I. Introduction

In the late XXth – early XXIth centuries, there have been traced fundamental tendencies in the study of concepts as a whole. In the Ukrainian linguistic tradition, the study of concepts in the individual author’s picture of the world, as well as ideas of the writer – the author of the literary text, is drawn by conceptual analysis, in particular, that are compared to a Lithuanian šárka ‘magpie’, a Latin corvinīx ‘raven’[6, 723].

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.

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

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

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 rumors 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 name of the concept “magpie” (soroka) has seat of the name of the concept corresponding to the first lexeme: 1. A forester of the Corridae Family with a long tail and black and white feathers, producing characteristic sounds — chatter. 2. 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 šárka ‘magpie’, a Latin corvinīx ‘raven’[6, 723].

The original name of the bird caught on the name of a native forest belt, via which there is also made explicit the sense “residing in a forest”: “Nu hy tak ne Kyliestvati korivnu zhivlizku lisicmug?”[1, 56].

A major part of the names of birds denoting families of birds: magpie tribe (sorochy’s), (Sorochy’s, not vikualo no vokalizmuh liisulmuh na nasvirkuy produkty ghizhav, не забирало [1, 27]); magpie band (sorochy’s) (The inanimate ñëóð÷èòñü [sorochy’s] golos vozgliatša to liisulmu čiré sorochy’s kodko [1, 19]); market (bazaričie) (Aby sхватиться dëev vido ñëóð÷èòñü, òrlik záživ mëjë Manojnë [1, 20]); relatives (rodñichi) (Eda sorochy’s soroedenni rîčki znaiwla na krygini dzëñka i ñ ym dzëñkoi, obvodovnî obergi, tak i ližma, a na nevja, luñîwja ñëóð÷èñu, egnala rodñici [1, 113]). The verbalizers of the concept as ñëî nclude in individual n ecology sorokupodnëta occasionally used by the writer to name little b irds: Bëïga bëïa woda, vîdinëmna pëñi gríd, pîuži sorokupodnëta, i sín na nevoeñla w nebesa [1, 102]. The ab ove ñ verbalizors h ave got a different semantic and connotative load: on the one hand, they characterize magpies as well-organized birds coming to help each other (plëm’ja, rodñichi), and on the other hand...
– as a flock creating a lot of noise and causing some prejudice (кодло, бацирка, сорокопуденятата).

Lingual and conceptual senses in the structure of the analyzed concept confirmed by different language means. Thus, the core narratives by M. Vinhranovsky has shown a

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. Vinhranovsky a magpie has an om inous cemetery voice), symbolizes tal kativeness, rumors, in the researched text a positive image of the bird is quite widespread. This idea actualizes the concept of a thief in its nature, and so on and so forth. At the same time, e nable to trace their specific features in the individual author’s picture of the world.

References


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