



Irina Golubovska – daktarė, Kijevo Taraso Ševčenkos nacionalinio universiteto Filologijos instituto profesorė.

Moksliniai interesai: bendroji kalbotyra, kultūrinė kalbotyra, lingvistinė tipologija.

El. paštas: dririna5@mail.ru.

Iryna Golubovska: Ph. D., Full professor of Kyiv National University of Taras Shevchenko, Institute of Philology.

Research interests: general linguistics, cultural linguistics, linguistic typology.

E-mail: dririna5@mail.ru.

Iryna Golubovska

Kyiv National University of Taras Shevchenko, Institute of Philology

“EXTERNAL AND INTERNAL SEA” IN UKRAINIAN LINGUOCULTURAL CONTINUUM

Аннотация

В статье делается попытка осмысления когнитивной значимости концепта МОРЕ для украинской ментальности и лингвокультуры. Остановившись на характеристике украинского лингвоконцепта МОРЕ, автор выделяет два главных его измерения: «внешнее» (связанное с территориально-географической самоидентификацией украинского этноса) и «внутреннее» (когнитивно связанное с первым, репрезентирующее эмоциональную сферу романтической личности). В исследовании использованы материалы украинских дум XVI–XVII ст., собранные и изданные в 1927–1931 годах украинской исследовательницей Катериной Грушевской, а также стихи на морскую тематику известной украинской поэтессы Леси Украинки и поэтов «Расстрелянного Возрождения» (А. Влизко, Е. Плужника и др.).

Сопоставление обеих ипостасей украинского лингвоконцепта МОРЕ (внешней и внутренней), позволяет провести определённые параллели между их когнитивно-аксиологическими характеристиками. И во внутреннем, и во внешнем измерениях концепт МОРЕ выявляет двойственность, аксиологическую амбивалентность, соотнесенность с идеей первичного хаоса, опасности и преодоления.

КЛЮЧЕВЫЕ СЛОВА: лингвокультурный концепт МОРЕ, украинский язык, украинская ментальность, языковая картина мира, аксиологичность, «внешнее море», «внутреннее море», украинские думы, поэты Расстрелянного Возрождения, двойственность.

Abstract

The article is aimed to clear out the cognitive significance of the concept SEA for the Ukrainian mentality, and culture. Turning to the characteristics of Ukrainian cultural concept SEA, the author identifies two main aspects of it: “external” (related to the territorial and geographical self-identification of the Ukrainians) and “internal” (cognitively associated with the “external”, representing the emotional sphere of romantic personality). The study is based on the Ukrainian

dooms of the XVI–XVII centuries, collected and published in 1927–1931 by Ukrainian researcher Catherine Hrushevska, and on poems about the sea written by outstanding Ukrainian poetess Lesya Ukrainka and poets of the "Executed Renaissance" (A. Vlizko, J. Pluzhnyk and others).

Comparison of two dimensions of the Ukrainian concept SEA (external and internal) gives an opportunity to carry out certain parallels between their cognitive and axiological characteristics. Both in its internal and external dimensions the concept SEA reveals the duality, axiological ambivalence, correlation with the idea of primary chaos, danger and overcoming.

KEY WORDS: cultural concept SEA, the Ukrainian language, Ukrainian mentality, language model of the world, axiological aspects, "external sea", "internal sea", Ukrainian dooms, poets of the "Executed Renaissance", duality.

DOI: <http://dx.doi.org/10.15181/rh.v18i0.1229>

In the beginning of the XXI-th century a new paradigm of human sciences has arised, which has put the Person and all Human issues in the center of the scientific research. Within the framework of a new anthropological cognitive paradigm language forms are considered to be a display of structures of human consciousness. The interaction among reality, thinking (consciousness) and language results into the appearance of the so-called "national language world model", which could be defined as a reflection of the objective reality by certain type of mentality embodied in language forms. It means that every "world vision" gets its own verbal sign system of presentation, where its content is kept within this or that language.

