

The language image of the word "tree" in Vasyl Holoborodko's poetry

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Abstract. The article is devoted to the language image of the word "tree" in poetic texts of Vasyl Holoborodko. The image of the word "tree" is analyzed as an element of the poet's language picture of the world. The interpretation of the language image of the word "tree" is considered in various forms: as element of the nature, as the personified image, as mythological figure, etc. The conclusion is drawn about the role of the language image of the word "tree" in the author's language picture of the world.

Keywords: language image of the word "tree", poetry, the language picture of the world.

Introduction. The language and mental sphere of Vasyl Holoborodko's poetic word is implemented in contextual interaction of horizontal, physical, vertical and natural spaces which are presented by language elements in close interaction with art and stylistic means. The poet's language picture of the world is his unique author's language which is formed with the help of verbal elements which are used according to the author's individual representations and associative components. In the language and poetic sphere of Vasyl Holoborodko the word *tree* is interpreted in several forms: as nature space element; as cultural and anthropomorphous symbol which represents vertical model of the world and embodies communication of the sky with the earth, etc.

Objective, material. The aim of the giving article is to consider an image of the word *tree* as one of the nature space elements in V. Holoborodko's poetry. The material for analysis is poems collection "My idemo" by V. Holoborodko.

Results and discussion. The author's interpretation of the word *tree* is realized in the art understanding of the antonymous seasonal changes in the nature life: fading of the nature in the fall and the inevitable revival in the spring.

The language image of an autumn *tree* is reproduced by means of the traditional epithet *autumn* as a season marker; of color marker *faded*; of a verbal epithet *emarcid* which points the condition of a natural element; of contextual comparison *in a colourful dress* which presents the comparative parallel «*leaves like a dress*» in combination with an epithet *colourful* which points the palette of the autumn: "<...> an ordinary-looking birdie / which I have seen on an *autumn tree* – / already completely *faded* in leaves" [1, p. 719]; "<...> Looks at *autumn trees* in a *colourful dress* / stops a look on each leaf" [1, p. 748]; "<...> you stood under an apple-tree, and then you went out and the head has left / as one-alone apple / on an *emarcid autumn tree*" [1, p. 93]; "*Emarcid autumn trees* / and ashes are on the wood charred ruins" [1, p. 136].

The tree, on the one hand, embodies a space essence of the life, and on the another hand – a structure of the Universe. At the same time it symbolizes synthesis of spiritual and cultural evolution of the human race and the single individual. Its top is in the sky, and the root goes deeply into the earth that allows understand its symbolical sense: the sky symbolizes the irreal world, and the root symbolizes the earth or material reality, thus the tree trunk is a mediator into communication of these two forms of the Universe existence.

The originality of Vasyl Holoborodko art picture of the world is illustrated by an author's comparative of *tree*

with a *clay pot* which is based on the Ukrainian tradition to put the turned jugs on the wattle fence around the parental house: the similarity appears between the schematic image of the tree top and the turned jug on a stick: "At the autumn *trees are similar to clay pots* / in which shake glass flowers of the sky <...>" [1, p. 355].

The art understanding of the tree image on a joint of seasons is characterized by an epithet *naked* and an anthropometaphor *put on in snow fur* which means the process of the covering by the snow: "And at the autumn the *tree* stand *naked* hasn't *put on in snow fur* yet <...>" [1, p. 136].

In the poetic language of V. Holoborodko the epithet *naked*, which points to the condition of trees, has an ambivalent nature: on the one hand, it describes trees in the autumn, and on the other – in the spring (accompanied by the specifying pretext *still naked* and a verbal epithet *evolved*: "The small rain has come, / but *trees are still naked* / therefore pulls tents of *evolved trees* and hides from the rain <...>" [1, p. 488].

The language interpretation of the spring tree is presented by epithet *spring* and a deminutive *little tree*. The art reconstruction of trees blossoming process is carried out by the author in a filigree manner: with the help of the attributive phrases *uninterruptedly from the petals* which is contextually latent comparison with a flower, *in bloom* and an epithet *the blossoming*: "<...> They stood on a hill slope from that place / was visible our yard where I have planted a *spring tree* <...>" [1, p. 757]; "<...> Look not to be hooked for a *little tree* / which *uninterruptedly from the petals* <...>" [1, p. 513]; "I fly (mother?) the *trees in bloom*, / I come across (mother?) on people unfamiliar to me <...>" [1, p. 108]; "<...> the breeze is coming which has fallen asleep between branches / the *blossoming tree*, awakened by maiden presence <...>" [1, p. 745].

The individual author's imaging of the spring tree is presented by an epithet *sweet* which has bipolar meaning: on the one hand – a cumulative image of flavoring signs of fruit and berry trees, on the other hand – intimately sensual relaying which forms at the recipient mind the semantic associative communication with a family. For the detailed characteristic of a natural element the writer uses an anthropometaphor *trees come* where a verb of motion *come* points to process of trees "revival" in the spring and a complex metaphor *blossom in white as though the winter is remembered* which consists of two components: the first – color – is prevalent and forms contextual opposition of a spring tree (in color) with winter (in snow) which form esthetic and positive

perception of a *tree* image: "*Sweet trees* <...> trees come to our garden / blossom in white as though the winter is remembered <...>". [1, p. 600].

