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## **РОЛЬ СЛОВЕСНОГО ОБРАЗУ У ФОРМУВАННІ МОВНОЇ ТА ХУДОЖНЬО-ПОЕТИЧНОЇ КАРТИН СВІТУ**

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*Мета статті – визначити місце словесного образу у формуванні мовної та художньо-поетичної картин світу, з'ясувати співвідношення понять «словесний образ» і «літературний (художній) образ».*

*У статті окреслено роль словесного образу у формуванні мовної та художньо-поетичної картин світу. Запропоновано альтернативну до традиційної (логіко-понятійної) схему співвіднесеності рівнів мовної картини світу з відповідними одиницями знань. Роль словесного образу як одиниці МКС протиставлена ролі цього ж образу, що входить у поетичний дискурс, набуваючи, крім інформативної, також естетичної функції: якщо для МКС словесний образ є важливим як стереотип, що несе загальну інформацію, то для поетичної картини світу акцент зміщується на естетичні смисли, закладені в образ як цінності. Досліджено роль словесного поетичного образу в художньому моделюванні дійсності, виявлюваному в двох аспектах: семіотичному та комунікативно-прагматичному. Відповідно до першого з них, мовний образ виступає знаком, який співвідносить лінгвальні засоби образності зі смислом тексту. Другий аспект передбачає розгляд словесного образу як одиниці естетичного спілкування, що бере участь у творенні нових смислів завдяки своїй здатності до комунікативної трансформації.*

*Як одиниця художнього дискурсу мовний образ тісно пов'язаний з літературним. Обидві категорії здебільшого аналізують у системі твору. Однак існує інший аспект співвідношення цих понять; їх можна зіставляти крізь діаду «дійсність-текст», де літературний образ ближчий до тексту, а словесний – до дійсності.*

*Перспективу дослідження вбачаємо у подальшому вивченні співвідношення понять «мовний образ» і «словесний поетичний образ» на конкретному ілюстративному матеріалі.*

**Ключові слова:** словесний образ; мовна картина світу; художньо-поетична картина світу; словесний поетичний образ; художній дискурс.

## **THE ROLE OF THE VERBAL IMAGE IN THE FORMATION OF LINGUISTIC AND ARTISTIC-POETIC PICTURES OF THE WORLD**

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*The place of the verbal image in the formation of linguistic and artistic-poetic pictures of the world is determined in the article. An alternative to the traditional (logical-conceptual) scheme of correlation of the levels of the linguistic picture of the world with the corresponding units of knowledge is proposed. The role of the verbal image as a unit of the linguistic picture of the world is opposed to the role of the same image as a part of the poetic discourse. The role of the verbal poetic image in the artistic modeling of reality is studied. It is manifested in two aspects: semiotic and communicative-pragmatic. Correlation of the notions of verbal image and poetic image is analyzed through the dyad of “reality-text”.*

**Keywords:** verbal image, linguistic picture of the world, artistic-poetic picture of the world, verbal poetic image, artistic discourse.

**Formulation of the problem.** Verbal image as a unit of knowledge is correlated with the notion of *the picture of the world*, which is a way of organizing of this knowledge in the human mind or in the system of a literary work. Since the notions of «verbal image» and «picture of the world» are complex and multilevel, their correlation has its own characteristics at different levels of implementation and requires detailed study.

**Analysis of the investigations.** The correlation between the notions of «a linguistic picture of the world» and «verbal image», as well as between the notions of «an artistic picture of the world» and «verbal poetic image» was partially considered in the studies by M. Alefirenko (*Controversial Problems of Semantics*, 2005), L. Bieliekhova (*Verbal Poetic Image in the Historical and Typological Perspective: Linguistic Cognitive Aspect (based on American poetry)*, 2002), L. Lysychenko (*Structure of the Linguistic Picture of the World*, 2004), A. Moisiienko (*Word in the Apperception System of the Poetic Text. Decoding of Poem by Shevchenko*, 2006) and other researchers.

