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THE PSYCHOLINGUISTIC POTENTIAL OF THE INTERACTION BETWEEN THE CONCEPTUAL AND THE LINGUISTIC PICTURES OF THE WORLD IN THE SEARCH OF THE MENTAL UNITY IN THE LITERARY TEXT AND ITS SCREEN VERSION

Purpose. *The purpose of the article is the representation of the forms of the interaction between the literature and the cinema in the context of the interpretation of the language of the artistic text as the part of the image of the world of the human and the prototype of the film text, because the phenomenon of the human language is primarily social and directly related to the thinking and the activities, in particular creative.*

Methods. *The research is based on the general scientific methods of the synthesis, the analysis, the observation, the selection and the systematization of the material, the methodological principles of the communicative linguistics such as the semiotic and the pragmatic analysis. The peculiarity of the semiotic analysis is the use of the tools worked through with the linguistics. At the center of the pragmatic analysis is such important concepts of the communication as the strategies and the tactics of the communication, the valued aspects of the human interaction, the laws, the rules and the conventions of the communication, which are both realized in the literature and in the cinematograph. The main methods of the research are the descriptive and the comparative.*

Results. *It has been studied out that the beginning of the XXI century in the modern globalized society is marked with the original of the transition from the conceptual-verbal to the visual culture. In this context, the certain artistic discourse has been arisen, because the interaction of the literature and the cinema, on the one hand, shows the tendency to the decrease of the reading competence, and on the other hand, it tries to popularize both the classical and the modern works of the Ukrainian writers. In addition, it has been revealed that the speech of the personage of the artistic text is a reflection of the orientation of his personality, the needs, the interests, the predispositions, the ideals and the shortcomings that correspond to the author's intention and his socially-cultural activity. In the process of the reception of the work, the reader imagines subconsciously, fantasizes about the appearance, the voice of the hero. In contrast, the film actors have been selected by the director in the film according to his notion, which can differ significantly from the literary prototype, because thinking is built basically on contradictions that can, in no way, be set in the clear, the unique formula.*

Conclusions. *Thus, as a result of the analysis and the comparison of the historical novel of Panteleimon Kulish "Black Council. Chronicle of 1663" (1857) and the 9-episode television serial of Mykolai Zasiiev-Rudenko (2000, 2002), the historical novel of Ivan Franko "Zakhar Berkut. The image of the public life of Carpathian Russ in the XIII century" (1883) and the feature film of "Zakhar Berkut" of Akhtem Seitablaiev, John Wynn (2019), we have concluded that the result of the interaction of the literature and the cinema is primarily screen version that can preserve the linguistic peculiarities of the artistic text, or it can transform significantly it. This is due to many reasons: firstly, for the perception of the unprepared viewers, the screen version of the literary classics is realized with the way of the adaptation of the work, namely, actually simplification of its language, or in the connection with the reduction in accordance with the approved footage of the film; secondly, the recoding of the language of the artistic text with the help of the audiovisual technologies which allows overcoming the limit of the national literature, thus popularizing it in the world context, making it clearer and more accessible to other people, and also attesting the existence of the international absolute language of the cinema; thirdly, the use of the number of the cinematic techniques (montage, sequence, foreshortening, etc.) promotes the change of the emotional accents and the acquirement more expressiveness by the film text, compared to the literary (for example, the author's digressions can be replaced with the dialogues, the monologues or the off-screen language, that not only affects the speech of the heroes, but also determines the favor of the audience); fourthly, carefully preservation of the literary prototext is rare, as it limits the director's creative activity only with the measurement of the work and the writer's intention. In turn, the nature of the semiotic processes that occur in the interaction of the literature and the cinema, suggests that, interpreting the language of the work of the art to the language of the cinema, the directors and the screenwriters realize the reflection of the cultural consciousness of the humanity.*

Key words: *screen version, text adaptation, semiotics, film text, literary work.*

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ПСИХОЛІНГВІСТИЧНИЙ ПОТЕНЦІАЛ ВЗАЄМОДІЇ МІЖ КОНЦЕПТУАЛЬНОЮ І МОВНОЮ КАРТИНАМИ СВІТУ В ПОШУКАХ РОЗУМОВОЇ ЄДНОСТІ В ЛІТЕРАТУРНОМУ ТЕКСТІ ТА ЙОГО ЕКРАНІЗАЦІЇ

Мета. Метою статті є репрезентація форм взаємодії літератури і кіно в контексті тлумачення мови художнього тексту як складника образу світу людини та прототипу кінотексту, адже феномен людської мови насамперед є соціальним і безпосередньо пов'язаний із мисленням та діяльністю, зокрема творчою.

