ethnic national as well as individual senses encoded by the author, axiological markers of the studied concept have been identified.

Key words – sphere of concepts “fauna”, concept, concept verbalizers, conceptual sense, lingualizing, individual author’s picture of the world, works for children.

I. Introduction

In the late XXth – early XXIth c. in modern linguistics there can be traced focus on studies aimed at understanding the language phenomenon through the prism of humans, and vice versa. The systematic and structural approach is replaced by cognitive linguistics.

Among the methods of cognitive linguistics attention of linguists is drawn by conceptual analysis, in particular, the study of concepts in the individual author’s picture of the world where not only author’s world outlook is reflected, but ethnic national ideas as well. In Ukrainian linguistics the following scholars deal with the study of concepts: O. Selivanova, T. Radziyevska, N. Slukhay, M. Skab, T. Vilchynska, T. Kosmeda, etc.

Concepts exist in the mental essence of humans not as a notion but as a set of individual evaluations, opinions, senses arising in the consciousness for word interpretation, “concepts are not only thought, they are lived through” [5, 40–41]. The distinctive features of individual author’s world outlook get manifested in the artistic concept representing ethnic and cultural ideas as well as ideas of the writer – the author of the literary text.

The article aims at clarifying the lingual and cultural nature of the concept “magpie” (“soroka”) in M. Vinhranovskyy’s narratives and short stories for children. The language of the writer’s prose constitutes one of the unique pages of the Ukrainian literary language, however, as far as linguistic problems are concerned, it has not yet been the object of numerous scholarly studies, that supporting the topicality of the research.

II. Analysis of the concept “magpie”

The concept “magpie” belongs to the core concepts in the sphere of concepts “fauna” of M. Vinhranovskyy. In the Ukrainian mythology it is considered that magpie was “created by the devil and was instead of a horse for him, therefore a killed magpie was hung in the stables to save horses from the evil” [2, 413]. In the folk tradition it is the “symbol of rumours (“A magpie has brought on its tail” – not only news, but rumours as well), a symbol of a talkative girl or woman (“What a magpie she is!”); an object of numerous folk similes: “chatters like a magpie”, “has seated himself as a magpie on the fence”, “looking as a magpie at a bone” [3, 369]. The above similes allow us to trace such a distinctive trait of the bird as inquisitiveness, the wish to place its beak everywhere.

The main verbalizer of the studied concept is fauna lexeme *magpie* (*soroka*). In the Modern Dictionary of the Ukrainian Language (SUM) there are two definitions of the lexeme: 1. A forester of the Corvidae Family with a long tail and black and white feathers, producing characteristic sounds – chatter. 2. *fig.* A bout a very talkative person (mainly woman) [4, 463]. In the analyzed texts the name of the concept corresponding to the first meaning is actualized. Scholars think it is possible that the lexeme *soroka* derives from old forms *sorka and *svorka that are compared to a Lithuanian *šarka* ‘magpie’, a Latin *cornix* ‘raven’ [6, 723].

The original name of the bird catches attention – a *native of forest belt*, via which there is also made explicit the sense “residing in a forest”: *Ну як тут не пригостити корінну жительку лісосмуги?* [1, 56].

A major part of phenomena within this concept in M. Vinhranovskyy’s texts are faunal lexemes denoting flocks of birds: *magpie tribe* (*сорочє плєм’я*) (*Сорочє плєм’я, що вікувало по навколишніх лісосмугах в наскрізь продутих гніздах, не забарилося* [1, 27]); *magpie band* (*сорочє кодло*) (*На цвинтарний її [сорочи] голос позліталося з лісосмуг ціле сорочє кодло* [1, 19]); *market* (*базарище*) (*Аби сховатися десь від його базарища, Орлик забіг під Манюню* [1, 20]); *relatives* (*родичі*) (*Одна сорока посередині річки знайшла на крижині дзвоника і з тим дзвоником, обдзвонюючи береги, так і літала, а за нею, луплячи її крильми, гналися родичі* [1, 113]). The verbalizers of the concept also include individual neologism *сорокопудєнята* occasionally used by the writer to name little birds: *Біла біла вода, відцвітав пізній глід, пищали сорокопудєнята, і синє небо переходило в небеса* [1, 102]. The above verbalizers have got a different semantic and connotative load: on the one hand, they characterize magpies as well-organized birds coming to help each other (*плєм’я, родичі*), and on the other hand

– as a flock creating a lot of noise and causing some prejudice (*кодло, базарище, сорокопуденята*).