According to W. Humboldt, any language creates a certain model of the world for those, who use it, as though outlining round them a "magic circle" of ethnically determined representations and images.

To exceed the bounds of this "circle" one might only by study of another language, "by entering into other circle", i.e. through penetration into the system of world outlook embodied by forms of other language.

Different cultures could be viewed as certain systems, which represent the same reality and human experience in quite contrasting and qualitatively different ways. These qualitatively different visions are reflected in the basic assumptions and beliefs about real world, human knowledge, values and nature of personality.

Being an important part of any culture, natural languages could be seen as an instrument to approach and understand culture from within. Cultural representations are embodied in language forms and meanings. Thus, listing and investigation of culturally relevant lexical units and grammar forms become very important and topical. Seen from the anthropocentric point of view any ethnic language could be defined as "a place where spirit dwells" (Степанов 1995, 28). In the words of a famous Russian scientist D. Likhachiev, "the language of a na-

tion is in itself compressed or even algebraic expression of all culture of a nation" (Лихачёв 1993, 9).

Such approach to understanding of the essence of natural language is not so very new in linguistics dating back to the ideas of W. Humboldt. In the course of the ideas of humboldtianism languages appear to be different interpretations of the world by man. Humboldtianism is a totality of views on language and approaches to its study, which formed under the influence of linguistic conception of an outstanding German scientist of the 19th century W. Humboldt. The kernel of his theory might be characterized as anthropological approach to language, supposing its study in close connection and interaction with consciousness and thinking of the person, with human's cultural and spiritual life. Humboldt's ideas were revived in the 20th century within the framework of a linguistic trend called neohumboldtianism (E. Sapir, B. Whorf, L. Weisgerber).

Representing the indirect reflection of the world (mediated by human consciousness) different languages give different visions of the reality. Thus, distinctions among languages seem to be somewhat greater, than just language distinctions: various languages by their nature, by their influence on cognition and on feelings appear to be different outlooks (Гумбольдт 1985).

Being captured by the language, a person handles the things in a way they are presented by language, behaves in society like this is prescribed by the language. So, the language turns out to be in the closest contact to spiritual activity of the person, with cultural life of the ethnic community, whose communicative needs it serves. The connection between language and culture is rather exactly formulated in such Sapir's statement: the culture is what this or that society makes and thinks, the language is how this society thinks. It means that the language (to be more exact, its content) gives keys to the understanding the ways of thinking of a nation, discloses the peculiar features of mentality of language bearers, gives a chance to look on the world by the eyes of other people, to comprehend how the bearers of another language and culture feel and think.

Thus, the notion of "language world model" now becomes the main concept of linguistic and cultural analysis. This notion has been founding different interpretations in the works of W. Humboldt, L. Weisgerber, B. Whorf, E. Coseriu, J. Trir, V. Postovalova, O. Kornilov, V. Krasnykh and many other scientists. Generalization of all available approaches to the definition of the given concept makes it possible to accept as "a working definition" the following one: "Language world model is the certain sight on the reality conveyed by the means of the certain language. It is a verbalized interpretation of the environment by the language community".

The national and cultural peculiarity finds its expression not only on lexical, but also on morphological and syntactic levels of the language structure, that was excellently shown in the works of Anna Wierzbicka. In her work of 1991, she argues with the adepts of traditional understanding of language meaning coming up with new approaches to interpretation and investigation of language meaning: "Language is an integrated system, where everything 'conspires' to convey meaning: words, grammatical constructions and various 'illocutionary' devices (including intonation). Accordingly, one might argue that linguistics falls naturally into three parts, which could be called lexical semantics, grammatical semantics, and illocutionary semantics. Ch. Morris's division of the study of signs into three aspects: semantics, syntax, and pragmatics may make good sense with respect to some artificial sign systems, but it makes no sense with respect to natural languages, whose syntactic and morphological devices (as well as illocutionary devices) are themselves carriers of meaning. In natural language, meaning consists in human interpretation of the world. It is subjective, it is anthropocentric, it reflects predominant cultural concerns and culture-specific modes of social interaction as much as any objective features of the world 'as such'" (Wierzbicka 1991, 16–17).