Методи. Дослідження ґрунтується на загальнонауковій методиці синтезу, аналізу, спостереження, добору та систематизації матеріалу, методологічних засадах комунікативної лінгвістики: семіотичному та прагматичному аналізі. Особливістю семіотичного аналізу є використання інструментарію, відпрацьованого лінгвістикою. У центрі прагматичного аналізу перебувають такі важливі поняття комунікації, як стратегії її тактики спілкування, оцінні аспекти людської взаємодії, закони, правила та конвенції спілкування, що водночас реалізуються і в літературі, і в кінематографі. Основними методами дослідження є описовий та порівняльний.

Результати. З'ясовано, що початок ХХІ ст. у сучасному глобалізованому суспільстві позначений своєрідним переходом від понятійно-словесної до візуальної культури. У цьому контексті виник певний художній дискурс, адже взаємодія літератури і кіно, з одного боку, демонструє тенденцію до зниження читацької компетентності, а з іншого – намагається популяризувати як класичні, так і сучасні твори українських письменників. Окрім того, виявлено, що мовлення персонажа художнього тексту є відображенням спрямованості його особистості, потреб, інтересів, схильностей, ідеалів і вад, які відповідають авторському задуму та його соціально-культурній діяльності. У процесі реценції твору читач підсвідомо уявляє, фантазує щодо зовнішнього вигляду, голосу того чи іншого героя. На противагу цьому, режисером у кінофільмі вже підібрано кіноакторів відповідно до його уявлень, що можуть істотно відрізнитися від літературного прототипу, оскільки мислення в самій основі побудоване на суперечностях, які жодним чином не можуть бути задані у вигляді чіткої, єдиної для всіх формули.

Висновки. Отже, внаслідок аналізу та зіставлення історичного роману Пантелеймона Куліша «Чорна рада. Хроніка 1663 року» (1857 р.) та 9-серійного телевізійного серіалу режисера Миколи Засєєва-Руденка (2000 р., 2002 р.), історичної повісті Івана Франка «Захар Беркут. Образ громадського життя Карпатської Русі в XIII столітті» (1883 р.) та художнього фільму «Захар Беркут» режисерів Ахтема Сєйтаблаєва, Джона Вінна (2019 р.) ми дійшли висновку, що результатом взаємодії літератури і кіно насамперед є екранізація, яка може зберігати мовні особливості художнього тексту або ж істотно його трансформувати. Це зумовлено багатьма причинами: по-перше, для сприйняття невідготовленими глядачами екранізація літературної класики реалізується шляхом адаптації твору, тобто фактичного спрощення його мови, або ж у зв'язку з погодженням із затвердженим метражем кінострічки; по-друге, перекодовування мови художнього тексту за допомогою аудіовізуальних технологій дозволяє подолати межі національної літератури, популяризуючи таким чином її у світовому контексті, роблячи зрозумілішою і доступнішою для інших народів, а також засвідчуючи існування міжнародної абсолютної мови кіно; по-третє, використання низки кінематографічних прийомів (монтажу, кадру, ракурсу тощо) сприяє зміні емоційних акцентів і набуттю кінотекстом більшої експресивності, порівняно з літературним (наприклад, авторські відступи можуть бути замінені на діалоги, монологи чи позакадрову мову, що не лише позначається на мовленні героїв, а й зумовлює прихильність глядачів); по-четверте, ретельне збереження літературного прототексту трапляється рідко, оскільки обмежує творчу діяльність режисера лише виміром твору та задумом письменника. Своєю чергою характер семіотичних процесів, які відбуваються під час взаємодії літератури і кіно, свідчить про те, що, інтерпретуючи мову художнього твору на мову кіно, режисери та сценаристи реалізують рефлексію культурної свідомості людства.

Ключові слова: екранізація, адаптація тексту, семіотика, кінотекст, літературний твір.

