як концепт; дискурс як сукупність концептів; дискурс ґрунтується навколо базового концепту. Опрацьовано класифікаційні параметри концепту у дискурсі.

Ключові слова: дискурс, дискурсологія, концепт, концептивістика (концептологія).

Tetyana Osipova

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METALANGUAGE OF NON-VERBAL COMMUNICATION: "VERBALIZATION OF NON-VERBALICS" AS A MEANS OF LANGUAGE CODE REALIZATION

The article focuses on the attempt to describe communicative competence of creative language personalities in the aspect of their abilities concerning actualization of non-verbal communication, modelling metalanguage reflection, in particular verbalization of non-verbal means of communication as a means of realization of a certain language code.

Keywords: communicative competence, language personality, metalanguage of non-verbal communication, metalanguage reflection, verbalization of non-verbal means of communication, language code.

The state of the problem and relevance of a search. Modern methods of linguistic research motivate an interest to a language as to discursive category, that`s why linguists have recently focused on the pragmatic analysis of the personality's idiostyle, its language and communicative competence, which is reflected first of all in a belletristic and journalistic styles, oral and written speech in the aspect of the author`s metalanguage reflection.

We distinguish psychotype, sociopsychotype, level of speech culture mastering, emotional competence and national consciousness levels, etc., among parameters which define the type of a language personality.

Non-verbal parameter adds a lot and, in particular, motivates the nature of mentioned parameters manifestation, as we can make a conclusion about an emotion only on the basis of the analysis of a concrete situation. Taking into consideration the system of factors "*verbalics+non-verbalics+situation* makes understandable what is expressed both for an observer and communicator" [Космеда 2012: 53], but this parameter in the structure of a language personality is not singed out and described by linguists.

The most successive linguist who projected these guidelines on the verbal communication was V. Vundt who thought that language (speech) was an activity of spirit and body that is the unity of verbal and non-verbal. Mentioned thesis demands rethinking in the aspect of general postulates of current paralinguistics.

We think that a necessity has emerged to add to this typology a parameter of non-verbal communication. It is an integral component of communicative competence in general, which defines the relevance of this research and motivates the necessity of description of representation of peculiarities of non-verbal parameters of communicative competence in the author`s text with taking into account their interaction and interrelation and, connected with it, necessity of clarifying of terminological microsystem of non-verbal communication, in particular, the notion *verbalization of non-verbalics,* which is actual now and defines **the aim** of this scientific study. **The task** of the paper is investigation of metalanguage of non-verbal communication, in particular "verbalization of non-verbalics" as a means of language code realization.

Level of problem investigation. Integral research in the sphere of non-verbal semiotics (H. Kreydelin`s scientific school) gives an opportunity to expand the metalanguage of non-verbal communication, carry out practical study and theoretical awareness of the most important mechanisms of "interaction of non-verbal sub-systems between each other and with a natural

language, to describe situations of non-verbal communication of people and the events, connected with it" [Крейдлин 2002: 6].

In the research we use the generalized notion *non-verbalics* which we understand as the complex of all parameters of non-verbal communication. It is known that characteristic tendency of development of the Ukrainian language is regular and productive means of word-formation by shortening of word-forms with the aim of language means economy, comp.: *гречана, манна крупа – гречка, манка; готівкові кошти – готівка, кредитна картка – кредитка*, etc.

If we think over the terminological apparatus of non-verbal communication, we will trace similar models in this case too, comp.: *kinetic parameters − kinesics*, *proxemic parameters − proxemics*, by analogy − *chronemics, odorics, hastics, takesics, prosodics, extralinguistics*. Mentioned type terms present broad *system* of non-verbal means of communication which are generalized by type notion, comp.: parameters of non-verbal communication − *non-verbalics*.

Shortening of a term-expression *non-verbal means (parameters) of communication* to one word-form *non-verbalics* takes place according to the laws of analogy as one of the natural laws of language development. This tendency is theoretically described by O. Akhmanova, J. Karpilovska, N. Klimenko, A. Nelyuba and others.