However, the vocabulary (lexical staff) of that or other language doubtlessly remains the leading substance for the expression of the mental-language peculiarity of certain peoples. It is just lexical level, which shows the unevenness of the semantic mapping of the world by different languages; lexical items containing connotations (emotional associations of positive or negative character able to express all sensual, emotional, behavioral, volitional elements of human consciousness) also function on lexical language level and are doubtlessly culturally orientated in their overwhelming part. Special attention should be given to the lexics representing the so called "cultural concepts". There are two main understandings of the term "concept": 1) general concept about something (a traditional one); 2) complex of culturally orientated notions about an object (in the spirit of A. Wierzbicka). We understand concepts as culturally determined notions (cultural concepts), which have a sublogical basis embodying the intuitive collective knowledge of certain ethnic community about this or that phenomenon. Cultural concepts are related to the world of ethnic personality, reflecting specific features of national character, way certain peoples perceive the outer world, feel, think, communicate and behave in the society. We assume, that the list of key words of different cultures (in other words – language cultural concepts) is open and any word could be added to it under the condition the scholar would be able to say something essential or original about the investigated culture through the analysis of the chosen word.

Within the frames of this article we'll make an attempt to investigate Ukrainian cultural concept SEA in the demesions of “external” and “internal” approaches to its onthology.

The central task of our research is to investigate the nature and essence of the concept SEA in Ukrainian language and culture. Thus, Ukrainian cultural concept SEA becomes the main object of our attention. As far as we know there does not exist any investigations in this field within Ukrainian linguoculture. The principal methods used in this research might be depicted as descriptive, comparative, cognitive and the last – of cultural interpretation.

As it is widely known that Ukraine in the sense of an ethnic group and the state has been historically formed in the space between East and West (between Lithuania and Poland in the West and the Crimea and the Black Sea in the East). Eastern border of the Ukrainian areal was lead along the coast of the Black and Azov Seas with their vast areas of steppe. That's why the cultural concept of the SEA appears to be not less significant than the cultural concept of the STEPPE regarding Ukrainian cultural and ethnic context. Both concepts found their verbalization in the Ukrainian folk ballads of the XVI–XVII-th centuries, where the sea gets value not only as geographical but cultural and historical landmark, being directly linked with the interrelations of Ukraine with the countries and peoples of the East (Лебедєв 2008, 51).

It is noteworthy that the famous Ukrainian researcher Katherine Grushevskia (1900–1943) (daughter of Michael Grushevsky¹, the first president of Ukraine) in the first volume of her famous collection of “Ukrainian Folk Doods” (1927) has distributed them between two parts titled: “Doods about the Sea”, “Doods about Steppe”. The first part contained such dooms as: “Kishka Samiyl’o”, “Oleksij Popovich”, “Storm on the Sea”, “Conversation between Dnieper river and Danube”. The structure of the second part (“Doods about Steppe”) comprises the following dooms: “Escape of the Three Brothers from Azov”, “Three Samarsky Brothers”, “Death of the Cossack in Codimi Valley”, “Cry of Cuckoo”. The choice of criteria for the classification caused objections from some Ukrainian scientists (in particular, V. Peretz), nevertheless K. Grushevskia justifying her approach pointed to the fact that the “Sea” and “Steppe” should be looked upon not as “topographical signs” but “cultural and historical factors” (Грушевська 1931, 14).

Let's consider some of the sea dooms under this point of view.

¹ Michael S. Grushevsky (1866–1934) – prominent Ukrainian historian, Academician, public figure, leader of Ukrainian Liberation Movement, Head of Central Rada (Committee) of Ukrainian People Republic (20.03.1917–29.04.1918).

