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THE LANGUAGE IMAGE OF THE FLOROLEXEME «MAPLE» AND «APPLE-TREE» IN VASYL HOLOBORODKO'S POETRY

The given article investigated in multiaspect way means of language image explication of florolexemes «maple» and «apple-tree» as dominant language components of horizontal space of a lingvopoetical picture of the world of V. Holoborodko's poetry. The stylistic language embodiment and attributive characteristics of these language images are analyzed. It is found out that these nature images express the uniform symbolical system presented by epithets, metaphors and complex comparatives. In the detailed analysis of the poetic material performed within the dissertation work the tendency to personification of noted images is traced: the author allocates maple and apple-tree with ability to the motion and senses. Thereby the author expresses the own outlook in which the nature took the special place. In poetry heritage of V. Holoborodko verbal images of florolexemes «maple» and «apple-tree» are perceived as elements of culturological inheritance of Ukraine, and testify of personal and pragmatic attitude of the author to the real world around and images of the nature. Above-mentioned florolexemes «apple-tree» and «maple» cover the wide range of poetic and symbolical potential of V. Holoborodko's creativity. Due to noted lexical units, the author informs the recipient at the implicit level about own world outlook and traditions of the region.

Keywords: florolexeme, maple, apple-tree, language image.

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МОВНИЙ ОБРАЗ ФЛОРОЛЕКСЕМ «КЛЕН» ТА «ЯБЛУНЯ» В ПОЕЗІЇ В. ГОЛОБОРОДЬКА

У статті різноаспектно досліджуються засоби експлікації мовного образу флоролексем «клен» та «яблуня» як домінуючих мовних компонентів горизонтального простору лінгвопоетичної картини світу поезії В. Голобородька. Проаналізовано стилістичне мововтілення та атрибутивні характеристики значення мовних образів. З'ясовано, що ці рослинні образи виражають однорідну символічну систему, репрезентовану епітетами, метафорами та складними компаративними конструкціями. Вищезазначені флоролексеми «яблуня» і «клен» охоплюють широкий діапазон поетично-символічного потенціалу творчості В. Голобородька. Завдяки зазначенню лексичним одиницям, автор доносить до реципієнта на імпліцитному рівні власне світобачення та традиції свого регіону.

Ключові слова: флоролексема, клен, яблуня, мовний образ.

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ЯЗЫКОВОЙ ОБРАЗ ФЛОРОЛЕКСЕМ «КЛЕН» И «ЯБЛОНЯ» В ПОЭЗИИ В. ГОЛОБОРОДЬКО

В статье мультиаспектно исследуются средства экспликации языкового образа флоролексем «клен» и «яблоня» как доминирующих языковых компонентов горизонтального пространства лингвопоэтической картины мира поэзии В. Голобородько. Проанализировано стилистическое языковое воплощение и атрибутивные характеристики данных языковых образов. Выяснено, что эти растительные обиды выражают однородную символическую систему, представленную эпитетами, метафорами и сложными компаративными конструкциями.

Вышеупомянутые флоролексеми «яблоня» и «клен» охватывают широкий диапазон поэтически-символіческого потенціала творчества В. Голобородько. Благодаря вышеупомянутым лексическим единицам, автор доносит до реципієнта, на імпліцитному рівне, собственное мировоззрение и традиции своего региона.

Ключевые слова: флоролексема, клен, яблоня, языковой образ.

In the Ukrainian culture, there is a communicative code which is hidden in nature symbolic. The leading role of language realization of nature symbolic is expressed through semantic two-planned character and metaphorization. The phenomenon of a language image of nature was investigated by such scientists as N. Kupina [2], L. Lisichenko [3], A. Chudinov [4], M. Shleneva [5; 6; 7] and others.

The purpose of the article is to investigate an image of wild and cultural plants in V. Holoborodko's poetry through interpretation of images of wild and domestic trees.

In Vasyl Holoborodko's lyrics, the florolexeme *maple* symbolizes male power, the friendly relations and an element of the environment. Representation of the image of maple is represented in the fall grace to color scale of *maple leaves* which are compared to *red spots on a dog* where colorative, *red* reflects a natural color of autumn leaves, and comparative with *spots* reflects visual similarity of forms: «<...> in your legs lies the dog / with *red spots of maple leaves* on each side <...>» [1, p. 763].

