CONNOTATIVE STYLED PARADIGM OF VOWEL \([i]\) IN THE UKRAINIAN POETICAL DISCOURSE

This article contains the detailed analysis of connotative properties of vowel \([u]\) in the Ukrainian poetical discourse of XIX-XXI th century. Among other items of phonetic system, this vowel is capable to initiate not only the meta-image pragmatics (linguistic category of evaluation caused by semantic motivation), but also the national standards of the vocal pattern of the Ukrainian language's lexemes.

**Key words:** vowel \([u]\), Ukrainian poetical language, pragmatical connotation, association, differential features of vowels, linguistic picture of the world.

For the intellectual, emotional and expressive interpretation explicit trends and patterns of poetic discourse XX-XXI century extremely important update is in the minds of speakers concrete sense of space thanks connotational potential vowel \([u]\), which is able to enhance the semantic vectors are really sophisticated polyphonic poetry, increasing its tonal expression. As you know, this vocal sound came through a complex historical way of forming differential features [22, p. 50, 4, p. 89 - 90], but even in modern linguistics is no single point of view not only in articulatory-acoustic performance, but also its status phonologic system of Ukrainian literary language (T.A. Brovchenko, M.F. Nakonechnyi, Y.A. Karpenko, N.I. Totska et al.). Formed due to the ratio of two resonators - small in size and extremely narrow mouth and big wide pharyngeal and yet this unlabialized front vowels, high-average degree of elevation [24, p. 63, 6, p. 22 - 23, 12, p. 50 and others]. Has tense articulation, intentional positioning highly sensitive tone, which, bipolar ranging verbalized antonyms, moves the most diffusive acoustic segment at a position close to the symbolic marking "quick", "bad", "dark", "weak" [9, p. 42]. Nature of visual adaptation of unflattened sound associations identified in the context of blue that intentional correlates with the notion of large size [Ibid]. Such phonosemantic strategies vowel \([i]\) affected, of course, its articulatory-acoustic relaxation \([i]\), in particular the implementation of reduced vowels or perfectly assimilated \([i']\), \([e'\]) (character reducing ↔ significantly enhance articulation adjust supersegmented characteristics of rhythmic patterns), located in the plane of psycholinguistic paradigms sound and literal \(u\) character. Despite the uncertainty of differential features and phonological status, his "frequent use in different texts are commonplace" [26, p. 135], but this functional activity - a natural feature of accented and unstressed vocalizations language fiction -
promotes immersion in pragmatic parameters verbal picture of the world not only from the standpoint of a bright expression "momentary" or "illusory motivation" vowel [и] pressure contextual circumstances or motive nomination as a result of increased national standards vocal of modern Ukrainian language - vector discursive perception. Perhaps this stylistic aspect and caused sporadic, but, no doubt, too lengthy to Ukrainian phonostylistics late XXth - early XXIst century phonosemantic measurements of the sound pulse, "can enhance the content of the poem his majesty, excitement, gladness, children screaming, and the sad notes of autumn, autumn melody, sigh, sorrow, sighing, moaning mothers despair"; "qualified joyful experience (seems a smile, breadth, prolixity in space, tranquility, sobs and heavy breathing under the weight of something, pain, sighing subsiding nature [21] as well as modeling the visual picture - "fox licked itself and smiled" [Ibid]. Given this multiple associative interpretation vowel [и] in Ukrainian linguo-poetics, we set out the aim to explore connotational capacity of the articulatory-acoustic pulse to simulate the "additional semantic and stylistic nuances imposed on the underlying meaning and are used to express the emotional and expressive colors, giving expression tone of solemnity, ease, familiarity..." [18, p. 151]. In this case, an attempt was made to determine on the basis of the association of observations 182 respondents philologists configuration and peripheral nuclear constituents connotation fields vowel [и] depending on epistemic-communicative orientation Ukrainian poetic discourse XIX-XXI century. Given the fact that over the past decade in the range of important issues came connotation as an important factor of influence communication that promotes emotiveness multi-level units of the Ukrainian language and even their semantics, system study dichotomy "sound – meaning" (V.B. Levitskiy, V.I. Kushneryk, L.A. Komarnytska, S.B. Voronin et al.) Against domination u-tonality in Ukrainian poetic discourse XX-XXI century appears to be extremely important and up to time. The need for research connotational-styled paradigm vowel [и] in Ukrainian poetic language is also important in terms of the explication of national laws conscious or unconscious sound continuum modeling to establish the multiplicity of interpretations verbalized consciousness (L.I. Shevchenko). Understanding articulatory-acoustic paradigms of poetic discourse in the context of implicit meta-image pragmatics (linguistic category evaluation, caused by semantic motivation) draws attention to broadcast copyright semantic orientations, and then - to the formation of the specific style Ukrainian poetic language.