The first one is about Alexei Popovich, who sails on the Black sea within large Cossack troop. Suddenly, the terrible storm begins:

In Ukrainian:

«... Що на Чорному морі

Щось не добре починає:

Злоспротивна хвилечка

Хвиля вставає

Судна козацькі-молодецькі

На три часті розбиває» («Олексій Попович») (Українські народні думи, т. 1, 1927, 65–66).

Translation into English:

"... Something bad begins

On the Black Sea:

An evil wave

A wave arises

Cossack's brave ships

Splits into three parts" («Oleksij Popovich»).

In order to avoid the inevitable death of Cossacks-warriors, Oleksij asks his comrades-in arms to throw him into the sea, to bring such a sacrifice, because he feels himself a sinner. In fact, in one of the variants of this Doom (and there exist about thirty) Sea calms down only after the sacrifice, which is symbolized by blood from the cut little finger of the protagonist of the poem.

In the "Doom about Storm on the Sea" two brothers-sinners manage to escape the danger of a shipwreck only after the penitential prayer for their evil doings against their parents:

In Ukrainian:

«На Чорному морі не гаразду починає

На святому небі усі звізди потьмарило,

Половина місяці у тьму уступило,

На чорному морі не гаразду починає...» (Українські народні думи, т. 1, 1927, 83–84).

Translation into English:

"On the Black sea something bad starts

In the Holy sky all stars became invisible,

Half of Moon stepped into the darkness,

On the Black sea something bad starts..."

Thus, we might see in the Ukrainian dooms a kind of interlacement between pagan and Christian motifs, where, in one case, a sacrifice is given to the angry spirits of the sea, and in the other – penitential prayer to God appears to be a saving reason.

Famous Russian folklorist N. Sumtsov believes this plot to be universal for all European peoples who were associated with the sea. Regarding the presence of such a motif of repentance in Ukrainian dooms he notes: "The main motif of the sinner's repentance at the sea Ukrainians could borrow from ancient times of their own history of Kievan Rus, when they made voyages on the Black sea, or it is borrowed in the same ancient times from Scandinavians. In the beginning of the XVII-th century, when the artistic creativity of Ukrainians was in its peak the motif of repentance in the sea was embodied in a wonderful doom..."(Сумцов 1894, 10).

C. Grushevskaya assumed that "marine dooms" had belonged to the "social substratum of seafarers" (Грушевська 1926, 24) as to social group interested in this topic. Thus, the researcher does not preclude the possibility of existence of maritime epos in Ukraine (Лебедев 2008, 52).

As we have already shown, the Sea in Ukrainian dooms appears to be a primordial archetypal element, hostile to man, a symbol of testing his will, courage and fearlessness. Thus, in Ukrainian dooms the concept of SEA gets a vividly negative axiological coloring.

The image of "external Ukrainian sea" is dialectically linked with "inner Ukrainian sea". The motif of the "outside sea", echoing in the literary pieces of many Ukrainian poets (L. Ukrainka)², dialectically flows into the motif of the "inner sea" as a symbol of the human soul **recalcitrancy, rebellion, aspiration, desire to reach and understand Great and Eternal** (O. Vliz'ko, J. Pluzhnik)³.

The prominent Ukrainian poetess in her famous verse "Journey to the Sea" calls the last majestic, mysterious (укр. величнеє море таємне, eng. majestic and mysterious sea) vast, endless (укр. море безкрає, просторе, eng. boundless and spacious sea), proud and free (укр. гордії, вільнії хвилі, eng. grand, free waves) opposing the concept of the sea to grayness and monotony of everyday life.

² Lesia Ukrainka (1871–1913), real name – Larisa Kosach-Kvitka – prominent Ukrainian writer, poetess, translator, cultural figure, active participant of Ukrainian National Liberation Movement.

³ Famous representatives of the so called Executed Renaissance – spiritual, cultural, literary and artistic young generation of Ukraine in the 30's of the XX-th century, which enriched the Ukrainian culture with highly artistic works in literature, philosophy, art, music, theater, and which was destroyed by the totalitarian Stalinist regime.

