

DOI 10.36074/grail-of-science.19.02.2021.058

THE STYLISTIC ANALYSIS OF THE FIGURATIVE COMPONENT OF THE CONCEPT «DESPAIR» IN LESIA UKRAINKA'S POETRY COLLECTION THOUGHTS AND DREAMS

Malvina Husar

Cand. of Sc. (Phil.), Associate Professor,
Associate Professor of the English Department
National University of «Kyiv-Mohyla Academy», Ukraine

Summary. *The article is devoted to the analysis of the figurative component of the concept DESPAIR reflected in the poems of poetry collection by Lesia Ukrainka Thoughts and Dreams (1899). As the material, the poems from sections Melodii (Melodies), Nevilnychi pisni (Slave songs) and Vidhuky (Reviews) are taken. The research reveals that an interpretative field of the concept is represented by such stylistic devices as epithets, similes, metaphors, and personification.*

Keywords: *concept, concept structure, informational content, figurative component, stylistic device.*

Concept is defined as personal understandings of some senses operated by a person in the process of thinking and which reflect the experience and the «quants» of structured knowledge acquired in cognition. The concepts are the results of human mental and communicative activity directed to the realisation of pragmatic purposes, and some sensual experience in world cognition, which are fixed in human consciousness.

Almost all scientists investigating the notion of concept have concluded that the concept has got a multi-layered structure. It consists of three components: image, informational content and figurative ones [1].

To discover the informational content of the concept DESPAIR the definitions suggested by explanatory dictionaries will be analyzed. So, the *Thesaurus* explains it as «loss of hope», «hopelessness» [2]. *The Cambridge Dictionary* says, «despair is the feeling that there is no hope and that you can do nothing to improve a difficult or worrying situation» [3]. So, the key phrase here is «no hope».

The object of our investigation is the figurative component of the concept DESPAIR in Lesia Ukrainka's Poetry Collection *Thoughts and Dreams*. The figurative component of the concept contains the appraisals and interpretations of the content of the concept core by national, group and individual consciousness [4]. It represents a set of weakly structured predications that reflect the interpretation of individual

conceptual features and their combinations in the form of statements and consciousness pictures relating to the concept content [5]. The figurative component of the concept is present in the words and utterances which are used figuratively and are featured with their expressiveness. So, to analyze this part of the concept DESPAIR the stylistic devices are to be considered.

The analysis of the poetry from the collection of poems *Thoughts and Dreams* has allowed singling out a variety of stylistic devices used in the verses for the explication of figurative component of the concept DESPAIR. The most striking stylistic means used in the novel more often than others are the epithet, metaphor, simile and personification. They represent the figurative component of the concept DESPAIR.

The first stylistic device being analyzed is the epithet. It is an expressive, figurative or emotional and evaluative attribute which characterizes some definite feature of the object of nomination aimed to specify the idea about it [6]. So, the analysis of the poetry of the *Thoughts and Dreams* collection has shown that the concept DESPAIR is implicated by the following attributive phrases: «smutne sertze» (sad heart), «temne sertze» (dark heart), «chorna khmara» (black cloud), «lykhe peredchutia» (bad premonition), «serpankom chornym» (black haze), «bereza plakucha» (crying birch), «zhurlyve vittia» (stubborn branch), «tuga pekucha» (burning sadness), «zradlivi sny» (treacherous dreams). All these phrases express the sadness of poetess's soul, her loss of hope, desperation and sorrows. And the lines «Ya zmahanniam vtomylas kryvavym, I meni zaspivaty khotilos Lebedynuyu pisniu sobi». (I'm tired of the bloody competition, And I wanted to sing Swan song to myself.) [7] with attributive phrases «kryvave zmahannia» (bloody competition) and «lebedynaya pisnia» (swan song) convey Lesia's fatigue and unwillingness to live.

Another stylistic tool which implements all Lesia Ukrainka's pains of despair is metaphor. It is widely used in the poetry of the poetess. Metaphor provides an epistemic access to the concept. The analysis of the mechanism of metaphor function is the important source of data about the activity of human mind and the relations between different concepts and their levels [8]. Metaphor is observed not only as the means to describe the reality but as explicating scheme, the means of new words building [9]. Metaphor forms a concept. It broadens the borders of the existed concepts within similarity and in some cases helps to create the new ones. Metaphor correlates with deep structures of our reality and with potential assumptive human abilities.

