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DIMINUTIVES AS MARKERS IN UKRAINIAN IDENTITY

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The study of identity, in general, causes an assessment of appropriateness in various cultural spheres. For many scientists, the related problems of recognizing its markers have gained due significance. However, Ukrainian identity itself has not always been objectively disclosed. This is related to the manipulative practices and technologies of Russian pseudoscience. The article discusses a sign that expresses the peculiarities of lexical usage in the national language. Specifically, it focuses on words–markers–that carry diminutive meanings, the semantics of which are connected to the expression of communication. The emotional and expressive nuances of speech convey the individual characteristics of a person’s speech development, often reflecting the tragic events in their life or their joyful life experiences. Various genres of media narratives and artistic works (including political views and motives, journalistic pieces, epic works of spoken word artists, songs, and their analogues) are taken into account. Attention is drawn to the methodological role of diminutives in the philosophical understanding of the axiological values and spirituality of the bearers of such markers, as well as their anthropological nature and spontaneous thought processes in the mental dimension of Ukrainians. The textual samples used for analysis are well-known works from classical Ukrainian culture (T. Shevchenko, P. Chubynskyi, G. Kvitka-Osnov’yanenko, I. Kotlyarevskyi, etc.). The use of diminutives by individuals who express sympathy for the fate of Ukraine, their relatives, and loved ones confirms the particular significance of national identity. This identity is embodied in binary forms–good and evil–that are inherent in the spiritual essence and inner world of the Ukrainian people.

Keywords: identity, diminutive, emotional usus, psychophilosophical discourse, anthroposphere.

Formulation of the problem. Despite the great attention of scientists and the number of studies at the interdisciplinary level, there are still significant gaps both in the definition of the key concept and in the differentiation of the manifestation of its entire toolkit [11, p. 11; 13, p. 51; 2, p. 113]. Many issues that are significant for the psychoethnocultural background cause heated discussions: on the one hand, the statement that the search for identity is “proof of their final (and irreversible) loss” [11, p. 16], and on the other hand, the need for polemics about identity, caused by the contradiction of traditions, “paradoxes of delayed nation-building”, “social polar identifications”, “potential conflict”, “production of anti-culture and values, manifestations of confrontation and intolerance” [11, p. 6–7].

Since national identity resonates with specific national counterparts in language and thinking as a form of consciousness and a reflection of reality, the analysis is based on psychological, linguistic-philosophical, neuropsychological principles (O. Luria, Ye. Khomska, R. Jakobson, Yu. Gipperreyter, D. Dridze, etc.). The symbolic nature of the language code is characterized by P. Bourdieu, B. Russell, G. Frege, S. Kripke, O. Potebnia, F. Saussure, O. Jespersen, A. Zahnitko, and others.

In the study of national markers of identity, attention is paid to the artistic text with a comprehensive display of all elements of the category of modality, which include emotionality, expressiveness, referentiality and axiologicality [15, p. 304], in which expressive representatives are “emotionally saturated words” [13; 14], or diminutives (from Latin *deminutus*): diminutives (German *diminutiv*; French *diminutif*; Polish *deminutivum*), meaning “reduction”. They are expressive stylistic means common in the media, publicistic and artistic texts with the semantics of emotionality, intimacy and appreciation.

Analysis of the study of the problem. The methodology of studying the sphere of identity is determined by the guidelines of the concepts of F. Batsevykh, E. Erikson, A. Waterman, L. Zasiakina and others. We convey the analysis of emotional and expressive narrative through linguistic and philosophical methods such as a way of evaluating, the evolution of textual markers during the long social and historical development of artistic discourse. Neuro-psycholinguistic features of communication fall into the plane of hermeneutic assessment for the purpose of understanding/interpreting an emotionally expressive text. Discourse signs are evaluated as an axiological methodological model of influence on the conscious level of the reader. The anthropological method reveals the essence of identity from the position of role self-disclosure of a citizen-personality. The sphere of identification is associated with its central figure in the anthroposphere – Human being, with his soul, which transmits the meanings of goodness and peace. Acceptable for the axiological-anthropological association of identity is the discursive-dynamic projection of its understanding in the cultural and historical theory of genology. F. Batsevykh spread in linguistic philosophy of the XX century in the 80s and 90s, the concept of discourse and speech act and speech genre “for the entire universe” of interpersonal communication.