In Ukrainian:

“ПОДОРОЖ ДО МОРЯ”

За час, за годину

Тебе я покину,

Величнеє море таємне!

І знов мене прийме,

Огорне, обійме

Поденщина й лихо наземне.

І в рідному краю

Не раз спогадаю

Часини сі любі та милі!

Прощай, синє море,

Безкрає, просторе,

Ви гордії, вільнії хвилі!

Translation into English:

“JOURNEY TO THE SEA”

In an hour

I will leave you,

Majestic and mysterious sea!

And again the **boredom**

And **evil of everyday life,**

Will embrace me

But in my homeland

I will time to time remember

Those sweet thrilling times!

Goodbye, **blue sea,**

Vast and boundless,

You, **proud, free waves!**

In the 20-ties of the XX-th century the motif of the sea appears in the literary works of the Ukrainian romantic poets who were lately classified as belonging to “Shot Revival”. They chanted the power of marine element, comparing in their poesies image of the cold furious sea with image of a strong personality, a poet, who possesses enough energy to change the reality only by the force of his Dream. Especially strikingly, this aspect of their literary creativity manifested itself in a poem by O. Vliz’ko (1908–1934) “The Ninth Wave” (1933) which became an integral part of the poetic cycle “The Drunken Ship. Maritime poems”:

In Ukrainian:
“ДЕВ’ЯТИЙ ВАЛ”
Холодний шторм,
холодна злоба,
обвалами –
холодний гул
і **моря лютого**
оздоба, –
летить, **дев’ятий**
карбункул, –
що вдарить
камінь, –
розгориться,
мов п’яний геній
трьох секунд,
над скелями
розпалить бунт
і враз ущухне,
розлетиться,
в ніщо,
в ніщо.
Отак
і ти –
поете
мрійної мети!

Translation into English:
“THE NINTH WAVE”
Cold storm
cold anger,
by collapses –
cold hum and **ferocious sea**
are coming like
the **ninth carbuncle** –
it hits the stone –
the one is burning,
as drunken genius
of three minutes,
over cliffs

it will light up the rebellion
 and fades away at once,
 turning into
 nothing,
 nothing.
 That is
 like you –
 oh, poet
 of the dreamy aim!

The same topic of poet's sacrifice and loneliness is vividly represented in numerous maritime poems by the prominent Ukrainian poet J. Pluzhnik (1898–1936) who also belonged to the "Executed Renaissance": "The Blue Sea", "High over the Sea", "He rushed as a rocket up and fell down":

In Ukrainian:
 "РАКЕТОЮ ПІДНІСЯ І УПАВ" (1927)

Ракетою піднісся і упав,
 Широким ревом прокотивсь додолу
 Гудок останній. Рушив пароплав,
 Кормою повертаючись до молу.
 П'ять-шість хвилин шамкої метушні,
 Гарячий вибух рухів, слів і ліній –
 І знову **сонце в синій вишині,**
 І друге **сонце у безодні синій...**
 Юрба на молі рідшає, і ті,
 Що залишились, встигли вже забути,
 Що в **безбережній світлій самоті**
Йде корабель, щоб, може, не вернути.

Translation into English:
 "HE RUSHED AS A ROCKET UP AND FELL DOWN"

He rushed as a rocket up and fell down,
 The last hooter rolled roaring down.
 A boat started
 Turning its stern to the pier.
 Five-six minutes in the noisy clutter,
 Hot explosion of movements, words and lines –
 And once again, **the sun in the blue height**

Another *sun in the blue abyss ...*
The crowd at the pier decreases,
And those who are still there,
Have already forgotten
The ship sailing *in boundless bright loneliness*
Which might not return back.

Maritime verses by J. Pluzhnik sound as a kind of symphony, in which feelings of the lyrical hero and sea spaces weave together into one tracery. Poet's mastery exposes the unity of macrocosm and microcosm of the soul of the lyrical character, the nature of his rebellious spirit. At the same time the sea element alongside with other mighty element – wind – symbolizes the whole eternity that lifts the human soul to cosmic heights. Dark colors are opposed to light, love – to evil and unrestrained force of two elements.