**The object** to observe effective methods styling language selected vowel [и] connotational potential which initiates in Ukrainian poetic discourse emotionally labeled images as nationally motivated phonetic decoding constant transpositions metaphorical nature.

**Material for** phonosemantic analysis were the selected poems by the author 97 Ukrainian artists of the XIX-XXI century, whose poetry reflects the linguistic picture of the world in images that
are adequate to the national common thought and speech, positioning elegant architecture of sound.

Strengthen \textit{u}-tonality in Ukrainian poetic discourse as a result of spontaneous associative process confirmed the existence of a kind of polymorphism linguistic consciousness: on the one hand, the repetition of vowel [и] as part of tokens and their diverse functional word forms are the result of determined national distribution capabilities, and the second - connotational values directly correlated with the pragmatics of language units (phonosemantic psycholinguistic concept ↔ B.B. Levitskiy, O.P. Zhuravlev, S.B. Voronin, G.B. Vekshin, M.A. Balash, S.B. Bondar et al.). Associative and connotational fields vowel [и] in the poetic discourse of the XXth century – beginning of the XXIst century, based on mental representations of speakers illustrate undoubtedly peripheral rather than core to its position as most respondents pragmatics of sound units subordinated to national standards for language: Говори, суди, годи, Очомані сухі язики. Продавалися за безцінь години – не години, роки і віки (I. Drach). Defining explicit parameter poetic language was a reflection of \textit{u}-tonality nationally motivated relationships between decorated grammatically sound and complex morphemic structure. Consequently verbalized consciousness in a variety of functional genetic perspective tokens historically preserve the status of the vowel [и] as forms and word-formative element "with idioethnic halo effect" [15, p. 132] that, in fact, compensate for its pragmatic potential. In Ukrainian literary language vowel [и] is a fixed component of language resources - active derivative formants (roots, prefixes, suffixes and endings), oriented to model lexical units of different linguistic nature. Possibly, that derivational motivation was the reason that connotational potential [и] remained almost unnoticed by the respondents in poetic language close to conversational and community identity (Хто сидить над блакитним столиком? <...> Фонтани розлились штучними озерами <...> I піднімались мікроби надзвичайними стихіями, <...> Коли валились будови населе[е]ні містичними повіями (M. Semenko), as, after all, and sayings, natural sound which is based on this assonance: Лиш боротись – значить жити... (I. Franko). On the dominance of compression pragmatic and semantic content \textit{u}-tonality no reason to even talk in poetic language, which - shape "essence (nature) are not recognizable by means of rational agents, but only accessible intuition on the irrational basis, which is revealed through a hint, insight" [11, p. 623]: Води і люди! Ви вічний, могутній рух! Не[е] стримні діти природи... Ви – дух! Ви – сила! Води і люди (D. Zagul). Only some respondents with high flair pragmatic potential phonetic units indicated that the vowel [и], reflecting the deep essence of the national vision of linguistic picture of the world, outlines prospects of national standards of the natural sound structure of lexemes, and only than auditory, psychological, kinaesthetic, connotation of spatial micro (macro) setting of objective reality, auditory-psychological and auditory-visual connotations.
**Auditory connotation** vowel [и] associatively appercepts silence as the state of art reproduced reality - *Хто це діше, лист колище[eⁿ], Лист, назитий сонце[eⁿ]м? – Тихие! (P. Tychyna); Там тиша голубиних крил* (V. Svidzinskiy) - or actions, which are subjected to this condition: *Затихнули, зиулились трави. Тільки бе[eⁿ]рези смутились. За ними бе[eⁿ]рбиці хитнулися. Винирнув віте[eⁿ]р* (P. Tychyna). Repeat the vowel [и] dynamically organized associative pattern that accompanies *sleep state: Укривається блакиття і тихенько засинає… Хмари-шати розпливаються, Розпливаються по всьому небі* (M. Rylskiy). Adequate perception of sleep as the manifestation of silence was the intentional and substantial vowel [и] for respondents rate the overall emotional reaction which is well within the configuration of the nuclear constituents connotational fields: *Ніби тії любі сні, що силились нам колись, Ніби спомин, що і ми любилися й розіймілись* (B. Lepkiy); *Притихи мотиви <…> вмить. П’яніно <…> спить* (V. Kobylyanskiy). Connotational system of *u-tonality neutralizes even imperative tone of lullabies: Засни, битинонько, засни! Хай бризнуть сні квітками! Прийми під захист, Боже, тих, чий шлях прослався морями!* (P. Tychyna), against the background of zero phonetic motivation generalize undiscreteness inherent poetic language. For most respondents lack associative authentication rhythmic and intonational ones are presented stressed and unstressed vocalization [и], if there is reason to avoid a kind of distance between "internal" (intuitive) and "external" (real), it is only provided when it comes to the development of Ukrainian poetic language based on natural - national standards articulatory-acoustic vocal pieces: Вчора дощик, нині дощик, Завтра виліють ріки. Либонь, ми ся, дівчиньо, розпіймі навіки; Хотів би я те[eⁿ]бе дістати 3 тих темних, тасмних глибин, В слова, ніби в шати, прибрати* (B. Lepkiy). In this hands-duplicates [и] are perceived as "ethnic associations" (term B.P. Musienko), providing a poetic discourse "background ethnic specificity" [15, p. 136].

