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THE LANGUAGE IMAGE OF THE FLOROLEXEME «ARROWWOOD» IN VASYL HOLOBORODKO'S POETRY

У статті проаналізовано репрезентацію образу калини в поетичній творчості Василя Голобородька. Простежено формування образу калини у фольклорі, міфологічні вірування про неї, її цілющі якості. Оспівана більшістю українських поетів, калина у творчості В. Голобородька максимально персоніфікована. Найчастіше автор проводить паралель «калина-дівчина», використовує для її опису білий та червоний колір, а також удається до індивідуально-авторських ототожнень, які розкривають значення образу калини для самого письменника й передають його оригінальне світобачення. Серед усіх природних образів поезії Голобородька калина є одним із найуживаніших, що свідчить про ностальгічне ставлення автора до неї й зумовлює його прагнення розкрити через образ калини власне світосприйняття.

Ключові слова: калина; образ; поезія; епітет; порівняння.

Modern problems of linguopoetics development in Ukrainian linguistics predetermine the priority and relevance of the functional aspect of artistic and linguistic phenomena study, when every single language unit is viewed through the prism of the poet's speech activity, an important factor of which is the subjective perception of reality and expression by appropriate linguistic means.

The creative work of Vasyl Holoborodko, the man of the sixties, the most eastern poet of Ukraine, is filled with ethnic symbols of the Ukrainian nature, which hide the sacral meaning and reveal to the reader the author's deep poetic philosophy through the traditional for our space florolexemes. This topic was also studied in the works of Ukrainian scientists (Azhniuk, 1992; Krymskyi, 1996; Formanova, 1999; Yakovleva, 2003).

V. Holoborodko has his own set of images, which are transferred from verse to verse, acquiring new semantic means. These are individual author images. However, the majority of such images (symbols) in the works of the poet originate in the life philosophy of our ancestors, the cultural traditions and customs of the Ukrainian people, their views, beliefs, myths, rituals, traditions of world culture, literature and mythology.

The problem of the implementation of the "sacred-profane" paradigm in artistic creativity has already been sufficiently studied (Dmytrenko, (Ed.), 1994). The image of arrowwood also became the object of study (Azhniuk, 1992). However, the question concerned sacred and ordinary expressions in the depiction of the linguistic symbol of arrowwood in the poetry of V. Holoborodko, in our opinion, is not sufficiently studied in linguistic poetics. In the scientific and humanitarian discourse, sacral means everything otherworldly and incomprehensible, which is not possible to explain formally by the logical procedures of the language, that is, the sacred is everything that is not expressive, in particular, "holy". The sacred is the real in its perfection, it is at the same time both power, and efficiency, and the source of life. "The perception of the sacred makes possible the creation of the World": where the sacred is expressed in space, the reality is revealed, and the World begins to exist" (Yakovleva, 2003, p. 46). The purpose of this article is to explore the linguistic specifics of the expression of the sacred in the image of arrowwood in the poetry of V. Holoborodko.

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The image of arrowwood in Ukrainian culture is expressed as a sacred object, being the object of the environment. Arrowwood is a real plant that belongs to the world of everyday life. Its berries are decorated with wedding round loaves, festive pies and cakes, ritual products for the New Year, the holiday of Koliada, Kalita, Kollodia and so on. White flowers of arrowwood are the powerful touch of Bilobog. Red berries are Solar glow golden autumn and salvation bounty. The name of the arrowwood was connected to the birth of the Universe and the fire trinity: the Sun, the Moon and the Stars. The holiday of Kolyada in pre-Christian beliefs was the embodiment of the birth of the Circle (Sun). "The common Slavic name arrowwood is associated with the color of berries. In the word has the same root as in the words "make red-hot", "aglow". The name is given for the bright red color of the berries" (Dmytrenko, (Ed.), 1994, p. 186).

From the ancient times, young branches of arrowwood have been used for weaving baskets. Its berries girls tinted lips and cheeks. The wreaths were weaved of the arrowwood's flowers, arrowwood was embroidered on shirts and towels. Its berries were put between window panes. In the fiercest frosts and blizzards, they decorated the Ukrainian houses with warmth and beauty. In addition, people ate foods and drank drinks from arrowwood berries at weddings. Do not forget about the healing properties of arrowwood. The drink made of arrowwood is still actively used in the traditional medicine of 99 diseases: in colds, neurosis, vascular spasms, hypertension, epilepsy, liver damage, and so on. Consequently, arrowwood in the everyday life of the Ukrainian people is very common, but a very popular plant since the prehistoric times.

Images that are associated with taste and smell are always with us. Therefore, the taste of arrowwood is an image of memory, a bitter reminder for those who have forgotten that "Ukraine has not yet died, neither fame nor will" (Formanova, 1999, p. 17).