Alongside with **non-verbalics** there is a term **paralinguistics** which is in the focus of some linguists`s views acquires the features of a kind (hyperonymic) plan: "In national tradition a notion and term "paralinguistics" has got some interpretations, from very narrow to too broad (…) by this word we understand a broad sphere of knowledge, this sphere has covered mainly everything which now is referred to non-verbal semiotics in general" [Крейдлин 2002: 26].

But we support H. Kreydelin`s position concerning the understanding of paralinguistics as a science about additional to speech sound codes which are the components of communication and are able to convey a certain meaning of information [Крейдлин 2002: 27]. We think that the term *non-verbalics* expresses broader notion than *paralinguistics* as it generalizes content features, it may pretend to the role of a hyperonym in the microsystem of parameters of non-verbal communication.

There is one more argument in favor of *non-verbalics* notion − it is the context of its scientific usage. Discursive methodology is at the process of formation and needs suitable terminological support, in particular, terms-formation of a collocation *verbalization of non-verbalics* as a basic one in discursive analyses.

Exposition of the main material. Description of metalanguage of non-verbalics with the aim of formation and deeper knowledge about the most crucial paralingual means of communication is one of such ways. As experts state, it is rational to consider statements about each component of a verbal situation: "Used code (verbal and non-verbal means), speaker`s intentions, adequacy of their speech manifestation, addressee`s and addresser`s messages which are relevant to a situation, communication conditions, etc" [Шумарина 2009: 108].

Verbalization of non-verbal means in the description of communicative behavior of a human allows to diagnose the inner feelings, hidden thoughts, the attitude to the surrounding and so on. Projection of linguistics to the study of communicative and discursive speech processes direct it at human learning that is the subjective factor in the language, in particular the features of human behavior in the modern discursive space depending on personal communicative intentions and taking into account the general background knowledge society, language picture of the world, revealing personality, etc., too often intimate. This approach to the study of language personalities motivated the emergence of a new trend of linguistic research − linguopersonology within which the types of linguistic personalities are described.

The most iconic personalities in Ukrainian linguoculture are Taras Shevchenko and Ivan Franko, due to their literary works, scientific and social activities. They are the geniuses of the Ukrainian nation, elite language personalities.

It is known that I. Franko was a poet, novelist, playwright, folklore researcher, journalist, linguist, translator, polyglot, excellent speaker, well-known politician, economist and geographer.

Numerous competences of this prominent Ukrainian are described in the monograph by T. Cosmeda "Communicative Competence of Ivan Franko: Intercultural, Interpersonal, Rhetorical Dimensions" (2006), which is an example of a comprehensive study of language personality in the communicative paradigm of modern linguistics, where this methodology of is actualized for the first time as well as methodology of retrospective study of communicative competence and its components.

In studying of the peculiarities of communicative competence of Ivan Franko as an elite language personality we pay attention to characteristic parameters of non-verbal communication, in particular description of writer`s interpretation of non-verbal behavior of Ukrainians that were recorded in the statements by I. Franko and his fiction texts.

In I. Franko's works we find unfinished work devoted to the direct description of paralinguistic means-gestures "head nod", "twisting the finger inside the belly", "a finger raised upward," "two fingers raised up": *"(...) the comic side of this lyric consists in the misurderstanding between the Jewish rabbi and the Zaporozhian during their communication by means of gestures. The rabbi understands a gesture in one way, the Zaporozhian in a different way"* (a quote from Franko`s text) [Космеда 2006: 138].

In order to gain some experience in non-verbal communication Ivan Franko liked to go to the market and observe non-verbal behavior, "reading" paralingual communication. Verbalizing non-verbalics, he naturally intertwined it in the fabric of literary texts to enhance their expressiveness, added life-giving stream, comp.: *А мені ти на прощанні / І **руки не подала**. / Ти **кивнула головою**, / В сінях **скрилася** як мрія;/ Я ж, **мов одурілий, стою**, / І безсилий за тобою / **Шлю в погоню погляд** свій* (І. Франко "Зів'яле листя").