In particular, L. Lysychenko, characterizing the linguistic picture of the world on three levels: «protoverbal picture of the world», «conceptual picture of the world» and «linguistic picture of the world», each of them correlates with the corresponding unit of knowledge. The protoverbal picture of the world corresponds to *the concept*, the conceptual picture of the world corresponds to *the notion*, and the linguistic picture of the world corresponds to *the meaning of the language sign* (Lysychenko, 2011, p. 114). However, if we characterize the protoverbal picture of the world as one that «contains an elements of figurative thinking» (Lysychenko, 2004, p. 37) and is deeply rooted in psychology, it can be correlated with *the subject-sensory image* as a protoverbal component of a language sign. Then the conceptual picture of the world as such that is «connected with the whole continuum of knowledge about the world» can be corresponded to the notion of *concept* (psychic mental unit that accumulates this knowledge). And the linguistic picture of the world can be correlated with the notion of *verbal image* as a unit that expresses the conceptual structures.

**The purpose of the article is** to determine the place of the verbal image in the formation of linguistic and artistic-poetic pictures of the world, to find out the correlation between the notions of «verbal image» and «literary (artistic) image».

**Presentation of the main material.** By V. Zhaivoronok, the picture of the world is the product of man's perception, fantasies, thought processes and transformational activity (Zhayvoronok, 2002, p. 51). The term of «picture of the world» is interdisciplinary, so in different sciences it is interpreted differently (Lysychenko, 2011, p. 95). In modern linguistics, researchers often use this term as a general notion associated with the whole continuum of knowledge about the world, denoting it by the corresponding term of «conceptual picture of the world», and in the meaning of the means of explication of this knowledge («linguistic picture of the world») (Lysychenko, 2011, p. 95). Conceptual picture of the world is the universal one and covers all the individual pictures of the world (artistic, religious, philosophical and others), and the linguistic picture of the world is a part of conceptual picture of the world that is reflected in the language. The linguistic picture of the world is decisive for linguistics, because it is «responsible» for the mental content of a language as a means of preserving the unique spiritual heritage of a particular ethnic group (Matskiv, 2007, p. 26). According to M. Kocherhan, the linguistic picture of the world is a way of reflecting of the reality in the human mind, determined by linguistic and cultural-national features of a particular language group, in other words, it is an interpretation of the world according to national conceptual and structural canons (Kocherhan, 2003, p. 430).

Verbal image is the basis for the formation of the linguistic picture of the world. It is the basis of the linguistic modeling of individual fragments of the national culture in the human mind. In other words, it is a cultural reality or abstraction, captured by thought and expressed by language of a certain people.

According to P. Matskiv, «issues of the linguistic picture of the world in some way correlate with issues of linguistic consciousness», which is formed in images objectified by the linguistic means (Matskiv, 2007, p. 20). Verbal image is associated with the linguistic picture of the world by language consciousness. As M. Alefirenko notes, the associative connections of the verbal image with other elements of consciousness allow it to illuminate not one fragment of reality, but their syncretic set, certain generalized-holistic picture of the world. The linguistic means of its representation are idioms, stable stylistic figures and other (Alefirenko, 2005, p. 117). Thus, the verbal image is a reflection of a certain culturally significant element of reality in the linguistic consciousness of a person.

In the structure of the linguistic picture of the world, the language image functions as a stereotype, that is an element of «general knowledge» socially fixed in the popular consciousness, which is a part of the «culture canon» (Bartmiński, 1988, p. 67). Stereotyping, according to E. Bartmiński, underlies the cultural code as a socially conditioned way of perceiving of the reality (Bartmiński, 1985, p. 31).