Introduction. It is a well-known scientific fact that the person's cognition of the world (at the level of the conscious and the subconscious) and his interpretation is realized through the interaction of the process of the thinking and the language, fixing in the linguistic concepts and the categories, the carrier of which it is the word. Currently, many scientists, including A. Bielova (Bielova, 2002), I. Bodnar (Bodnar, 2019), N. Venzhynovich (Venzhynovich, 2006),

V. Ivashchenko (Ivashchenko, 2006), O. Novosadska (Novosadska, 2013), O. Ohui (Ohui, 2013), L. Yudko (Yudko, 2011), emphasize that the linguistic and the cultural semantics of the word in the linguistics are distinguished in the connection with the division into the linguistic (the complex of the linguistic means) and the conceptual (system of the concepts) pictures of the world, which are objectified in the different types of the art due to the socio-cultural interaction of

the man, demonstrating the mechanisms of the understanding of the reality, where the determinative factor is the language as the form of the thinking and the transformation of the consciousness.

In view of this and taking into account of the fundamental provisions of the semiotics, the literary-artistic work is mostly interpreted as the original of the sign that presents the individual-authorial picture of the world, reproducing the writer's knowledge of the reality. In this context, the psycholinguistic research of the process of the creation is seemed actual and the perception of the signs of the language by the society, their coding by the writer and the decoding by the readers, or by means of the interpretation by other types of the arts, because at the beginning of the XXI century there is a specific phenomenon such as the specific change of the role of the literature and the cinema. The appearance of the numerous screen versions of the literary works leads to the fact that the literary text begins to be perceived through the prism of the cinematograph rather than the reader reception, thus causing the certain discourse: on the one hand, there is the problem of the decrease of the interest in the modern society, in particular, the young people, reading the literature and the giving preference to the cinema and on the other hand, the successful screen versions stimulate the viewer's appeal to the original literary text as the reader. In addition, there is the question of the adequacy of the perception of the directors and the screenwriters of the work of the art, which still remains open to the scientific research by both the literary critics and the psycholinguists.

The purpose of the research is the representation of the forms of the interaction between the literature and the cinema in the context of the interpretation of the language of the artistic text as the part of the image of the human world and the prototype of the film text, because the phenomenon of the human language is primarily social and directly related to the thinking and the activities, in particular, creative. In this regard, among the tasks of the research are the determination of the main aspects of the dialogic interaction of the literature and the cinema in the context of the problem of the semiotics and the psycholinguistics, the study of the peculiarities of the film language and the establishment of its differences from the literary language.

Methods of research. The research is based on the general scientific method of the synthesis, the analysis, the observation, the selection and the systematization of the literary material and the film material, on the methodological principles of the communicative linguistics such as the semiotic and the pragmatic analysis. The specifics of the semiotic

analysis are in the use of the tools that are the acquisition of the practical linguistics, and the specifics of the pragmatic analysis are in the use of the important concepts of the communication as the strategies and the tactics of the communication, the valued aspects of the human interaction, the laws and the rules of the communication in the society, which are implemented both in the literature and in the cinematograph. The main methods of the research are the descriptive and the comparative. The historical novel of Panteleimon Kulish of "Black Council: Chronicle of 1663" (1857) and the television film serials of "Black Council" of Nikolai Zasioiev-Rudenko (2000, 2002), the historical novel of Ivan Franko "Zakhar Berkut. The image of the public life of Carpathian Russ in the XIII century" (1883) and the action film of "Zahar Berkut" of Akhtem Seitablaev and John Wynn (2019) are the materials of the research.

Results and discussions. The original of the transition from the conceptual-verbal culture to the visual is typical for the modern globalized society. Unfortunately, the modern realities show that not every average Ukrainian will choose the printed book instead of the screen version. According to the scientists, this phenomenon is caused with the fact that the screen version as the "visualized text is more easily perceived by the society aimed at the visual using than the text counted on the thoughtful reader" (Symbyrtseva, 2013).

In this context, there is a certain artistic discourse, because the interaction of the literature and the cinema, on the one hand, fixes the tendency to the decrease of the reading competence, and on the other hand, it tries to popularize both the classical and the modern works of the Ukrainian writers. The cinematographers face the deficit of the original scripts, so more and more often turn to the treasury of the literature to recreate its heritage through the cinematography. Under these conditions, the screen version appears as the certain aesthetic and the cultural phenomenon, which is determined with the internal regularity of the occurrence and the existence, and the specific interpretation of the artistic text of the past in terms of the modernity, or the critical evaluation of the works of the present, consciously or subconsciously implementing the aesthetic ideologies and the socio-cultural tendencies.