Giving the hand on the meeting and farewell is an expression of affection, respect and friendship. Absence of this sign is a signal of intensity of relationships, hidden designs of the communication partner. Head nod in the above context symbolizes somewhat alienated, "distanced" act of farewell that is motivated by the vector of action of the newly formed relationships between partners rapid disappearance of one of the participants in communication causes to life abstract associations, lack of understanding of the situation to the end (*"скрилася як мрія"*) and depression, "embodied" in the appropriate position of the hero (***мов одурілий, стою***) and hopeless look (***Шлю в погоню погляд*** *свій*). Interpretation verbalized nonverbal parameters depends on non-verbal recipient competence (reader and listener) and first of all addressee (author of the text), in what Franko is undoubtedly unsurpassed.

A new monograph by prof. T. Cosmeda "Ego and Alter Ego of Shevchenko in the Communicative Space of Diary Discourse" (2012) is devoted to the theory of linguopersonology. Taras Shevchenko reveals his inner emotion and feeling, the characteristic of his mental activity is a self-reception, implemented in particular in numerous self-portrait sketches, availability of writer's diary and "correlates with intense existential reflection in poetry" [Космеда 2012: 71-72]

Verbalizing of non-verbal communication in texts parameters, T. Shevchenko uses them as language codes – a set of language means used in communication, to decode the cognitive processes that motivate communicative behavior of characters in his works, demonstrating author (language) abilities, the ability to model and convey relevant meanings, for example as extralingual parameter *smile, laugh* T. Shevchenko verbalizes in poetic texts not only to describe the external factors of communication (*Як ясочка, **Усміхнулась**, сіла* (Т. Шевченко "Гайдамаки": "Титар")), – but also for the conveying of the deep emotional states, such as states of hero is anxiety or spirit harmony: *Сумно, страшно, а згадаєш – **Серце усміхнеться*** (Т. Шевченко "Гайдамаки": "Треті півні") – a hero enjoys memories that are embodied in a smile and express as external and internal *А я дивлюсь, поглядаю, **Сміюся сльозами*** (Т. Шевченко "Гайдамаки") is unity of the two mutually excluding extralinguistic parameters (laughing and crying) shows the internal contradictions of the hero, his inner protest and at the same time helplessness; *Іде собі наш Ярема, Нічого не бачить; Одна думка **усміхнеться**, А друга **заплаче*** (Т. Шевченко "Гайдамаки": "Треті півні") – the hero plunged in thought and reasoning, which cause his certain reactions associated with

extralinguistic factors (laughing, crying). A smile can provoke outrage if it illustrates the contempt, derision, etc., comp.: *Доки буду мучить душу / І серцем боліти?/ Доки буде ворог лютий / На мене дивитись / І Сміятись!* (Т. Шевченко "Давидові псалми") – verbalizing *laugh* the author models speech genre of laugh / *І вороги нові / Розкрадають, як овець, нас і жеруть! / (...) / І кивають, сміючися, / На нас головами* // (Т. Шевченко "Давидові псалми") – extralingual option laugh is verbalized together with a gesture parameter ("nod" point to someone) that enhances the perception of communicative sense modelled by the author. Taras Shevchenko`s works are rich in examples of verbalization of non-verbal communication options, it witnesses his internal concentration, observation, cognitive and emotional deep perception, and that is probably due to the peculiarities of his introvert psychotype.

An elite linguistic personality of Russian culture is certainly Chekhov, who is a master of artistic expression, a brilliant writer and publicist. Contemporaries saw him as a follower of Pushkin-Turhenev school in literature. In an anonymous review of the book "In the twilight", it is said: "Chekhov is not only a psychologist and subtle observer, but also a true artist" ("Обозреватель" (1887)). Contemporaries noted the original art of emboding life (magazines "The New Time", "The Word") [Чехов 2013]. Modern writers try to follow the artistic style of Chekhov, in particular S. Dovlatov repeatedly emphasized that he respects mostly E. Hemingway and Chekhov for brevity, elegance aestheticism, which was a model for him. S. Dovlatov wrote: "... and I want to be just like Chekhov" [Сухих 2006: 75].