The analysis of the verses from the collection of poems *Thought and Dreams* has resulted in identifying the following metaphors representing the concept DESPAIR:

«...Viter sumno zithav u sadu...» (the wind sighed sadly in the garden), «...mene tuga vziala, sertze gostrym nozhem proniala...» (anguish took me and stabbed a sharp knife into my heart) [7];

«sertze kydalos i rozpachem bylos, zamyralo v tiazhkij borotbi» (the heart rushed away at despair and stopped beating in the cruel fight), «u chornuiu hmaru zibralas tuga moia, ognem-blyskavizeiu zhal mii po nii roztochivsia» (my grief turned into black cloud, and my pity spread within it like fire-thunder), «Obhorta mene tuha»

(sadness embraces me); «Ta naliahly na sertse chorni khmary /Lykhoho prechuttya, dusha moia vmyra! / Vdyahlysia mrii u smutkovi shaty...» (And black clouds of woe have pressed my heart, my soul is dying! Dreams got dressed in sad clothes). The illness deprived her of dreams: «...Serpankom chornym zhalibnytsi-mriyi /Meni pokryly ochi, zmerknuv svit,/ I zalunaly skarhy zhalibnii / Moyikh pokynutykh pisen-syrit./ Pismi vernulys plakat na mohyli / Palkoho sertsya, shcho nosylo yikh...» (The mourners-dreams closed my eyes with a black haze, the world got dark, and mourning complaints of my abandoned orphan songs resounded. The songs returned to cry at the grave of the ardent heart that bore them) [7].

One more device to demonstrate the implication of the concept DESPAIR in the Lesia Ukrainka's poems is simile. The difference between metaphor and simile consists in the fact that in the metaphor case, the implications are logically implied by the ad hoc concept, while in the simile case, they are derived by a process of considering encyclopedic assumptions about one object and accepting as implicated those that relevantly apply to another one [10].

The analysis of the poetry by Lesia Ukrainka helped to reveal the following similes: «...Stiny i stelia hniatiat, mov temnytsia...» (The walls and the ceiling oppress like a dungeon...); «...Seie lykho moie, mov tuman voseny...» (My calamity is like a mist in the autumn), «...A navkolo tuman, nache more sumne...» (And around there is the fog like a sad sea) [7].

Being lonely and having no one to express her emotions to, Lesia Ukrainka talks to her muse, language, nature, which explains the availability in her verses of such a stylistic device as personification. Personification is a trope or figure of speech (generally considered a type of metaphor) in which an inanimate object or abstraction is given human qualities or abilities [11].

In her poem «Dyvlius ya na yasnii zori...» (I look at the bright stars) Lesia blames stars for poisoning her with sadness: «...Vy, zori, baiduzhii zori! Solodku otrutu lyly...» (You, stars, indifferent stars! You poured sweet poison...) [7].

Conclusions. The figurative component is one of the structure elements of the concept DESPAIR. It is responsible for the individual, group or national interpretations of the concept contents. In Lesia Ukrainka's poetry collection *Thoughts and Dreams*, it is presented in the poetess's poems by such stylistic tools as epithets, metaphors, similes and personification.

References:

- [1] Попова, Э. Д. & Стернин, И. А. (2007). *Когнитивная лингвистика*. Москва: АСТ: Восток-Запад.
- [2] *Thesaurus*. Вилучено із <https://www.thesaurus.com>
- [3] *Cambridge Dictionary*. Вилучено із <https://dictionary.cambridge.org/>
- [4] Голубенко, Н. І. (2015). Засади концептуального аналізу в перекладознавстві. *Науковий вісник Дрогобицького державного педагогічного університету імені Івана Франка. Сер.: Філологічні науки (мовознавство)*, (3), 67-71. Вилучено із http://nbuv.gov.ua/UJRN/nvddpufm_2015_3_12.
- [5] Стернин, И. А. (2001). Методика исследования структуры концепта. *Методологические проблемы когнитивной лингвистики*, 58–65.
- [6] Ивченко В.И. (2002). *Лингвостилистика тропов Юрия Казакова*. Минск: УП «Ред.

- науч.-метод. журн. «Печатковая школа».
- [7] Українка, Л. (1975). *Зібрання творів у 12 томах*. (Т.1). Київ: Наукова думка.
- [8] Соснин А. В. (2017). Когнитивная метафора как средство формирования концепта. *Образование и педагогические науки*, (1), 156-163. Вилучено із https://www.researchgate.net/publication/314489862_COGNITIVE_METAPHOR_AS_MEANS_OF_CONCEPTUAL_FORMATION.
- [9] Печерская, Н. В. (2004). Знать или называть: метафора как когнитивный ресурс социального знания. *Полис. Политические исследования*, (2), 93-106. Вилучено із https://www.fnisc.ru/index.php?page_id=2624&jn=polis&jn=polis&jid=3368
- [10] Carston, R. & Wearing, C. (2002). Metaphor, hyperbole and simile: A pragmatic approach. *Language and Cognition*, (3), 297-215. Вилучено із https://www.researchgate.net/publication/271682991_Metaphor_hyperbole_and_simile_A_pragmatic_approach.
- [11] Nordquist, R. (2020). Personification. Definition and Example. Вилучено із <https://www.thoughtco.com/personification-figure-of-speech-1691614>.