Despite the numerous researches, the dialogic interaction of the literature and the cinema, taking into account the problems of the semiotics and the psycholinguistics, has not been researched capitally yet. Although the active attempts of the screen version of the literature at the beginning of the XX century allow tracing the change of the sign system of the work of the art due to its decoding of the language of

the cinema. The problems of the nature of the cinematic language as the sign system and its relation to the signs of the verbal language have been outlined in the works of R. Bart (Bart, 2000), Y. Lotman (Lotman, 2005), U. Eco (Eco, 2006). The defined by them provision allow confirming that the conceptual basis of the word within the artistic text combines the human existence and the cognition, it concentrates the spiritual, the cultural and the social experience of the writer as the representative of his people, the culture, the era. In turn, the director and the screenwriter perceive and identify the literary work in terms of their own worldviews, the experiences, sometimes moving the semantic accents of the literary text, based on the demands of the modernity.

The Ukrainian literature preserves the huge number of the worthy of the epic, the lyrical and the dramatic plots, which can become the basis for the large-scale and the exciting film. However, today the list of the screened works of the domestic writers today is insignificant, especially when comparing the world cinematograph. These are mainly works of Yu. Andrukhovych, I. Bagrianyi, V. Barka, M. Vingranovskiy, V. Vynnychenko, Y. Vynnychuk, O. Vyshnya, O. Honchar, P. Hulak-Artemovskiy, O. Dovzhenko, P. Zagrebelnyi, I. Karpenko-Karyi, G. Kvitka-Osnovianenko, O. Kobylanska, O. Kolomiets, A. Kokotiukha, I. Kotliarevskiy, M. Kotsiubynskiy, M. Kulish, P. Kulish, V. Lys, A. Kurkov, P. Myrnyi, V. NESTAiko, I. Nechuyi-Levytskyi, V. Pidmohylnyi, I. Rozdobudko, M. Starytskyi, M. Stelmakh, V. Sosiura, M. Trublaini, G. Tiutiunnyk, Lesya Ukrainka, I. Franko, M. Khvylovyi, Yu. Yanovskiy.

According to L. Briukhovetska, among the named personalities the works of Ivan Franko are the most screened. In view of this, the certain pattern has been noticed by the researcher: "The films after Frank appeared during the national ascension in Ukraine, namely: in the 1920s, in the 1960s is in the cinema, in the 1990s is on the television. A lot of the Ukrainian cinematographers are disposed Franko's works with the respect and the responsibility, they tried to be true to the original source, not to distort or to misrepresent their ideological intention" (Briukhovetska, 2006). The historical story "Zakhar Berkut. The image of the public life of Carpathian Russ in the XIII century" is in this context, it is one of a few works of the Ukrainian literature, on the pages of which our ancestors defend their freedom and the dignity and they defeat the enemies as the Mongols. This fact was the reason of its screen version in 1929 by Josef Rona, in 1971 by Leonid Osyka, in 2019 by Akhtem Seitablaev and John Wynn.

No less the popular screen version of the literary classics is the 9-episode television film of "Black Council" of Nikolai Zasioiev-Rudenko (2000, 2002),

based on the historical novel of Panteleimon Kulish of "Black Council. Chronicle of 1663" (1857), which has disclosed the complex events of the Ruin era and the struggle for the hetman's mace, full of the intrigue and the collisions.

In some work of the art in the creation of the picture of the world, reality is interpreted through the prism of the linguistic and the cultural peculiarities, confirmed with the universal laws of the human thinking. The course of the historical events, the way of the life of the certain group leave the imprint on the language. In view of this, the material of our research were the works with the historical themes, because the specific features of the human behavior over time had been fixed in the vocabulary and in the certain grammatical forms.

The textual study of the mentioned artistic texts and the comparison of their plot with the content of the films-screen version allow asserting that the directors and the screenwriters, in order to transfer the work to the screen, they subordinate it to the laws of the cinematograph.

Both I. Franko and P. Kulish in the literary work form the linguistic picture of the world with the help of the folk-poetic symbols (both works use the symbolic image of the eagle (golden eagle) as the personification of the courage, the strength, the resoluteness of the heroes), the main historical and the cultural concepts that represent the certain historical period (Mongols, prince, community, soldier, boyars are in the XIII century in the story; Cossacks, sergeant, plebs, hetman, scribe, flags are in the XVII century in the novel). The directors also use the aspects of the traditional linguistic picture of the world, realizing it through the figure of the person who knows reality, creates the means of the fixing and the transmission of the knowledge about it to others. Thus, in the language of the heroes of these historical works and the film heroes, the character of the Ukrainian people, the laws and the rules of the conduct, the psychological peculiarities are reproduced. The most significant in this context are the figures of Zakhar and Maksym Berkut, Tugar Vovk and Myroslava ("Zakhar Berkut" of I. Franko), Ivan Shram and Petro Shramenko, Ivan Briukhovetskyi and Yakym Somko ("Black Council" of P. Kulish). The speech of each character of the artistic text is the reflection of the orientation of his personality, the needs, the interests, the predisposition, the ideals and the shortcomings which correspond to the author's intention and his socio-cultural activities.