**Kinesthetic connotation** vowel [и] is associated a kind of "hardness": *Схотили за роги навративший вітер. Вітер, як бик, видирає роги* (V. Svidzinskiy), which is distinct in a number of samples of urban poetry on the background of acoustically complex poetic images audiovisual nature: *Високочили, загули світанком, зашили крізь сизий дим. Знікли сілуєти, тіні фіранки, прокивається місто, повн[eⁿ]е заливних рим* (M. Semenko). Because of the symbolic value of this vowel belongs to the category of "soft" and rather "weak" sound units [9, p. 42], the relevant motivation dominant vocal segment [и] is in fact subjective phonetic value and is subject to, assume the semantics of leading motif tokens (*iron rhymes*) to form an idea of the function sound and notional composition [и] in the evolutionary dynamics of ideological and axiological paradigm for basis intermodal phenomenon of synaesthesia - sensory-mental perception of objective reality [14, 13, and
Emotional and conceptual dominant poetic language indirectly regulated connotational properties vowel [и] as a marker of tense, "objectified action" [8, p. 372]: Виглянь, вийди, Срібновидий <...> Загорися, Підбе[e^г]ріся височенько. На дороги, На облозі, На поляни Кинь ласкавий Бліск яскравий (G. Chuprynka). It makes sense to consider the linguistic picture of the world in the context of representation u-tonality psychophysical condition - tension: Нерви тре[e^г]тіли нитками голими; Вандині очі тильно дивились Зуби блищали і губи маняли, – Губи тре[e^г]тіли, цукали, благали (M. Semenko). Such psychological connotation vowel [и] promotes a kind of correction emotions - emotional distress - and positioned generally sensual mood, though sound and visual perception of repetition [и] with [у] a much more consistent correlation initiates the formation of sound ↔ sense if they are subject to semantic motivation, by B.B. Levitskiy believes imagery words based on metaphorical, analogical and other phenomena [9, p. 45]. This type of synesthesia in the aspect ratio and modalities stylistically initiates u-continuum and helps form a continuum vivid psychological portrait of the speaker, whose Нерви. Рухливі в бе[e^г]зсиллі. Зимність. <...> Думки похили <...> Бе[e^г]зсилля душить. <...> Туза силу живу заглушать, заглушать, заглушать (M. Semenko). In this regard, the findings of M. Krupa seem fair that association vowel [и] "form thematic gravity according to semantic content-shaped <...> of words in poetry" [8, p. 371 - 372]. This "sound motion" as effective expressive-figurative means can be achieved not only natural description within national standards communicative orientation of poetic language, but also enhance its expressiveness: Напиші ме[e^г]ні листа, напиші, Напиші лиш подихом, подиші Тим трояндовим, молодим, А я тобі ямбовим – сивий дим (I. Drach). Konotatiyne marking vowel [и] is particularly noticeable if the intensity of action is subject of token semantics with minimal severe temporal contours: “Стинися мить!” – душа не просить; Хвилину – не вмолити. Дорогу – не спинити. Лиш той уміє жити, Хто вміє ще любить (G. Chubach). There are instances of positioning the repetition of vocal sound [и] as phonetically motivated verification pretentiousness that triggers unpleasant experiences: двома дитинними вандалами лишали фарбу на граніти <...> витаньцювали в зливі коридори е[e^г]ле[e^г]кпроніки витаньцювали в собі пиятику (B.-O. Gorobchuk).