The purpose of the article. This theory sheds light on human communicative behavior and “speech interpretation” within their national characteristics. From the Polish language, “genology”, which means “language variety”, helps to identify in speech acts stereotypical models inherent in national identity. Genological issues help to understand the essence of the nature of diminutives as a category determined by the history of the phenomenon and the culture of the people.

Presenting main material. In the artistic discourse, its complex unity of content, style, composition and communicative purpose, which is preceded by the idea, the “emotional attitude of the speaker to the subject-semantic content of his message” is formed, which is stated by a domestic communication researcher F. Batsevykh [2, p. 140–141], relying on the theoretical model of the concept of M. Bakhtin.

The evolutionary component is “dynamic multiplicity”. It is transmitted in emotionally charged words, sentences that reflect the author’s emotional intentions, objectified, emotogenic fragments of knowledge about the world [15, p. 310].

One of the key markers of national identity is its durability. Each, even the most complex stage of the crisis segment of evolution, preserves the national genetic code essence. In Ukrainian usage, this is a manifestation of good in verbal interactions.

Shades of emotional and evaluative vocabulary in Ukrainian discourse are not limited to positive value connotations. In addition to tenderness, love, admiration, the authors convey feelings of condemnation, anger, rage, contempt and disrespect.

Active defense of one’s state and overcoming a long-term political crisis causes confrontation with constant hostile dangers that affect the foundations of statehood and affect individual modern worldviews, and stereotypes of mentality are reflected in communicative reactions. In the National Anthem of Ukraine “Ukraine has not yet perished” to the words of P. Chubynskyi there are expressive concepts “*Zhynut nashi vorozhenky, yak rosa na sontsi...*”, “*Chorne more shche vsmikhnetsia// i Dnipro zradiie// Shche na nashii Ukraini// Dolenka dospie*”, the expressed content of which prevails at the gene level, actively functions in the lexical area of national culture. A similar cliché of petty condemnation of enemies occurs in the modern media narrative in the phrase “*zeleni cholovichky*”, which has become one of the most used phrases to evaluate the invaders who annexed Crimea in 2014 and later occupied Donbas.

“*Zeleni cholovichky*” is the name of Russian soldiers without identification marks on their uniforms and equipment, who, as part of special forces, conducted secret, at the first stage, often non-combat operations to seize and block objects during the Russian occupation of Crimea in 2014.

The frequency of use of this phrase in the media space, starting from 2014 and approximately until 2019, reaches nearly 32 % every quarter in comparison with other actualized media clichés “*kryzovyi period*”; “*voiennyi konflikt*”; “*hlyboka sturbovanist*”; “*rosiiska ahresiia*”.

In this appellation (according to the model of F. Batsevych), there is a “double content” with a plot – beginning, continuation, end; “a factor of the communicative past” [2, p. 160–162].

However, in the above phrases with diminutives “*nashi vorozhenky*”, “*zeleni cholovichky*”, figurative artistic means work as methods of leveling enemies, interpreting them in a diminished image, which is conveyed in the mental Ukrainian description of benevolence. Such tones and connotations of the authors develop the reader’s/listener’s imagination: we are not prone to contempt, but we strive to defeat the enemy. This technique in artistic narrative is both rare and valuable.