With regard to the issue of scientific exploration the works by A. Chekhov are interesting as striking examples of portrait descriptions, in which the writer effectively verbalizes optical (human appearance), kinetic (facial expressions, gestures, movements), extralinguistic (manner of speech, acoustic voice qualities, laughing, crying) and others.

Chekhov models characters` appearance in different ways – from concise factual characteristics to lengthy descriptions of analytical patches, comp.: *Леля N N, хорошенькая двадцатилетняя блондинка* (А. Чехов "Дачница"); *Это была женщина высокая, с темными бровями, прямая, важная, солидная и, как она сама себя называла, мыслящая* (А. Чехов "Дама с собачкой"); *Высокий стройный брюнет, молодой, но уже достаточно поживший, в черном фраке и белоснежном галстуке, стоял у двери...* (А. Чехов "Человек"); *Глаза его глядели исподлобья и несколько ошалело, рыжие волосы торчали на голове, как щетина, подбородок, поросший рыжими, колючими волосками, выдавался вперед, стиснутые губы тянулись тоже вперед, лоб морщился в складки* (А. Чехов "Красавицы").

Having a sense of humor, Chekhov uses the description also as a technique of creating a comic effect. *Прямой носик, дивный бюстик, чудные волосы, прелестные глазки – ни одной опечатки! Прокорректировал и женился. (...) На другой день после свадьбы я уже заметил в своей жене некоторую перемену. Волосы были жиже, щеки не так интересно-бледны, ресницы не адски черны, а рыжи. Движения уже были не так мягки, слова не так нежны. Увы! Жена есть невеста, наполовину зачеркнутая цензурой* (А. Чехов "Два романа").

In his novels all known parameters of nonverbal communication are consistently verbalized: **kinetic (mimes, head movements)**. *Наталья Михайловна сделала презрительную гримаску и мотнула головой* (А. Чехов "Длинный язык"); **oculesics (contact by eyes)**, напр.: *Дама взглянула на него и тотчас же опустила глаза; **optical (physiognomy)**, comp.: *Он не кусается, – сказала она и покраснела* (А. Чехов "Дама с собачкой"); *Вера, должно быть, сумела прочесть на его лице правду, потому что стала вдруг серьезной, побледнела и поникла головой* (А. Чехов "Верочка"); **acoustic (prosodic)**, comp.: *Тем же певучим семинарским голосом, каким он беседовал со стариком, так же моргая и подергивая плечами, стал он благодарить Веру за гостеприимство, ласки и радушие; Он помнит как будто придушенный, несколько сиплый от волнения голос и необыкновенную музыку и страстность в интонации; Но тотчас же Огнев устыдился своего бормотания и замолчал* (А. Чехов "Верочка"), **olfactory (smelling)**, comp.: *В прошлом году, в этом же самом душистом и поэтическом мае, она была в институте и держала выпускные экзамены*

(А. Чехов "Дачница"); *Тогда он пристально поглядел на нее и вдруг обнял ее и поцеловал в губы, и его обдало запахом и влагой цветов, и тотчас же он пугливо огляделся: не видел ли кто?* (А. Чехов "Дама с собачкой") and others.