In the writer's art picture of the world, there are several kinds of maple, in particular, a *white maple*, or a *white sycamore*. They are represented by means of metaphor white maples grieved where a verb grieved expresses a negative connotation of trees condition: «<...> On tulip sunny hills, / where *white maples / grieved*, it is heard how children / rustle as greens leaves» [1, p. 22].

The author represents traditional Ukrainian customs, in particular, whitewashing of houses and trees by holidays. The metaphor *maple decorate with new leaves* certifies process of a leaf fall: «<...> *The little sister has decorated a maple / with red clay – / recently houses were whitewashed by a holiday – / and maple decorate with new leaves / Russian stove in the yard*» [1, p. 31].

Direct identification of *maple* with the person is met in the poem in which the author calls a *maple by name Vasyl* and accompanies this image with metaphors *has a deep root* (in the meaning of indestructible social stand) and *sprouts stretches far* (in the meaning – extends own ideas among a large number of people). The *maple* symbolics is quite often connected with the image of the reliable friend and partner. According to our point of view, this allegory has a dualistic character: on the one hand, it can be connected with a name of Vasyl Stus, on the other hand – Vasyl Holoborodko: «<...> *And still someone lives / hidden under a snow sheet, – / it is a maple Vasyl has a deep root / and sprouts stretches far*» [1, p. 276].

Art thinking of V. Holoborodko lights negative traits of a person's character, such as hypocrisy and slyness, by means of comparison of the critic with a *maple bear spear* where the epithet *maple* indicates the friendly relations, and a noun *bear spear* has a negative meaning of a person's nature duality: «<...> *the critic has sprawled as maple bear spear / in half and began to leave at two doors <...>*» [1, p. 169].

Therefore, language perception of a *maple* in V. Holoborodko's poetry is mainly connected with individually author's comparisons which certify the extraordinary world outlook of the writer.

The *apple-tree* is known in Ukraine from ancient times: like a wild tree, it has been widespread throughout Ukraine. Apple became a symbol of love and fertility. Even trypillians knew about special fertility to an apple-tree when they represented apple-tree seeds on the plates.

In a poetic heritage of V. Holoborodko verbally figuratively the system connected with a nominative *apple-tree* and *apple* is reproduced through the emotionally sensual level and has characteristics of symbolization and contiguity.

The image of an *apple-tree* in an art picture of the world of the author is characterized as a feminine, in particular, the fertility of *apple-tree* is compared to the *ability of the woman to give birth*. Individually author's interpretation of a constant folklore statement «apple doesn't fall far from an apple-tree» is represented through comparative essence of apple-tree as essence of woman which has identical character at the semantic level: «<...> *essence of an apple-tree / as essence of woman is to give birth / and apple will roll nearby*» [1, p. 220].

In language space of the author, a florolexeme *apple-tree* designates recurrence of the season's changes in a continuum. The image of *apple-tree* in spring is represented by colorative epithet *white* and metonymy *white flowers* which in total means new life and revival of the nature: «*Mother has put the daughter / under the white apple-tree <...>*» [1, p. 42]; «<...> *you will write about apple-trees in the spring, about white flowers around a doorstep <...>*» [1, p. 110].

Process of *apple-tree* flowers falling is characterized by association with apple-tree clothes which is added by epithet so light, with the first flowers, leaves, the metaphor *apple-tree flight* which at the contextual level corresponds to variability of human life: «*In the spring apple-tree clothes is so light: / the birdie agitates the wind by wings – / and the apple-tree flight. / It flight, and led the grandmother – / she went over the hills and far away*» [1, p. 544].

The poetic vision of the author of seasons changes is traced on the *color scale of apple-tree*: colorative epithet *white* points to the beginning of the blossoming period (spring), verbs will turn yellow and will fall down – to November (fall). In the corresponding context these changes connected with an emotional condition of separation and loss: «*Doors creak: friends leave / friends leave forever. / White blossom of apple-tree on the walls / that will turn yellow and will fall down tomorrow*» [1, p. 57].