However, if the language of the heroes of the serials of "Black Council" corresponds to the general linguistic concept of the novel of the same name, revealing, by means of the verbal ways, the colorful figures of the heroes: you can remember

occasionally the image of Mykhailo Cherevan with his specific addresses, alternating with the laughter; Yakym Somko, who “will either step on or will speak, it is really like a hetman” and Ivan Briukhovetskyi with his “thin, low voice” and the eloquent addresses to the Cossacks (“my children”, “my dear company”, “my native brothers”) and the promises to “cover up the poverty”. But the film action of 2009 has been shot with the participation of the foreign actors who speak English. The film has been dubbed in the Ukrainian for the domestic hire. As a result, there are some contradictions due to the national character of the original work. During watching the film, the linguistic picture of the world is somewhat shifted and the impression is formed as for it’s belongs to another ethnic group, as the actors’ articulation and the actors’ facial expressions make them think about their nationality. Of course, the viewer, admiring the landscapes of the Western Ukraine and Kyiv region, understands the emphasis on the Ukrainian culture and the locality, but the question arises: will the representatives of other cultures and the nation understand really the Ukrainian mentality and the intention of the author of the literary prototext according to this film? Certainly, this directing and screenwriting technique allows presenting the film abroad, popularizing the Ukrainian culture, but the language is always a connecting element between the person and the mentality of the nation to which he belongs. Thanks to the language, we get the opportunity not only to find this connection at the present stage, but also to trace its development in the context of all history of the nation, because the elements of the national culture is marked the language of the nation, which is different from others.

In the search of the new artistic forms (images), the author of the literary text usually presents the interaction of the common language and the individual-authorial meaning in the word, actualizing those images, the emotions, the associations that are the special importance to him personally. Instead, the creative activity of the director or the screenwriter accumulates not only the individual knowledge about the world around them, but also the group, subjecting them to the laws of the national language, but realizing the simpler phrasal speech of the characters. As a result, the reproduction of the thought and the feeling of the heroes, and also the author’s digressions are presented in the form of the dialogues and the monologues, the different types of the off-screen language: some chronotropic descriptions of the roads and the cityscapes in the novel of “Black Council”, the thought about the story of Tukhlia, the family way of life of Berkut in the novel of “Zahar Berkut”.

The directors and the screenwriters in the screen versions very often shift the space of the literary prototext: many scenes related to the presence of the heroes in the interior take place against the background of the nature; the volume episodes are divided into the fragmentary, the bright plot elements are ignored, and the attempt is made to “improve” the original text with the adding its own elements. Thus, in the TV serials “Chorna Rada” there is no important episode in the scene of Lesya Cherevanivna’s rescue, where Yakym Somko has rushed immediately to the wounded Kyryll Tur, and not to her when they have been caught up. It doesn’t only reveal the true feeling of the candidate for the hetmanship towards this girl, but also forces her to reconsider her attitude to Petro Shramenko. Instead, in the film we observe the presence of the episodes that do not belong to the plot of P. Kulish’s novel such as the excerpt of the approved T. Shevchenko’s response to this work has been provided by the director and the several scenes with Bohdan Khmelnytskyi, whose image is absent in the artistic text. These elements, in our opinion, have been added for the creation of the integral picture of the social life of the second half of the XVII century and the emphasis of the innovation of P. Kulish as the founder of the genre of the historical novel.

In turn, the directors and the screenwriters of the action of “Zahar Berkut” have preserved the key events and the idea of Ivan Franko’s story. However, the emphasis has been shifted from the image of the wise Tukhol foreman, who unites mountain communities for the struggle from the enemy, to the romantic relationship between his son Maxim and Myroslava, the daughter of Tuhar Vovk. Also, in contradiction to the original work, the number of the fictional characters are added in the film such as Zakhar Berkut’s wife Rada, the eldest son Ivan, his wife Rosana and the young son, the dumb giant-blacksmith Petro, the incendiary warrior Bogun, incredibly cruel son of Burunda, thousandth of the army of Burunda Kunh, the assistant of Tuhar Vovk Hard. The order of the story has also been changed, in which the family life of Zakhar Berkut is put forward in the first place, and only then the opposition of the Tukholts to the Mongols.