Artistic discourse in fixed phrases with meaningful shades of diminishing conveys the intention of comforting the listeners/readers, and this may border on the demonstrated ability of the speaker to find ways to comfort that evil will not be eternal, long-lasting and such that generates hopelessness. The author’s goal is to influence the atmosphere of internal and external reception by language means of a particularly disturbing and difficult sphere of overcoming such an “insignificant” enemy. This is how a positively optimistic influence of “certain illocution” on the communication situation is achieved [2, p. 162].

The living vernacular Ukrainian language is reflected in “emotionally saturated words” [13] in O. Pavlovskyi’s First Grammar of the Living Ukrainian Language (1818). The presence of diminutives in Ukrainian culture is evidenced by the collected reduced-affectionate forms of words in Wiktionary on 229 pages.

The cultural mental field of diminutives reproduces history, traditions, and a dreamed future. Calculations indicate the fixation of more than 2,300 diminutive lexemes present in Ukrainian culture.

Since ancient times, through morality, stereotypes of the worldview and world perception, based on the existential essences of good and evil, truth and falsehood, beauty and ugliness, have been formed. Therefore, the schematism of models of reflection of actions is binary, however, it is dominated by the value categories of love, kindness, respect and cordiality, peacefulness – all that is invested in the sensitivity of human existence with Otherness.

Diminutives affect the emotional and psychological registers of the reader's references, the social phenomenon of which has developed figuratively and artistically and has spread to the way of thinking/understanding of personality. However, if we compare the texts (1 and 4) mentioned in the analysis with different genres, we can make three generalizations: first, genre stylistics does not affect the form of diminutives: as a rule, these are lexemes with components that give them signs of emotionally expressive shades of speech; the second generalization concerns emotionality, deep inner expression due to stylistically and semantically formed discourse. The latter contain highly frequent lexical repetition of diminutives, different in nominatives and part-language expression. The third sign of diminutive filling is the use of references to persons, objects or phenomena, which embody signs of "humanization". The last quality of the "diminutive" discourse consists in dialogicity, an essential quality of overcoming loneliness and the presence of a soul comforter in the text, who "will listen" to the communicator and will find for himself in the conversation a "classic" model of consolation. In such a model, the author of linguistic genology sees a four-component appeal-consolation: 1) appeal; 2) emotional component; 3) argumentative component; 4) a conclusion for the future" [2, p. 173].

The beauty of the living vernacular is expressed by emotionally saturated lexemes "*serdenko*", "*dolenka*", "*dytiatochko*" and similar in the work of T. Shevchenko, which confirms the "special emotional and aesthetic sensibility of Ukrainians", called "philosophy of the heart" with clarification of "Christian cordocentrism" in Kobzar's poem "Fate".

Multiple emotions are referential with feelings, worldview, physiology. They are associated with the image of the character and the author, with the explicated "textual categories of anthropocentricity, dialogicity, time and space, informativeness and modality" [15, p. 3]: "*U nashim rai na zemli // Nichoho krashchoho nemaie, // Yak taia maty molodaia // Z svoim dytiatochkom malym*" (T. Shevchenko, "In our paradise on earth [...]", 1849).

Shades of living emotions of benevolence and sympathy for the girl's fate are conveyed by H. Kvitka-Osnovyanenko in the story "Marusya" as an illustration of personalized communication.

Researchers rightly note the nature of emotions as a "general human universal", however, their direct expression is characterized by "national and cultural specificity" [15, p. 310].

National culture reflects the conversational and material background of the history of our nation, its dreams. The art of living language with emotional reactions reflects the stereotyping of cultural and national standards of associative thinking in the works of masters of speech I. Kotlyarevskiy, M. Starytskyi, P. Hrabovskiy, Lesia Ukrainka, M. Kotsiubynskiy, and others.

To complement and deepen the articulation of the subject's internal state, a semantic invariant with an appeal to the symbol of the disturbing thing "*platochok*" as well as to the most frequently used noun among emotionally expressive words "*ruchenka*" helps:

The expression is conveyed when addressing individuals. The anthroposphere is equally represented both in poetic and prose form to convey the inner experiences of the heroes of the literary works.