Thus, the individual verbal images are fragments of the linguistic picture of the world, and reflect the way of conceptualizing of the world by the national linguistic personality. The associative connections with which verbal images are connected in the linguistic consciousness allow form a holistic image of the world. Being stereotypical, the verbal image is an element of the national-linguistic cultural code in the structure of the linguistic picture of the world.

The role of the verbal image as a functional unit of the linguistic picture of the world differs from the role of the same image, which is a part of the poetic discourse, acquiring the functions of the linguistic and aesthetic component of the artistic picture of the world. For the linguistic picture of the world the verbal image is important as a stereotype or a means of modeling of reality according to conventional patterns. And for the poetic picture of the world the emphasis is shifted to individual-authorial linguistic consciousness. According to S. Iermolenko, verbal poetic images capture the peculiarities of everyday culture of Ukrainians, their traditional symbols and national stereotypes of sensual behavior (Iermolenko, 2009, p. 345) and at the same time convey the author's style of figurative transformation of reality.

The artistic picture of the world «is based on a poetic worldview», it is formed by the selection of linguistic means attested in the texts of poetry (Lavrukhina, 2011, p. 4). It is an image of the world, modeled «through the prism of artistic worldview» and linguistically materialized in a poetic text.

The artistic picture of the world is not a part of the linguistic picture of the world. These notions relate to each other similarly to the notions of «language» and «poetic language» «with the aesthetic and functional criterion of their distinction» (Kalashnyk, 2011, p. 152). The artistic picture of the world is a «picture of the subjective worlds» that reflects traditional and modern ways of artistic cognition and «demonstrates the aesthetic direction of language development in general» (Kalashnyk, 2011, p. 152).

Modeling of an individual poetic picture of the world is associated with the systematic structuring of images, which are usually grouped around central verbal images and key tokens (Moisiienko, 136). As an element of the poetic picture of the world, the verbal image «is a means of artistic development of reality», because it evokes a set of ideas and associative relations in the mind of the reader (Holyanych, 2008, p. 139).

The poetic picture of the world, which is a synthesis of national and individual-authorial way of modeling of the objects and phenomena of the surrounding reality, is structured on the basis of figurative «alloy» of the objective and subjective, of the invariant and variable in the linguistic consciousness of the writer. The world reflected in language is looked as an inter-text, and literary works are considered as texts, a variable component of the linguistic-symbolic picture of the world. Verbal poetic images, combining the general and the individual into a single gestalt, construct a poetic picture of the world as a holistic aestheticized image of the world.

As a unit of the poetic picture of the world, the verbal image is a means of text creation, or literary modeling of reality, which means the deployment of a single, associated with a certain emotion image, verbal-associative set that structures and reflects the meaning of the text. Verbal image in its «textual representation and aesthetic significance» is «the basis of the formation of artistic meaning» (Kalashnik, 2011, p. 269).

Considering the meaning of the text as a multilevel, integrated system endowed with synergetic properties, Ya. Ronzhyna determines a verbal image as the constructive element of this system (Ronzhyna, 2009, p. 131). In this interpretation, the verbal image is a sign in which linguistic means denote the image, and the image denotes meaning (Ronzhyna, 2009, p. 131).

The function of text creation in the artistic communication is mostly performed by a verbal symbol, which is interpreted as a condensed text (Yu. Lotman, Yu. Solodub, A. Popov). Yu. Solodub notes that the symbol in some way

structures the artistic text, while realizing its text creation function (Solodub, 2002, p. 54). A. Popov, emphasizing the importance of the text-creating function of the symbol in the processes of artistic communication, relies on the idea of the ability of the text to communicative transformation. The process of verbalization can be considered by scheme of *from the text-idea to the text-product* (Popov, 2006, p. 5).