In a language picture of the world, the author represented the image of an *apple-tree* in art chronotope which is illustrated by the time paradigm from April to August. The florolexeme *apple-tree in blossoming* is personified by a metaphor *speaks with white lips* (in the meaning – rustles with petals of florets); in ripening – by a metaphor *on the cusp of laugh* (in value – will ripe soon); at a harvesting stage – by a metaphor *speaks a fragrant word* where the phrase *fragrant word* means *apple*, and the verb *speaks* designates process of attraction: «*The apple-tree in April speaks with white lips to a bee: «Unless you don't see that I'm on the cusp of laugh!» / And in time when honey takes away at bees / speaks to the reaper a fragrant word: / «Go here, the award is here!»*» [1, p. 531].

In the art space of V. Holoborodko florolexeme *apple-tree* is explained by anthropomorphous attributes *pink cheeks* (in meaning – ripe sides) and metaphor of personification *apple-tree looks* (certifies the positive relation of the author to noted nominative): «*It is comfortable for apple to live in our house / only with that side of a window: / I look on her pink cheeks out of the window / and the apple-tree looks / on my pink cheeks out of the window*» [1, p. 565].

The image of *apple-tree* is identified with the girl in one of the author's verses on model «I am apple-tree» (where I – girl Anna). Comparable elements are *blossoming process – blossoming of girl's beauty* and *white stockings – whitewashing tree*: «*Anna, you are in blossom / as if I am an apple-tree / and apple-trees put on white stockings / as if an apple-tree – it's me*» [1, p. 565].

The integral elements of an *apple-tree* are its fruits – *apples* and the author pays special attention to them in the own poetry.

A florolexeme *apple* in V. Holoborodko's lyrics is compared, within a rhetorical question, by image shape with the *window which hides another world from us*. In particular, at the implicit level the author understands a window-apple as chance to glance in other different life, but completely inaccessible to certain circumstances: «*Apples which grow on apple-tree, / apple on a table / isn't true it is like a window / similar to apple / in a wall which covers another world from us?*» [1, p. 325]. The author embodies a dualistic aspect of freedom of choice in the adversative model «apple is blossomed poppy» where apple is understood as a positive choice and *blossomed poppy* is understood as a negative choice. At the same time the author appeal to choose the one, considering own living position: «*And absolutely that apple / and that blossomed poppy maybe, / when put together, don't create the new world to us / what we mistakenly take for that secret world which we solve and we explain*» [1, p. 325].

In language space of the author a noticeable role is played by a color palette of a florolexeme *apple* which is represented by colorative epithets *green, yellowish, redside, red-fine* (superlative degree of comparison) with comparison as drawn by child that influence on visual perception of the noted image: «<...> *we are simply / uninvited guests in the house of an apple-tree where on a floor / both in a grass, and on the road there are a lot of apples: green, yellowish, / redside <...>*» [1, p. 356]; «<...> *and just in glazed flowers / apples have ripened. / Those apples were red-fine / as drawn by a child*» [1, p. 110].

Associative perception of *apple* image the writer illustrates by means of a comparative *more red of a cock crest*, in the meaning of fruit's ripe: «<...> *Already trees to our garden / come I have given rise <...> / apples, more red of a cock crest*» [1, p. 600].

In V. Holoborodko's poetry verbs with shades of color *turns green* and *reddens* testify not only about color palette and degree of *apples* ripe, but also sensual level: the metaphor *apple turns green* demonstrates a condition of enthusiasm which quickly passes; the metaphor *apple reddens* demonstrates existence of deep, but hidden feelings: «*Don't bring me apple / which turns green in your garden / and reddens in a basket of my palms / don't bring me this apple <...>*» [1, p. 320].

Individual author's interpretation of *apple* image is represented by comparison *as red rubber balls* (comparison by form); metaphors *flew up from the ground, became sprouts* (reverse motion of a natural continuum); comparative *apples with tears* (in the meaning – desperate sobbings): «<...> *apples as red rubber balls / flew up from the ground / both became sprouts on branches <...>*» [1, p. 81]; «<...> *apples have fallen by tears, / tears have fallen as apple <...>*» [1, p. 46].