The mentioned diminutives caused ambiguous connotations among literary critics. When the founder of "modern Ukrainian culture" I. Kotliarevskiy "created the immortal "Aeneid" "not in the book Ukrainian version of Old Slavonic, but in the national language", after that a long discussion began about whether in this literary work the author "mocks at the Ukrainians" M. Petrov joined the polemic, saying that it was a "parody of "Little Russian folk life". M. Kostomarov defended Kotliarevskiy. According to contemporaries, this was exactly the "realistic image" and "critical-realistic canvas" of Ukrainian identity.

F. Batsevych, relying on the scheme of segmentation of the means of the language code, which affects the "psycho-emotional and rational spheres of a human being", created by M. Bakhtin, proposed the concept of researching conversational discourse on the basis of "recognizability and reproducibility in communication processes" [2, p. 153]. Such recognizability is associated, in our opinion, by diminutives. During the survey of students of the 1st year of Lviv Polytechnic National University, two questions were proposed: 1. What do the reduced affectionate words mean to you? 2. What is the communicative purpose of using affectionate words?

The answers were formed on the basis of texts 1–4: 87 % of respondents see in the diminutive words “kindness”; 10 % – emotionality; 3 % – the feeling of “infancy”. In the answers to the second question, the recipients defined themselves as follows: 79 % – a manifestation of love, affection; 12 % – manifestations of despair, appeals; 9 % is the manifestation of emotions in various life situations.

A human being is formed as the highest value, and this confirmed him as the unique basis of the Ukrainian culture.

Each image of a human being has its own manifestation both in the form of spiritual psycho-emotional activity and in the image of civic perfection. An image is an individual model of action, a scheme of life-formed space with an individual standard of values on the way to realizing one’s goal. In the expression of thoughts and actions, a personal call of anthropological and axiological meaningful appeals to one’s priorities is built.

Cognitive, emotional, and connotative components in a human being are united in the reaction to reality in his inherent speech *usus*. The properties of *ethnos* include emotional and evaluative character or folk spirit (language, habits, myths) as an inherent trait (Moritz Lazarus, Hermann Steinthal), and at the same time inherent *remetivism*, formulated by the American founder of modern psychological anthropology, Franz Boas, as the incomparability of cultural values of different peoples, the relativity of all moral and evaluation criteria.

Human contradictions and paradoxes, superiority and inferiority, weakness and strength are reflected in critics. A human being has a tragic conflict not only with the world, but also with himself. And this tragedy, as we have already seen, is not only a conflict between good and evil, but also a deeper conflict of values, which are equally kindness and good. “Identifying signs” of oral folk art are read as life analogues of despair, for example, over the death of a loved one. The linguistic code of the diminutive (a means of influencing emotional and rational attributes (permanent entities)) reproduces deep feelings, axiological semantic modes of life values. Such a “mentality of oral folk art” (Erikson and Barthes) can be seen in the Ukrainian folk ballad. The emergence of mental *semas* coincides with the state of the inner world of the hero/heroine:

Mostly the emotional states revealed in the artistic text “are connected with the inner emotional experience, which explain the peculiarities of the external manifestation. The concept of emotional means correlates with the category of emotionality, namely with the expression of emotions. Verbalization of various emotions by the means of language in speech are actually communicative and pragmatic functions of these means” [15, p. 307].

The reflection of the self-identified coded image of a cuckoo and sadness is facilitated by the expression of lexical-semantic content, which specifies the behavioral reactions of a human to a tragedy – the death of a son and a loved one:

The proposed narrative uses the technique of accumulation of diminutives from various part-language elements in order to amplify (expand) a number of emotional and expressive shades of the inner feelings of the heroes. Appellatives of the nominal type *serdenko*, *holovonka*, *nizhenka*, *sestrytsia*, etc. are supplemented with signifying lexemes *malenka*, *sukhenka*, *riabenka*.