In poetic space of Vasyl Holoborodko the floristic image of a *tree* is metaphorically reinterpreted and embodied in the basic model «person as a plant» based on the principle of the animalism.

The belief of a *tree* as reincarnations of human soul after death were widespread among ancient Ukrainians: identifying the person with a *tree*, our ancestors perceived it as a silent plant which kept memoirs of the previous life, but has no opportunity to tell about it. The author embodies this belief in a metaphor *trees became people* where the verbal component *became* accents process of reincarnation, phrases *leaves of black silence* where *leaves* mean thoughts, memory; the *black* color means grief, mourning; the *silence* means dumbness. This phrase represents mental memory which at the genetic level bears grief for all words which weren't told during lifetime: "<...> *People became trees* / and have only *leaves of black silence* <...>" [1, p. 67].

The personal relations of the author with the brother are also represented with the help of the floristic components: the writer compares brother who is military soldier with a green *tree*; where the color epithet *green* means a military dress, a spatial element *tree* notes changes which happened to the native person on service (discipline, absence of initiative, implementation of orders only). The metamorphoses which happened to the brother are described as personified plant which are accented by the comparative phrase *you are as a tree* and verbs of motion *you wanted to go*, *went following*. The new, changed identity of the native person is illustrated by the anatomical phrase *you are not you, you are a tree*. The animalistic soul embodiments in a *tree* is realized by means of anthropomorphous metaphors *you can't go, you have stopped* and *have waved with a green hand*: "You became similar to a *green little tree*. / Not because you have been dressed / in a military dress of green color / not because you were lonely as *little tree*. <...> / And *you as a tree* / *have* suddenly *wanted to follow* me: / *you have gone to follow* me, / but have forgotten that *you are not you, but the tree* / and you couldn't go. <...> / *You have stopped* and <...> / *have waved* to me good-bye / *with a green hand*" [1, p. 122].

In V. Holoborodko's poetry the image of a tree is represented by the model "trees like a parents" where floristic components gain the properties inherent in the adult people, – concern on children which is expressed by anthropomorphous metaphors *put on, put off clothes, cover the little children* and hypocorisms *small villages, small maples, small limes, small ashes, small poplar*: "<...> And trees instead of *putting on*. <...> / *put off clothes* from the branches. <...> Trees *cover* with warm leaves / small trees: / *small maples, small lindens, small ash-trees, small poplar* – / the *little children*" [1, p. 769].

The author's belonging within several years to a miner's profession couldn't be indifferent to the labor sufferings of these courageous men and their sudden death as a result of accidents on dangerous underground production. The author represents a spatial boundary between life and death as a place where there are transformations of human soul. Based on mythological

separation of a tree on structural elements the crown and a trunk mean human's life, a root, – a kingdom of the dead, the died miners V. Holoborodko compares to trees according the three parallels: "trees like hands", "crown like bones", "trees like miners". The first parallel is represented by comparison with verbal components *hand shook as the trees thrown up by a root* where the root of trees is compared by the structure with fingers of hands and the whole tree – with a hand, the process of a waving by hand is identified with the farewell of the dead souls with the real world that is confirmed by a revival metaphor "*good-bye*" *wave in wake*.

The second parallel is characterized by a metaphor the *green crowns grew white bones underground* where a contextual color antonyms *green things grew white* emphasizes opposition of life paint (*green*) to the death color (*white*); other antithesis "crowns of the trees like bones underground" represents a structural element of a tree (crown) as a part of a dead body (bone) that on implicit level is interpreted by the recipient as contrast of life and death. The third parallel compares miners to trees by means of a metaphor *grow up by a root* where a verb *grow* indicates increase of industrial accidents, and a component *up by a root* – a lethality. In general the third parallel is the generalized compare image which emphasizes regeneration of miners in trees: "<...> *Hands shook as the trees thrown / up by a root*, and green tops / already grew white bones underground. / Oh, *miners – you are trees which grow up by a root!* <...> / from adits, from old mines / as like "*good-bye*" *wave in wake*" [1, p. 160].

The individual author's fight for the national idea is interpreted by an image of a tree as a symbol of inflexible will of the person fighter. Personification of an image is carried out by means of stylistic phrases: *trees forgot about terrestrial inclination* (a verb *forgot* is used in means neglected the standard norms; the phrase *terrestrial inclination* means the authority which didn't promote development of the Ukrainian idea), *got out with a root from the earth* (the verb of a *got out* expresses a protest, the component *with a root from the earth* indicates scale of process), *slowly fell on the sky* (the verb *fell on* represents negative consequences for uncommon persons, the phrase *slowly on the sky* bears a sign of a gradual, but inevitable meeting with uncertainty): "*Trees* in that day / *have forgotten* that there is a *terrestrial inclination*, – / one by one / *got out with a root from the earth* / and *slowly fell into the sky*" [1, p. 342].