As it has been known, the sensual, the cognitive activity of the man is found on the base of the conceptual system of the picture of the world, which reproduces the emotion, the impression, the feeling. Taking into account this, the visual images ensure the popularity of the screen versions, and the large-scale battle scenes (the struggle between supporters of each candidates for the hetman near Nizhyn is “Black Council” of P. Kulish, the overthrow of the Storozhand the flooding of the Tukhol valley is in “Zahar Berkut” of I. Franko).

In the process of the reception of the work, the reader imagines subconsciously, fantasizes about the appearance, the voice of the hero. In contrast, the director in the film has already selected film actors according to his ideas in the film, which can differ significantly from the literary prototype, because thinking is based on contradictions that cannot, in no way, be given in the form of the clear, the single formula for all. Along with this, there is a statement that the reproduction of the literary images by means of the cinema is exemplary, correct inviolately. We do not agree with this opinion, because the function of the literature is the development of the human imagination, its analytical and the mental abilities. The film image is only a subjective reproduction of the imagination of the director and the screenwriter. Thus, many readers are impressed with the literary images of Yakym Somko, Colonel Shram, Petro Shramenko, or Zakhar and Maksym Berkut, Myroslava, in return the viewers emphasize on the organic and the persuasiveness of the film image of Ivan Bryukhovetsky, Kyryll Tur and the married couple of Cherevan or Ivan Berkyt, or the forger Petro, Bohun, which, in our opinion, is due to the admiration of the unsurpassed play of the actors.

Based on the story of Ivan Franko and the novel of Panteleimon Kulish, quite universal and spectacular films have been created. A lot of attention is paid to the historical atmosphere, the incredible beauty of the nature, the costumes and the music, and also the mass scenes in the film. Each component of the picture of the world is focused on the conceptual space of the environment, becoming the speech manifestation of a fragment.

The screen version of both historical works respond to the request of the modern society as for the entertainment and are they different from the original works, focusing primarily on the viewer, but remaining the stimulator of the reader interest.

Conclusions. Thus, as a result of the analysis and the comparison of the historical novel of Panteleimon Kulish “Black Council. Chronicle of 1663” (1857) and the 9-episode television serials of Mykolai Zasioiev-Rudenko (2000, 2002), the historical novel of Ivan Franko “Zakhar Berkut. The image of the pub-

lic life of Carpathian Russ in the XIII century” (1883) and the feature film of “Zakhar Berkut” of Akhtem Seitablaiev, John Wynn (2019), we have concluded that the result of the interaction of the literature and the cinema is primarily screen version that can preserve the linguistic peculiarities of the artistic text, or it can transform significantly it. This is due to many reasons: firstly, for the perception of the unprepared viewers, the screen version of the literary classics is realized with the way of the adaptation of the work, namely, actually simplification of its language, or in the connection with the reduction in accordance with the approved footage of the film; secondly, the recoding of the language of the artistic text with the help of the audiovisual technologies which allows overcoming the limit of the national literature, thus popularizing it in the world context, making it clearer and more accessible to other people, and also attesting the existence of the international absolute language of the cinema; thirdly, the use of the number of the cinematic techniques (montage, sequence, foreshortening, etc.) promotes the change of the emotional accents and the acquirement more expressiveness by the film text, compared to the literary (for example, the author’s digressions can be replaced with the dialogues, the monologues or the off-screen language, that not only affects the speech of the heroes, but also determines the favor of the audience); fourthly, carefully preservation of the literary prototext is rare, as it limits the director’s creative activity only with the measurement of the work and the writer’s intention. In turn, the nature of the semiotic processes that occur in the interaction of the literature and the cinema, suggests that, interpreting the language of the work of the art to the language of the cinema, the directors and the screenwriters realize the reflection of the cultural consciousness of the humanity.

The prospect of the further psycholinguistic explorations in the context of this problem is the study of the adaptive boundaries in the collective and the individual perception of the film texts created as the result of the screen version of the Ukrainian literature, and the tendencies as for the creation of the literary texts by the writers that are already adapted for the screen version.

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