In diminutives, individual-author images of the world dominate, and individual images turn into collective ones.

In the field of Ukrainian poetics, the idea of combining vocal modulations of speaking and singing voices has an aesthetic effect, which is the basis of a new harmony in which the sound of the voice “is the sense”.

Optimistic, folk-spiritual motives dominate the texts of family songs. Such mental-linguistic analogues illustrate the identical recognizability of the Ukrainian discourse thanks to the use of attributes – permanent entities – affectionate words-diminutives.

Conclusions. Identity based on diminutives created a national basis for expressiveness and symbolism of artistic, publicistic, media and especially vernacular narratives. The phenomenon of identity

consists in conveying emotional and intellectual experiences with positive or protest manifestations of one's attitude towards phenomena, events or people. In still unestablished classification of identities – from national (Z. Bauman, A. Kulyk), communicative (O. Horoshko, M. Makarov, M. Shkolova), socio-cultural (L. Nahorna), national-cultural (M. Martin) and others (for example, regional, professional) national identity was formed as a result of the embodied indivisible features of all the named types of identities, together with its inherent diminutives, which are characteristic of the analyzed narratives.

The proof of this is the taken into account the spectrum of the semantics of diminutives and their expressive, axiological and anthropological organization of the intentional model of interactions in the psycholinguistic form of expressing emotional evaluations. The hermeneutic manifestations of this phenomenon are binary formed on the manifestations of good and evil. The identification criteria of world perception have the appropriate temporal and spatial complexity – from folk song usus to modern publicistic and media texts. Therefore, although diminutives convey the thematic universalism of genetic roots, they reproduce either social despair, or consolation or conviction about a family trauma, or deep inner feelings. Such self-reflection affirms the high spirituality and unique values of Ukrainian national identity. From the appearance of oral folk art in Ukrainian fiction to modern publicistic genre, the information and communication sphere, a deep philosophical immersion in the axiosphere of the inner human world is observed as an amplification of the sign of national identity and its semantic conditioning.

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ЗМЕНШУВАЛЬНО-ПЕСТЛИВІ СЛОВА ЯК МАРКЕРИ УКРАЇНСЬКОЇ ІДЕНТИЧНОСТІ

Дослідження ідентичності назагал викликає у різних культурних сферах оцінку домірності. У багатьох вчених пов'язані проблеми розпізнавання її маркерів набули належної ваги. Однак саме українська ідентичність не завжди знаходила своє об'єктивне розкриття. Це пов'язано із маніпуляційними практиками і технологіями російської псевдонауки. У статті мовиться про ознаку, яка увиразнює особливості лексичного узусу національної мови. Йдеться про слова-маркери, що мають значення демінутивів, семантика яких пов'язана з експресією комунікації. Емоційно-експресивні відтінки висловлювання передають індивідуальні особливості мовленнєвого розвитку особистості, що стосуються трагічного розвитку подій у її житті або її щасливих життєвих ситуацій. До уваги взято різностильові жанри медійних наративів, художніх творів (політичні погляди та мотиви, публіцистичні виступи, епічні твори художників слова, пісенні їхні аналоги).

Звернено увагу на методологічну роль демінутивів у процесі філософського осмислення аксіологічної вартості та духовності носіїв таких маркерів, їхнього антропологічного характеру спонтанного процесу мислення у ментальному вимірі українців.

Взяті для аналізу текстуальні різножанрові взірці є відомими творами класичної української культури (Т. Шевченко, П. Чубинський, Г. Квітка-Основ'яненко, І. Котляревський та ін.). Транслявання демінутивів особистостей, які відтворюють почуття із уболінням за долю України, своїх рідних і близьких, підтверджують особливу знаковість національної ідентичності, феномен якої втілений у бінарних формах: добро–зло, притаманних духовній сутності нашого народу, його внутрішньому світові.

Ключові слова: ідентичність, демінутив, емоційний узус, психофілософський дискурс, антропосфера.