In the art picture of the world of V. Holoborodko the image of a *tree* is aestheticized by means of anthropomorphous comparison of *red berries* with *red lips* (the color epithet *the red* contains a sign of youth and beauty) accompanied by a verb *paint* (add brightness) and anthropometaphors *the tree shows the true face* (the image of a tree's top): "<...> *trees with red lips* / paint a horseshoe / for a rain [with. 607]"; "In language of the forest a flower – is day, / when the *tree shows the true face*" [1, p. 480].

In a language picture of the world of V. Holoborodko the image of a *tree* is represented by the model "*tree like a loneliness*" where the designated social and psychological phenomenon is considered in several contextual measurements: comparison author's "alter ego" with a *tree* (*I'm one, as a tree*) which is accented by a

numeral one and personal pronoun *I* for a poetic embodiment of an internal emotional state; the comparison *one as a tree* marks a spatial element which is situated separately, at the latent level it is identified with the lonely person who is capable to give help to people around: "I became adult and lonely: / *I'm one as a tree*, stand near the road / hazel-eyed leaves fall from me / under my silent, indestructible legs". [c. 79]; "I have hidden from a rain / under a *lonely tree* at the road – / the rain hasn't found me" [1, p. 988].

In the language sphere of the writer there are sound and visual associations which characterize a condition of a *tree* in the different spheres of the nature. The image of a *tree* is represented with the help of a verb in the form of future time *will be* and a sound epithet *silent-very silent* which emphasize author's intuitive perception of this nominative in windless weather: "We will go the evening village, / there *will be trees silent-very silent* <...>" [1, p. 103].

The individual author's illusory perception of a *tree* during the rain is embodied in a metaphor *the tree flows*, where the verb *flows* at the contextual level means *rain drops which flow down from branches down to the ground*: "<...> *The tree flows* <...> / the whole September day <...>" [1, p. 576].

The consequences of interaction of the rain with a *tree* are reproduced by the writer by means of an adjective epithet *intertissued* (*is in rain epicenter*), the sound epithet *ceased* (*contrast with the rain noise*) and the verb *stay* (*emphasizes static character of action*): "*I intertissued* all to a thread / into the green hair of the rain <...> / *intertissued ceased tree stays* near the road <...>" [1, p. 44].

The mythological ideas of V. Holoborodko concerning creation of the Universe are closely to the traditional image of "a world tree" (which the author describes by means of epithets *the highest and incomprehensible*) that is predetermined by existence of a bird on a top (it is presented in a context by the phrase *by four voices of birds who took seat on a tree*) and a chthonian being at the bottom (in the context it is *viper*). The given example contains hints with the Eden in religious aspect: a nominative *master* means God, the noun a *garden* is used

in means of the *Paradise garden*, the epithet *the highest incomprehensible tree* embodies an image of the central Eden phytonym – the Trees of knowledge of Good and Evil; the person is identified with a tree and characterized by metaphors *the master plants in pots* (that is *God gives life*) and *waters with sand* (means *measuring of life time*).

At the same time in the recipient perception the images of *four birds on the highest incomprehensible tree* in the given context can cause not unreasonable associations with changes of the day time (morning, day, evening and night) which alternation describes with the help of the verb *call*, which means *influence the way of alternations*; with recurrence of seasons of year (summer, autumn, winter, spring) which sequence is described in a *metaphor to come back to blossom* – the action repetition predetermined by the nature; with life stages (childhood, youth, a maturity, an old age) that are reflected by metaphors of process of planting and watering of a person-tree) and four Riders of the Apocalypse (Hunger, War, Death and Antichrist), connection with *tree* image is traced in a metaphor *tree turns integrity of day into fragments* that at the implicit level emphasizes destruction of the Universe as a result of actions of four birds – harbingers): "by four voices of *birds* that have taken seat *on the highest incomprehensible tree* / that *integrity of day turns into fragments* / with ancient expressions from the fairy tale we *call day* / from the wood where on an outline of a leaky grass the *viper* / <...> embroiders shadows <...>. / *to come back to blossom* to our garden / the *master* of which *plants trees in pots* <...> *waters with sand*" [1, p. 622].

Conclusions. Therefore, honoring of the world of the nature, in particular *tree* to which ancestors quite often worshipped, considering the shrines, is an inspiration source for Vasil Holoborodko's poetry. Describing *tree* in the free verses, the author uses the unusual comparisons, filigree epithets, unexpected personification and metaphors which together create the unique author's language and help to understand a picture of the nature world grace to sensual and visual language embodiment of an artistic image of the *tree*.

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Языковой образ дерева в поэзии Василя Голобородько

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Abstract. Статья посвящена образу дерева в поэтических текстах Василя Голобородька. Образ дерева анализируется как элемент языковой картины мира поэта. Рассматривается интерпретация образа дерева в различных ипостасях: как природного элемента, как персонифицированного образа, как мифологической фигуры и т.д. Делается вывод о роли образа дерева в поэзии автора.

Keywords: образ дерева, поэзия, языковая картина мира.