A symbol is, first of all, a collection of sacred entities, magical effects, thousands of years of work of the most ancient geniuses who formed this sign. The symbol has, above all, a magical load and affects the world through supernatural methods. Arrowwood is associated with the names of Ukrainian settlements: Kalynivka, Kalyniv, Kalynivsk, Kalynove, Kalynivshchyna, Kalynovets, Kalynovi Grove, and so on. Arrowwood is the personification of the home of parents, all native, timeless union of Ukrainian ancestry. Arrowwood near mother's house should consider as a mascot. This is a memory of a house, the memory of a native mother, her anxiety and caressing hands: "Oh, there is arrowwood in the meadow with flowers, like a mother with children". The Cossacks considered red arrowwood as the poetic embodiment of the homeland and parental home. Love for Ukraine is enhanced by the fact that the kernels of arrowwood berries have the shape of a heart. The spirit of the struggle for the freedom and happiness of Ukraine is vividly personified in the song of the Sich Riflemen (verses by S. Charnetskyi): "Oh, in the meadow, the red arrowwood wind belt. Somehow our glorious Ukraine depressed. And we will raise that red arrowwood. And we will cheer our glorious Ukraine" (Yakovleva, 2003, p. 27).

These lines have become a real hymn to our national revival. It should be noted that traditionally with Cossack Mamai, who also draws arrowwood in prison, on our land associate the invincibility of the spirit, the people's faith in their immortality and the victorious freedom-loving spirit, the readiness of every moment to fight the evil. In the second half of the XIX century, the word "Mamai" was understood and explained as "leader", "hero", "idol". People put the important sense into these words: Cossack Mamai, as an unusual person, is a wizard, a doctor, a musician, a warrior. Actually, Mamai acted as a direct "connector" of the people, the land, the clean field, with the "higher" cosmogonic forces. Consequently, through him, the energy was raised not by an individual, but by the enormous powerful force of the people, of hereditary memory.

The image of blackened arrowwood is the image of a sad woman who suffers from male infidelity as a broken and abandoned arrowwood. The branches of arrowwood, hanging down are the image of sadness and grief. At the same time, in the Orthodox symbolism, red color means love and suffering. Therefore, arrowwood is symbolic of bloodshed for Ukraine, for its freedom. The arrowwood is a memory, Ukraine, charms, love, life, sadness, the world tree, peace, the connection between worlds, blood ties, eternity.

The word arrowwood in the artistic world of V. Holoborodko takes an important place as the linguistic expression of the most traditional symbol of Ukraine. In the image of arrowwood, the author, first of all, sees a beautiful girl, woman, mother, and native land.

The traditional identification of arrowwood with a girl, inherent to Slavs and some other nations, which embodies her girlhood, purity, love, beauty, youth and family feelings, is widely interpreted by the writer, in particular in the comparable anthropomorphic parallel "arrowwood windswept – the girl smiles", where natural windswept of the tree is perceived as a girl's smile; in the colorative parallel "arrowwood is all white – it blooms; the girl is all white – she also blooms", where, with the help of colorative white, the flowering of the tree and growing up of the girl are expressed. In addition, the white color of arrowwood symbolized the female integrity: "The arrowwood windswept under the window / under the window, the girl smiles. / The arrowwood is all white – blooms / the girl is all white – blooms" (Holoborodko, 2005, p. 36). The common figure of speech as an arrowwood from water characterizes the speed of the growth process (the secular transformation of a little girl into a girl): "<...> Girls are already growing at the moment, like arrowwood from water / therefore they rush off, because maybe willow leaves" (Holoborodko, 2005, p. 573).

Lingvopoetic expression of the image of arrowwood representing the verbs of dynamic movement: looking in, going in, taking off, singing. The word-combination "on its thin legs, on its leafy wings", on the contextual level means "body of a tree" and "the branches with leaves", respectively. The epithet "so interesting" characterizes the process of environment cognition by arrowwood. The author identifies the general image of arrowwood in the marked context with the soul of the house, which, before flying away and leaving the destroyed building, says goodbye to its walls and family. The phenomenon of intertextuality is embodied in the folklore fragment "whether I wasn't an arrowwood, I wasn't red <...>", which certifies sadness and a strong emotional connection between arrowwood and the family hearth: "<...> (But the arrowwood was so interesting / persistently looked out the window – / what do people do there? / Persistently looked out the window – / what people talk about?) <...> / Arrowwood: / people, I am sad to stay here / take me away with you! / And then the arrowwood came into the invisible house / on its thin legs, / walked inside the invisible house / flew up on the table on its leafy wings / and started to sing: / whether I wasn't an arrowwood, I wasn't red was, / they took me and broke / they made wisps of me – / such was my fate / my bitter fate <...> (Holoborodko, 2005, p. 83).

A separate dominant feature of V. Holoborodko's creativity is Vasily Stus, whom the artist considers to be a national hero of Ukraine, a fighter for the state independence and the purity of the Ukrainian language. The author identifies his unusual figure with arrowwood – a bright symbol of the motherland. Metaphor "arrowwood, blooming for Christmas", the writer identifies V. Stus, who was born just before Christmas, with Messiah for Ukrainian people. Biblical allusions turn V. Holoborodko into an "apostle" who "professes" the poetic Ukrainian word of V. Stus, which in the given context is arrowwood and is accompanied by metaphors that grow on paper (the written word), blooming in blue (the color of blue ink). The epithet arrowwood bridge symbolizes a link between two worlds and an element of a magical ritual of return the poet's soul to the poetic environment: "<...> arrowwood blossomed for Christmas / you came back, Vasily, to Ukraine <...> / And I plant an arrowwood on white a sheet of paper / which is blooming in

blue in the garden: / while I finish writing the first line / on the second line the arrowwood grows on paper / on the third line arrowwood on the other side of the frozen river – / white ice of paper – I bend / an arrowwood bridge to make it return <...>” (Holoborodko, 2005, p. 72).