The author considers process of falling ripe *apple* down to the ground as harbinger of fall, representing it by means of verbs has fallen, has thumped and metaphors of personification of apple run away: «<...> *Apple has fallen in a grass – / has loudly thumped / in a bottom of August silence <...> / apple / has fallen foretelling about fall <...>*» [1, with. 21]; «*I climb on a tree: / branches – up and up – / clambered to the very top / and apples run away*» [1, p. 511].

In one of V. Holoborodko's verses author notes that *apple* – is very widespread fruit which can be met anywhere, therefore, a florolexeme *apple* is personified in language interpretation of the author – *to go* (grace to personification metaphor *apples go* that on implicit level means not the movement of an object, but prevalence in space): «*apples go on wells / apples go on children's heads / apples go on maiden skirts / apples go on buses / apples go on horses*» [1, p. 74].

The author not always associate the florolexeme *apple* with positive emotions, in some examples it symbolizes *grief* and *loneliness* that are explained by epithet *one-alone* and comparison *grief – as apples on snow*: «*you stood under an apple-tree, and then you left but the head remained / as one-alone apple / on a dim autumn tree*» [1, p. 93]; «*doubts in doubts / search of turns on turns / desire of porch instead of the road / grief – as apples on snow*» [1, p. 188].

Process of *apple* location on a tree irrespectively of the season is expressed by a verbal phrase *apple hangs* and directly defined process of internal stagnation: «<...> *Since then apple hangs / and when the apple-tree blossoms, / when sprouts appear / and when apples are gathered / when snowdrops out on naked apple branches*» [1, p. 93].

In the poetic space of V. Holoborodko there are also author's comparisons of a florolexeme *apple* with *heart* that on implicit level is identified by a concept of the major human organ with ripe fruit as the central core of person's microcosm: «<...> *Over the years it is heavier and heavier – / as heart / won't be executed and won't become torn as if apple, a crowded / autumn maturity*» [1, with. 59].

The poet compares a florolexeme *apple* to the beloved woman, drawing a parallel between her appearance and an internal part of fruit in a comparative metaphor to see you – to look into the apple which gains sacral meaning in noted context: «<...> *To see you: to look / in half-eyes / into the apple*» [1, p. 105].

Intercontextual interpretation of folklore in lyrics of the author is connected with the tale of a firebird. In own context the poet represents fabulosity of *apple-tree* image by epithet *strange* and *with gold apples*: «<...> *the strange apple-tree / comes back to our house with gold apples, / we children play with them, / throwing apples from palm on a palm <...> / the Firebird flew in a garden of our house / stole gold apples from a strange apple-tree and hid*» [1, p. 714].

In art language world of the author, a florolexeme *apple* plays a role not only of central element, but also a peculiar indicator of superiority. The metaphor *the first apple was me*, the poet emphasizes confidence in own forces to become the pioneer and to pave the way to descendants: «<...> *and the first apple that has fallen in a basket, – / was me*» [1, p. 515].

The sacral space of a florolexeme *apple* in V. Holoborodko's poetry presented by a metaphor *apples – angels of a sweet meadow* in which *apple* could fly and compared with angels. The epithet *sweet meadow*, according to our opinion, is associated with children's memoirs of the author which he expresses in noted context: «<...> *the house with a window has petal size / where apple fly on white wings / angels of a sweet meadow of its children's entertainments*» [1, p. 533].

Thus, a florolexeme *apple* in V. Holoborodko's poetry is one of often used, experiences various metaphorical transformations and individually author's comparisons, are quite often identified at the contextual level with the person or other living being and acting as the symbols connected with concepts of superiority and centrality.

The kinds of trees are presented in V. Holoborodko creativity by a concrete nominative: a *maple* (accompanied by color epithets and metaphors which transfer mood and specific actions of a tree), an *apple-tree* (is represented by colorative epithets, according to a season, also epithets of quantity, quality, age and state; metaphors of personification thanks to which her movements are transferred, movements, in space, ability to reproduce sounds and comparisons behind a form and color with other objects).

The florolexemes *maple* and *apple-tree* in V. Holoborodko's lyrics are used, mostly, in symbolical meaning through which there is a language embodiment of the world outlook ideas of the poet.

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