In Ukrainian:

“ОЙ ГУДУТЬ, ДЗВЕНЯТЬ МІЦНІ ВІТРИЛА” (1927)

Ой гудуть, дзвенять міцні вітрила.

Все буйніший вітер верховий...

...Не одна, мабуть, сьогодні мила

Цілу ніч не склонить голови...

Не одна **над море** вийде мати,

Материнську долю клянучи.

Молодого сина виглядати

З **темної безодні** уночі!

А з **безодні** – тільки **піна біла**.

Вище й вище кожен вал новий...

...Ой гудуть, дзвенять старі вітрила.

Не вщухає вітер верховий!

Translation into English:

“OH, YOU BUZZING, RINGING RUGGED SAILS”

Oh, you buzzing, ringing rugged sails.

Rowdy gale-wind...

...Lots of loving women today

Won't go asleep

Lots of loving mothers

Will go **over sea**,

Cursing their mothers' fate.

Looking out for the beloved young sons
 Inside **the dark abyss** of the night!
 And from the abyss – just **white foam**.
Higher and higher is every new billow ...
 ... Oh you buzzing, ringing old sails.
The gale-wind does not calm down!

In J. Pluzhnik's verses one can see apocalyptic motifs. They arise through antithetical oppositions of land and sea, sea and sky, depth and height, harmony and chaos. Even when the sea is calm, it hides the danger. It's nature is nonlinear, ambivalent, almost equal to the nature of eternity, space, primal chaos. In other words, in Poet's view it is an allegory of tragedy and mystery of LIFE itself.

In Ukrainian:
 "ВИРУЄ МОРЕ" (1927)
Вирує море. Кожен дальший вал
 Усе страшніша підіймає **прірва...**
 Весь **хаос вод** цей **невгавуций шквал**
 З безодні супокою вирвав!

І дивно знать, що десь **на глибині**,
 Усе **незмінне, непорушне** навіть,
 І лиш дельфін в приишклім табуні
 Своє маля напучує і бавить!

О, **хаосе**, я пізнаю тебе!

Translation into English:
 "THE RAGING SEA"
The sea in rage. Each further **wave**
 Is brought to life by terrible **abyss...**
The whole chaos of waters this **restless flurry**
 Wrested from the calm abyss!

And surprising is to know that somewhere **in the depths**,
 Everything seems to be so **changeless**, even **inviolable**,
 And only dolphin in a quiet herd
 Teaches and amuses his little baby!

Oh, **chaos**, am getting to your understanding!

Thus, the carried out research brings us to the following conclusions:

1. In the artworks of Ukrainian poets Sea is compared to the images of *wind, sun, sky, space, depth, chaos*, all of them figuratively related to different aspects of the inner world of a Man, his emotions, feelings and thoughts.
2. SEA as Ukrainian linguocultural concept emerges in two main dimensions: in "external" one, associated with the historical, cultural and geographical self-identification of the Ukrainians, and "internal" one, cognitively linked with the first and presenting implications of the strong, brave, rebellious personality, aspiring for the highest senses of the human life.