Analysing structural isomorphic in nature phonetic level of poetic language of XX-XXI century, respondents felt emotional component sound and notional dominant [и] a marker of spatial micro (macro) setting an objective reality, actualizing it as onomatopoeia of falls: Униз! Униз! <...> Водоспаде[e^г], спустись! Мусиш слухатись Вічного трибу:Униз! Униз! (D. Zagul) that associates "swiftness, transience". However connotational halo effect of spatial macro settings objective reality vowel [и] reveals the ambivalence of this modality is much more consistent association of verbal slow
motion:

- **in the marine environment:** Блакитом чистим хвиля лине В глибокім <...> морі (B. Lepkiy); З моря солоних глибин Випливали ротаті акули, Живились шматками, Чизали на здобич живу, Бились за тіло живе і за трупи (M. Rylskiy);
- **in the airspace:** Ви чули? Жайворонки приле[e^n] тіли! (M. Rylskiy); Випливали сизі дими з-за міста вквітчались оранжє[e^n] вими ствоюжками не[e^n] ре[e^n] ливалися вилисом намиства і мінялися казками (M. Semenko);
- **in the air and marine environment:** Зголубіли зимні шиби, Проле[e^n] тіли птиці сонні, Заспокоїлися кроки... Фантастичні плинуть риби (M. Rylskiy).

Connotational line of vowel [и], based on associations related to slow the occurrence of events in the visible part of the microcosm (the materialization of this condition is usually produced by clouds) and in nature, symbolizing harmony understanding phenomena of objective reality: *I поки небо тихе[e^n], сине[e^n] <...> Блакитом чистим хвиля лине[e^n]* (B. Lepkiy); *Хтось гладив ниви, все гладив ниви <...> Пливли хмарини, не[e^n] мов не[e^n] рлини... Їх вид рожевий – уста дитини! Линьте[e^n], хмари, Ой приляньте[e^n], хмари, – ясний день. <...> Хай схититься – жито усміхнеться (P. Tychyna); *І хмари тихо поле[e^n] тіли... І слюзи сряблизися на них... І ніби слюзи, з скел німи Каміння, котячись, сіріли* (Oleksandr Oles). Some respondents kind of static in nature - *Хмари остилися. Вигнулися горби.* <...> Ляш все те шумить і говорити (P. Tychyna) - was identified as voiced vowel [и] picture, which is in the plane of the **auditory and visual connotations.** Against *u*-tonality quite possible and the combination of sound and spatial modalities: Як природи щирій син, І в припливав, і одливав... І гудеш, як дивний дзвін, Про природу в ніжних співах (G. Chuprynka). This intentional orientation to the natural harmony is based on a sense of calm, and then there is sufficient reason for the separation of **psycho-auditory connotations:** Як поводитися з ним i голубим таким, широким – тим коханням (O. Vlyzko). In addition to positive motivation feelings and possible **psycho-auditory** injection of negative emotions: *Два тижні, як ми мовчимо Два тижні як ми чужі... Чи були ми коли так не[e^n] стримно злими Скажи, скажи?* (M. Semenko). For associative experiences of respondents linguistic nature of connotatively neutral vocal sound in lexical categories, though not violate the melodic tone of speech, however, and not a mouthpiece of poetic aesthetics. There are instances positioning repetitions [и] as phonetically motivated poetic language pretentiousness initiating even unpleasant impression: *двома дитинними вандалами лишали фарбу на граніті двома дитинними вандалами витанцювали в зливи коридори e[e^n] le[e^n] кроніки витанцювали в собі пятуку (В.-О. Gorobchuk).*
Amid relatively indifferent about associative imagery system of relations vowel [и] in Ukrainian poetic language of XX-XXI century. Pragmatics its articulatory and acoustic properties demonstrates ambivalence as a crucial feature of discourse encoded by Author "synonymous, antonymous, homonymous meanings that may have a different meaning and a different character of expression" [21]. In aesthetic, rhythmically organized speech structures connotational potential of functional active vocal sound able to manifest nostalgic mood, a kind of reverie and harmony of spiritual experiences in the context of a calm, unhurried flow of events.