Using verbalization of non-verbalics as a method, and the parameters of non-verbal communication as a tool for the transmission of dynamics of the communicative situation, A. Chekhov visualizes events that he describes and fills them functionally, comp.: *Малодушная Зиночка пристально посмотрела на меня и, убедившись, что я действительно всё знаю, в отчаянии схватила меня за руку и забормотала дрожащим шёпотом* (А. Чехов "Зиночка") – ***oculesics +kinesics+prosodics.*** *Диамантов вскочил, помялся около стола, тоскливо покосился на гуся и, отдав общий поклон, засеменил к выходу* (А. Чехов "Юбилей") – ***kinesics + oculesics + kinesics + proxemics***; *Она была бледна, задыхалась, и дрожь ее дыхания сообщалась и рукам, и губам, и голове, и из прически выбивался на лоб не один локон, как всегда, а два... Видимо, она избегала глядеть прямо в глаза и, стараясь замаскировать волнение, то поправляла воротничок, который как будто резал ей шею, то перетаскивала свой красный платок с одного плеча на другое...* (А. Чехов "Верочка") ***physiognomy + extralinguistics +kinesics +physiognomy +oculesics.***

We should state that Chekhov is good at the peculiarities of the Ukrainian national character, and he recorded and represented his observations in stories based on non-verbal communication parameters, while demonstrating subjective and individual thoughts of the author which probably was a characteristic feature of the representatives of Russian linguoculture in general, in particular: *И этим **раскатистым, заливчатым "ха-ха-ха"** завершилось все: и сватовство и земное существование Беликова (…). Варенька тоже была на похоронах и, когда гроб опускали в могилу, **всплакнула.** Я заметил, что **хохлушки только плачут или хохочут, среднего же настроения у них не бывает!*** (А. Чехов "Человек в футляре").

The question of perception of non-verbal parameters in projection on someone else`s linguoculture requires, as we see, a deeper understanding.

Conclusions. Thus, the parameters of non-verbal communication, verbalized in the text, fill it pragmatically, visualizing scenes and "bringing life to" characters and implement author's intentions. Non-verbal means of communication in speech are represented as the suitable codes which require the appropriate degree of communicative competence to decode information adequately. Communicative meanings are formed as a result of "langualizing of non-verbalics" ("verbalization of non-verbalics"); they deepen communicative and linguistic competence of the participants of communication, expand linguistic and communicative experience. The mastery of making aesthetic texts characterizes the author as an elite language personality, for which the formation of communicative competence in all its manifestations is a process of constant self-perfection. These linguistic postulates actualize F. von Humboldt`s, Neogrammarians' F. de Saussure`s, I. Baudouin de Courtenay`s, L. Shcherba`s, V.V. Vinogradov`s, N. Chomsky`s points of view and other classics of linguistic thought about the necessity to study individual speech of separate linguistic personalities as the representatives of a certain linguistic community.

Perspective of the paper. Non-verbal communication, like any system of codes, has a national and contextual specification that can be traced at the discursive level, in particular in artistic, journalistic, oratory texts of Ukrainian, Russian, Belarusian, Polish authors that form Slavonic language elite, which determines the perspective of this study.

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У статті зроблена спроба опису комунікативної компетенції креативних мовних особистостей в ракурсі відтворення їх можливостей відносно актуалізації метамови невербальної комунікації, моделювання метамовної рефлексії в аспекті вербалізації невербальних засобів комунікації як способу реалізації відповідного мовного коду.

Ключові слова: комунікативна компетенція, мовна особистість, метамова невербальної комунікації, метамовна рефлексія, вербалізація невербальних засобів комунікації, мовний код.

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Hanna Pasko

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THE ROLE OF THE BACKGROUND KNOWLEDGE IN THE SPEECH GENRE OF RIDDLE DECODING

The basic frames of the English and German riddles based on the concept RIVER / FLUSS are considered, the background knowledge as the means of decoding of the concept RIVER / FLUSS represented through the basic frames in terms of speech genre of riddle in Germanic languages has been studied.

Keywords: frame, concept, speech genre, riddle, background knowledge, addressee, addresser.

In modern linguistics there is a tendency to study speech genres in terms of cognitive discursive paradigm, which enables to reveal their cognitive semantic structure and mental mechanisms of their creation and decoding (V.V. Dementiev, L.F. Markova, O.I. Tymchenko). Speech genre of riddle in particular, apart from its speech act dialogical structure, is also