The text-generating function in the processes of artistic communication is also performed by the verbal poetic image, because it has a text-creating potential as a component of the conceptual structure and as a symbolic unit. The verbal image as a stereotype exists outside the author's consciousness, within the collective unconscious, and the author can verbalize a certain part of it in the text, which is later perceived by the reader. The symbol is transformed directly into the text due to its symbolic nature (the symbol is always unambiguous in the context). The communicative model with the symbol has the following form: AUTHOR → SYMBOL → TEXT → READER (model by A. Popov), and this model with the verbal poetic image is looked like: VERBAL IMAGE → AUTHOR → VERBAL POETIC IMAGE → TEXT → READER.

Thus, the verbal poetic image plays an important role in the literary and artistic modeling of reality. It is, on the one hand, a sign that correlates the linguistic means of imagery with the meaning of the text, and on the other hand it is a meaning-creating category associated with the creation of meaning on the basis of object-sensory experience.

Functionally, the verbal image in the poetic text is close to the literary image, which is a special form of artistic reflection of the world that «has a subject-sensory nature, vitality and concreteness and is created through language» (Universal Literary Dictionary-Reference Book, 2007, p. 256). The conceptual closeness of these categories is also evidenced by the functioning in the scientific literature of such terms as «verbal poetic image» (L. Belek-hova), «verbal artistic image» (V. Lavrukina) and others.

Literary image as an aesthetic category characterizes a special way of creating of an imaginary world (Literary Dictionary-Reference Book, 2006, p. 416), and therefore, like the verbal image, is formed on the basis of object-sensory experience and is a means of artistic modeling of reality.

As A. Moisiienko notes, in a broad sense, verbal and artistic images are related, on the one hand, «as a form of aesthetic knowledge of the world», and on the other hand as «an independent (individualized) world» (Moisiienko, 2006, p. 92). Common to these categories of artistic discourse is also the fact that they consist of many different elements, which, passing into each other, can change the established meaning of the word. For the verbal image this is

possible due to the associative relations in the linguistic consciousness, for the artistic image this role is performed by the image layers (images-details, images-landscapes, etc.) (Literary Dictionary-Reference Book, 2006, p. 417). Like the verbal, the artistic image is able to include «the most global image» – the image of the world (Literary Dictionary-Reference Book, 2006, p. 417).

Although a verbal image and a literary image as the functional units of artistic discourse have much in common, they are categories that differently reflect reality in a poetic work. The difference between a verbal image and a literary image is primarily that they are categories of different pictures of the world. The verbal image is an element of the linguistic picture of the world that reflects the model of a certain fragment of reality in its stereotypical sense in a poetic work. And the literary image is a part of the artistic picture of the world, which creates a new reality in its individual authorial interpretation.

However, the role of the verbal image in a literary work is not limited to modeling a stereotypical image of reality. It performs an integrative function in the formation of the artistic picture of the world, summarizing and combining different images of reality in a literary work, including the artistic image. After all, the verbal image integrates intraform and mental images (from the category of «Reality»), as well as artistic image (from the category of «Writer's imagination»). In this sense, the verbal image is a syncretic category of artistic discourse, combining real and imaginary in the image of the object reflected in the literary work. In the relation of «reality/text», which underlies the artistic picture of the work, the verbal image is closer to reality, and artistic image is closer to the text.

According to L. Belekova, «an artistic image» is a broader notion than «a verbal image» (Belekova, 2002, p. 15). This is true when it comes to the plane of the text, but the verbal image, in contrast to the artistic, contains a stereotype, that is combines artistic picture of the world with the reality. In this aspect, the verbal image, integrating a stereotype and an artistic image, is a broader notion.

**Conclusions and perspectives of further research.** Thus, verbal and artistic images are the means of literary modeling of reality and the formation of the artistic picture of the work. However, in essence, these are different categories. Literary image is a part of the structure of the verbal image as its aesthetic component, created by the literary and artistic canons of reflection of reality. In addition to this component, the verbal image also contains a stereotypical component, which allows us to consider it as a broader category than the literary image. The prospect of the investigation is seen in the further study of the correlation between the notions of «language image» and «verbal poetic image» on a specific illustrative material.

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