Lingual and conceptual analysis of short stories and narratives by M. Vinhranovskyy has shown a polysemantic nature of the concept “magpie” as confirmed by different language means. Thus, the core conceptual senses in the structure of the analyzed concept include: “the one that likes to watch over everything, inquisitive”: *За мною з воза стежив Султанчик, а з кінчика прапора, що досі стирчав перед Манею, водила оком сорока* [1, 55]; “the one remembering everything, sharp-sighted”: *Допитливим оком сорока вже провела вздовж лісосмуги нашого воза, простерегла Манюню й запам’ятала мене...* [1, 5–6]; “brave, the one that wants to try everything” (*Не побоялась. Злетіла. Встромлюючи дзьоба в чароньку і задираючи його над собою, встромлюючи і задираючи, сорока віскі пила з охотою* [1, 56]. Using epithet *inquisitive* (*допитлива*) the author focuses on the main feature of the bird – inquisitiveness, interest in everything around it: *... і в супроводі допитливої сороки красотуля-амфібія, ведучи за собою згорблені буряководи, почаділа соляркою на косогір* [1, 54].

The core component in the concept’s structure is also a semantic component “the one having characteristic appearances”: *Рябою латкою по ній [землі] скакала сорока, ніби комусь на згадку* [1, 103]

In the ethnic culture the belief that magpies like stealing bright things is quite widespread. This idea actualizes the sense of “the one that likes bright things”: *Сорока любила колір. Вона вже мала в гнізді гільзу з патрона й уламок алюмінієвого гребінця...* [1, 34]. Besides bright things the bird was taking to its nest it primarily “liked to have some tasty food” that being demonstrated in the following context: *Смаковита духмяність просто-таки її оповила і в неї набралось повен дзьоб слини! Сорока вже було ворухнулася до тих каструль, коли її погляд зупинився на Магді* [1, 24].

The above sense components provide the ideas of Ukrainians about a magpie as about an inquisitive, sharp-sighted bird that likes all the bright things, has something of a thief in its nature, and so on and so forth. At the same time in M. Vinhranovskyy’s lingual and conceptual picture of the world the concept “magpie” has some individual author’s sense components that differ from ethnic cultural ones to a certain extent. Thus, magpie lives in harmony with nature, makes friends with other animals, helps people, saving horses from being stolen, that being confirmed by the following conceptual senses: “the one communicating with other animals”: *Султанчик з сорокою перемовлялися* [1, 55]; “the one that helps humans”: *Виручила сорока. Вона його [крадія] заловила і застрочила, що прийшли по Манюню [коня]*

[1, 27]. Even being drowsy, a magpie can hear and quite often interfere with others – “the one saving animals from people”: *... вони [мисливці] гуданули так, що від їхнього гудиння сонна сорока дремнула з гнізда, а за сорокою все, що вже примостилося на ніч у лісосмузі на баитані, придрімало на лапах і животах, порснуло врозтіч...* [1, 44]. The writer likes the bird, therefore he reflects it as a sly bird with life wisdom (it always manages to find a place in the sun). That is reflected in the sense “the one appreciating coziness, likes comfort”: *... сорока аби не мокнути на всохлім вершкуні деревини, склавши човником крила, впірнула в колючу свою домівку, в її темний і круглий отвір, і там, у рябій, як і вона, гніздичковій темні тепленько вместилися, слухає дощик й мовчки сидить* [1, 5].

Concept lingualization here is confirmed by metaphors, similes differing in their morphological expression, for instance: *впірнула в домівку, ряба, як і вона, гніздечкова темінь* and so on.

Conclusion

Thus, if in the national tradition there has been formed rather a pejorative image of a magpie that has something to do with the evil (with M. Vinhranovskyy a magpie has an ominous *cemetery voice*), symbolizes talkativeness, rumours, in the researched texts a positive image of the bird is quite often put to the front. That is, to a certain extent, demonstrated by the lingualization of that conceptualized image, the semantics of which has accumulated both negatively and positively marked senses. Such researches are considered to be promising since, on the one hand, they activate interest in different Ukrainian lingual and mental values, and, on the other hand, enable to trace their specific features in the individual author’s picture of the world.

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