References

- Голубовская 2002 – Голубовская И. А. *Этнические особенности языковых картин мира*. Киев, 256 с.
- Грушевська 1926 – Грушевська К. Дума про пригоду на морі Поповича: Причинок до дослідження звичаїв, зв'язаних з подорожуванням. *Первісне громадянство та його пережитки на Україні. Примітивна культура та її пережитки на Україні, соціальна преісторія, народня творчість в соціологічному освітленню*. Науковий щорічник. Київ, т. 1, 2, 1–35.
- Грушевська 1931 – Грушевська К. Деякі питання про народні думи. *Українські народні думи*, т. II. Тексти №№14–33 і передмова Катерини Грушевської. Харків, Київ.
- Гумбольдт 1985 – Гумбольдт В. *Язык и философия культуры*. Москва. 452 с.
- Лебедев 2008 – Лебедев Ю. Степ і море в українських народних думках (до вивчення етнокультурних контактів). *Східні мови та літератури*, № 13, 51–52.
- Лихачёв 1993 – Лихачёв Д. С. Концептосфера русского языка *Известия Академии наук. Сер. литературы и языка*, т. 52, № 1, 3–9.
- Рахно 2013 – Рахно М. Ю. *Слов'янсько-скандинавські лексичні паралелі (на матеріалі українського епосу)*. Дис. ... к. філол. н. за спец. 10.02.15 – загальне мовознавство. Київ, 205 с.
- Степанов 1995 – Степанов Ю. С. Изменчивый «образ языка» в науке XX века. *Язык и наука конца XX века*. Москва, 17–22.
- Сумцов 1894 – Сумцов Н. Ф. Дума об Алексее Поповиче (посвящается памяти Феофана Гавриловича Лебединцева). *Киевская старина*. Киев, т. XLIX. Январь, 1–20.
- Wierzbicka 1991 – Wierzbicka A. *Cross- Cultural Pragmatics. The Semantics of Human Interaction*. Moutin de Gruyter. 420 p.

Texts

- Влизько 1998 – Влизько О. *Вибране: Поезії / Упоряд. та передмова М. Ф. Слабошпицького*. Київ, 173 с.
- Плужник 2007 – Плужник Є. «О, тишина моїх маленьких рим!» / упоряд. О. Капленко. Київ, 272 с.
- Українські народні думи 1927 – *Українські народні думи: [в 2-х т.]*. – / [тексти №№ 1–13 і вступ Катерини Грушевської]. Київ, т. I. 176 с.
- Українські народні думи 1931 – *Українські народні думи: [в 2-х т.]*. – / [тексти №№ 14–33 і вступ Катерини Грушевської]. Харків–Київ, т. II. 304 с.

Ирина Голубовская**«ВНЕШНЕЕ И ВНУТРЕННЕЕ МОРЕ» В УКРАИНСКОМ
ЛИНГВОКУЛЬТУРНОМ КОНТИНУУМЕ**

Резюме

Украина как этнос и государство исторически формировалась в пространстве между Востоком и Западом (между Литвой и Польшей на западе и Крымом и Причерноморьем на юго-востоке). Тема значимости моря для украинцев нашла отражение в украинских народных балладах (думах) XVI–XVII вв., где море выступает не столько географической, сколько культурно-исторической координатой страны, имеющей непосредственное отношение к связям Украины со странами и народами Востока. В думах мы находим темы украинского казачества, военных действий на море, пленения на острове, обращений к духам моря и Богу с мольбой о спасении в шторм. В зачинах большинства украинских дум, посвященных морю, угадываются параллели с зачинами эпических заклинаний (например, укр. «сине море», «білий камінь», «сокіл-провидець», в переводе на русский: «синее море», «белый камень», «сокол-провидец»). Наиболее полное собрание украинских дум, составленное Екатериной Грушевской в 1927-ом году, поделено на две части, озаглавленные следующим образом: «Думы о степи» и «Думы о море», что лишний раз подчеркивает значимость лингвокультурных концептов СТЕПИ И МОРЯ для украинской ментальности. Это то, что мы называем «внешним украинским морем».

С другой стороны, мотив «внешнего моря», отражаясь в литературных произведениях многих украинских поэтов (Л. Украинки, А. Влизко, Е. Плужника), диалектически перетекает в мотив «внутреннего моря» как символа человеческой душевной твердости и духовного дерзания, бунта, самопожертвования во имя светлых идеалов, стремления к Вечному и Высокому.

Таким образом, МОРЕ как украинский лингвокультурный концепт реализуется в двух основных измерениях: «внешнем», связанным с историко-культурной и географической самоидентификацией украинцев, и «внутреннем», когнитивно связанным с первым, имплицитно представляющим о смелой, сильной, мятежной, взыскующей высокой духовной жизни и свободы, человеческой личности.