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O. POTEBNIA'S PSYCHOLINGUISTIC CONCEPT OF A LITERARY TEXT: BASIC PRINCIPLES

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Oleksandr Potebnia's psycholinguistic theory is not well-known around the world, but in Ukraine, his scientific achievements were well respected.

Psycholinguistics is a relatively young branch of science. O. Potebnia's scientific texts are a foundation for the development of psycholinguistics in Ukraine. The relevance of this research lies in the systematization and detailed description of O. Potebnia's psycholinguistic concept of a literary text, which can become the basis for further research.

O. Potebnia's psycholinguistic concept of a literary text is a complex idea of a work of fiction being similar to a single word. The linguist based his approach on Wilhelm von Humboldt's ideas. It should be noted that this concept was formed gradually. The most important texts are "Language and Thought", "From Notes on the Theory of Literature" and "From Notes on Russian Grammar".

O. Potebnia perceived a poetic text as an activity rather than as a result of activity. He considered both spoken and written speech to be a dynamic phenomenon that does not contradict the theoretical principles of psycholinguistics. While performing an activity, a person can create theoretical and practical things and modify them. The researcher attributed craft to practical activity, and science and art to theoretical activity. The indicator is quite simple: something visible, tangible versus something that can be called a figment of the imagination.

In O. Potebnia's works we can clearly trace the emphasis on the similarity of a word and a work of art. A word has constant external and internal forms, but it evokes concrete images only when another person can perceive it. We can apply the same principles to a literary text. A text provokes mental activity in a listener's mind: with the help of associative thinking, they can form a certain image of the reality they just heard about.

O. Potebnia pointed out that the meaning that a text evokes in a listener's mind is more important than the meaning that a speaker puts into these words. In other words, a literary text is fulfilled during the narration and its perception by another person only, when its inner form acquires specific manifestations in images.

The external form of a word is its sound, which contains the encoded information about etymology, relation to other words and semantic connections. At the same time, the actual sound is an "artificial phonetic apparatus" [4; p. 13].

The internal form retains some features of an object, ignoring the others. It conveys a certain essence of this feature, pointing to a specific object. Internal forms in different languages cannot be identical, because each language conveys a different idea of the world.

"A word serves only as a reference point for thought" [3; p. 21]. The concrete internal form is blurred, and the external one refers to a set of objects.

The last part of a word is its meaning. This component is created in the process of perceiving information, when "a memory triggers the thought of the subject itself in the mind through the internal form" [3; p. 139]. At this moment, dissonance occurs: the meaning that a speaker intended to convey is not the same as the meaning that occurred in the listener's mind.

These processes are the same for a literary text. It has all three parts that are closely related.

The external form of a poetic text is expressed in words rather than simple sounds. It is impossible to perceive the external form while ignoring the internal one. Sadly, O. Potebnia was not able to define it. We can only assume that the internal form of a literary text is fulfilled through the external one.

The linguist concluded that two out of three elements are combined in a literary text. An essence exists as a potential interpretation. It is impossible to determine what exactly gives a listener the idea that is so necessary for the fulfillment of a text. Are those individual fragments or "a perfect integrity" of them?

O. Potebnia clearly states that a structure of a literary text is fulfilled only through the dialog. At the same time, he separated poetic and prosaic texts: the former is more figurative and the latter is non-figurative. This statement could be based on the principle of a word losing its inner form. Pure poeticism is preserved in poetry, but prose becomes only a story, much closer to science than to art. However, O. Potebnia himself recognized both manifestations of speech as complimentary.

In conclusion, O. Potebnia's psycholinguistic concept of literary text deserves recognition and use in further psycholinguistic research.

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MAKSYM RYLSKYI DURING THE THIRD BLOSSOMING ERA

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In the history of every nation there are outstanding personalities who raise the peaks of its spiritual life and define these peaks. Mostly, these are gifted individuals who demonstrate their talent in culture, science or art, but they also make a significant contribution to other spheres of the nation's spiritual life.

Maksym Rylskyi is a great son of Ukraine, its national poet and a classic of world literature. His name has been firmly established in the consciousness of many generations as that of a classic poet, a creator of values that do not lose their meaning over time, with the change of epochs and ideologies. Indeed, everything is transient, but truth, love and beauty, which have become the spiritual basis of Maksym Rylskyi's creativity, are eternal.

The name of Maksym Rylskyi "lives in the hearts of the people—and will live as long as there are clear stars and quiet waters in Ukraine, as long as Ukrainian songs and words resound throughout the world" [10, p. 357]. Maksym Rylskyi was also a distinguished scholar, academician-philologist, folklorist, linguist, ethnographer, director of the research institute of art history, folklore and ethnography, author of literary studies and literary-critical articles, works in the field of folklore, musicology, theory of art and numerous literary portraits.

The personality of the artist and his work can serve not only as an example for understanding the Ukrainian national character and its internal-sensual structure, but also become a model for emulation, for the formation of spiritual guidelines of readers. Maksym Rylskyi was such kind of a person – a great poet, translator, academic, literary scholar, folklorist, linguist (who did a lot for the development of the Ukrainian language during the difficult 1940s-50s), musician, and, as his students and contemporaries testify, a talented educator.