In the artistic picture of the writer's world, the name Kateryna in Ukraine is the most common female name, as in Ukrainian poetry since the time of T. Shevchenko. In the following context, the metaphor “red arrowwood lowered two wings on its shoulder” had a religious context and is the personification of Virgin Mary, who protected the country from the turmoil with her holy veils. The color epithet “red” demonstrates the feeling of Heaven favor to the Ukrainian people: “<...> And then Kateryna came on the scene / as a blue river flowed / and above it was red arrowwood / lowered two wings on her shoulder” (Holoborodko, 2005, p. 80).

The poetic image of the arrowwood is relativized through the symbol of memory, which is stamped out from the birth moment, goes through life and does not leave a person even after death. At the contextual level, arrowwood acquires anthropomorphic properties, being positioned by the writer as a continuation of the father's hands (following the similarity of form) in the metaphor “arrowwood grows in the garden as his hands: “<...> And the father is below the ground from war: / his body became the ground <.. > / arrowwood grows in the garden as his hands” (Holoborodko, 2005, p. 60). A separate dominant feature of V. Holoborodko's creativity is Vasily Stus, whom the artist considers to be a national hero of Ukraine, a fighter for the state independence and the purity of the Ukrainian language. The author identifies his unusual figure with arrowwood – a bright symbol of the motherland. Metaphor “arrowwood, blooming for Christmas”, the writer identifies V. Stus, who was born just before Christmas, with Messiah for Ukrainian people. Biblical allusions turn V. Holoborodko into an “apostle” who “professes” the poetic Ukrainian word of V. Stus, which in the given context is arrowwood and is accompanied by metaphors that grow on paper (the written word), blooming in blue (the color of blue ink). The epithet arrowwood bridge symbolizes a link between two worlds and an element of a magical ritual of return the poet's soul to the poetic environment: “<...> arrowwood blossomed for Christmas / you came back, Vasily, to Ukraine <...> / And I plant an arrowwood on white a sheet of paper / which is blooming in blue in the garden: / while I finish writing the first line / on the second line the arrowwood grows on paper / on the third line arrowwood on the other side of the frozen river – / white ice of paper – I bend / an arrowwood bridge to make it return <...>” (Holoborodko, 2005, p. 72).

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In the poetry of V. Holoborod'ko, the image of arrowwood is represented by colorative epithet red. In the Ukrainian tradition, the color of arrowwood is red, its name comes from the verb “to make red” in the meaning of “to quench”. It is the process of merging two powerful elements – water and fire, which give their power to the metal. Due to this, arrowwood is always red – and in dense fogs, and in cold rains, and in merciless heat, and in extreme frosts. Adhering to traditional symbolism, the writer uses the color epithet red arrowwood: “<...> A house near which grows arrowwood / red arrowwood from a green grove / planted by mother is destroyed” (Holoborodko, 2005, p. 83).

Thus, the image of arrowwood in the creative work of V. Holoborodko is completely traditional for Ukrainian poetry for its symbolism and color signs. Despite this, the writer added the exclusivity of this image due to the individual author's identification and his perception of the surrounding reality.

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The article analyzes the representation of the image of arrowwood in the poetic work of Vasyl Holoborodko. It is determined the formation of the image of arrowwood in folklore, mythological beliefs about it, its healing properties. Described by the majority of Ukrainian poets, arrowwood in the work of V. Holoborodko is maximum personified as a living being, and not only as representative of the nature. Most often, the author used a parallel "arrowwood -girl", and white and red colors for its description, as well as made individual assimilations which reveal the value of the image of the arrowwood for the author himself and represent his original outlook. Among all natural images of Holoborodko's poetry, arrowwood is one of the most popular, which testifies to the nostalgic attitude of the author to this image and stipulates his desire to reveal own perception of the world through the image of arrowwood.

For Holoborodko, the image of arrowwood is actually sacred, it combines the ethnical symbolism of the arrowwood as the most widespread tree that has always been planted near the house and the nostalgic moments associated with his own childhood, family relationships and poetry development. The author often uses fragments of folklore songs, the main hero of which is arrowwood, in his own poetry, but in his author's interpretation this image gets a new meaning. Also, the most extraordinary comparisons of arrowwood is with the image of Vasyl Stus, a prominent Ukrainian poet and Holoborodko's friend. This comparison sttes an absolutely folk image of the arrowwood and Stus as equivalent symbols of the indescribable Ukrainian spirit.

Key words: arrowwood; image; poetry; epithet; comparison.

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