

Ministry of Education and Science of Ukraine  
Dnipro State Agrarian and Economic University  
Philology Department

## Collective Monograph



Specialists' Identity in Language Activity  
and Professional Communication



Dnipro, 2024

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Dnipro State Agrarian and Economic University  
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**“SPECIALISTS’ IDENTITY IN LANGUAGE ACTIVITY AND  
PROFESSIONAL COMMUNICATION”**

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# Section 1

## “Fundamental directions of linguistic research”

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### STYLES AND SEMANTICS OF LEXICAL SYNONYMS (BASED ON THE MATERIAL OF MODERN UKRAINIAN WOMEN’S PROSE)

*Liudmyla Semak*

*Candidate of Philological Sciences,  
Associate Professor of Philology Department,  
Dnipro State Agrarian and Economic University, Ukraine*

**Abstract.** *This research is devoted to the study of stylistics and semantics of lexical synonymy in modern Ukrainian women’s prose. On the material of modern Ukrainian women’s prose, language means of expressing emotionality, dialectics, structural-semantic types of interjections, etc. have already been analyzed. In general, the stylistics and semantics of lexical synonymy in the artistic discourse of modern Ukrainian women’s prose are not researched. It has been observed that a person’s belonging to a certain gender is marked on his character, determines or explains his actions, ultimately models his individual linguistic picture of the world, which is understood as an individual awareness of the facts of the surrounding reality and their interrelationships. It has been noticed that in the artistic text of modern Ukrainian women’s prose, numerous lexical synonyms form a special manner of expression. It is noted that the description of the lexical synonyms that mark the artistic discourse of modern Ukrainian women’s prose requires the involvement of linguistic stylistic analysis, which makes it possible to study their semantic content at the same time.*

*It is proved that lexical synonyms in artistic texts of modern Ukrainian women’s prose are usually stylistically and expressively colorful, undergo associative and figurative-symbolic reinterpretation in the context. Expressive features of the language practice of prose writers are word fusions, the components of which are emotionally, expressively and stylistically colored vocabulary, individually authored innovations. It is emphasized that a specific feature of modern linguistic stylistics is a functional approach to the study of linguistic units that form an artistic text, which contributes to the knowledge of the general laws of artistic and aesthetic creativity and the originality of the idiolect of this or that artist. Synonyms, like any other linguistic units, in their meaning concentrate the functional and stylistic potential, realized in a unique way in the artistic text / discourse according to the author’s intentions.*

*It has been proven that the artistic works of modern women writers testify to a skillful mastery of the synonyms of the Ukrainian language.*

**Keywords:** *stylistics, semantics, vocabulary, synonymy, modern Ukrainian women’s prose.*

**Introduction.** Contemporary Ukrainian women’s prose, represented by such names as Emma Andievska, Nina Bichuya, Lyuko Dashvar, Oksana Zabuzhko,

Kateryna Kalytko, Irena Karpa, Yevgenia Kononenko, Maria Matios, is becoming the object of many studies. Usually, such an artistic phenomenon finds itself under the close attention of literary critics. V. Ageeva [1], T. Dolzhikova [9], N. Zborovska [12], Iu. Maslova [21], M. Rytkenen [23] and others devoted their research to the issue of highlighting women's prose in the general literary process, to the problems of models and narrative strategies used by writers to reveal the worldview and thematic essence of works, to the concept of women's prose.

***Relevance of research.*** In linguistics, there are currently no works in which a detailed analysis of the language of modern prose women has been carried out. Some aspects of the style of women's writing are highlighted by such linguists as I. Denisenko [8], T. Dolzhikova [9], V. Oleksenko [22] and others. Almost all researchers analyze the language of Ukrainian women writers, starting from the thesis that representatives of different genders have different ideas about the same realities of reality and, accordingly, choose different linguistic and visual means. Sex in such a context is usually understood not as a biological phenomenon, but as a phenomenon formed by society and defined as gender. Scientist M. Rütkenen states: "In modern linguistics, gender is a socio-cultural construction that is created in relation to the socio-cultural situation in society, which determines some features as feminine and others as masculine. We are socialized into men and women" [23, p. 7].

This construction is the reason that, as Iu. Maslova notes, "men and women use language differently (I speak this way because I am a woman / man)" [21, p. 101]. According to M. Rütkenen, "the unity of women's prose is revealed in the so-called gender" [23, p. 7].

A person's belonging to a certain gender is marked on his character, determines or explains his actions, ultimately models his individual linguistic picture of the world, which is understood as an individual awareness of the facts of the surrounding reality and their interrelationships. The linguistic picture of the world reflected in the human mind is a secondary existence of the objective world, fixed and realized in a peculiar material form. This material form is language, which performs the function of objectifying individual human consciousness" [16, p. 15]. In this regard, the

analysis of texts/discourses produced by a woman or a man, that is, an artistic reality created through the prism of the author's vision with the help of individual linguistic means, is of great interest. According to T. Dolzhikova, "interpretation of the artistic text from the standpoint of gender-marked features is an actual and promising direction of modern linguistic stylistics" [9, p. 78]. The study of the mechanism of the functioning of lexical units in the artistic discourse of modern Ukrainian women's prose, taking into account their structural-semantic, communicative-pragmatic and stylistic features, is of primary importance.

*A research problem.* The relevance of the study of lexical synonyms, their functioning in the artistic text is related to the wide use of synonyms in the linguistic activity of writers and the insufficient development of the methodology of their research in the artistic discourse in modern linguistic-Ukrainian studies. The analysis of artistic texts on the subject of lexical synonymy in the plane of discourse and anthropocentrism can be successfully carried out taking into account the functional-semantic and stylistic aspect of synonyms, communicative features of those communicators who enter into communication itself. Such a role is played by writers who, by shaping language units into an artistic text for readers, transform the lexical meaning, model the artistic reality, and program the communicative act between the addresser and the addressee.

It is known that the artistic text as a process and result of the linguistic activity of the author (addressee), which must be perceived and evaluated by readers (addressees), has become the object of special scientific research only since the second half of the 20th century. In linguistics, we find isolated works devoted to the study of lexical synonymy in the context of a new qualification of an artistic text. On the material of modern Ukrainian women's prose, language means of expressing emotionality, dialectics, structural-semantic types of interjections, etc. have already been analyzed. In general, the lexical-synonymous level of the artistic discourse of modern Ukrainian women's prose is not researched.

***The aim of the article*** is a linguistic stylistic analysis of lexical synonyms that are semantically and functionally significant in the artistic discourse of modern Ukrainian women writers.

The set goal led to the need to perform the following tasks:

- 1) synthesize linguistic studies of lexical synonymy in domestic and foreign linguistics;
- 2) describe the lexical synonyms that mark the artistic discourse of female prose writers;
- 3) investigate the functions of collocations in artistic discourse.

***Objectives of the study.*** The object of the research is lexical synonyms in the language of modern Ukrainian prose women.

The subject of the analysis is the functional and stylistic features of word conjugations in the language creation of Ukrainian women writers.

***Methodology.*** General scientific methods of observation, analysis, and synthesis, as well as a descriptive method, were used in the investigation to interpret the essence of the phenomenon of close significance; distributive method, appropriate for characterizing the combinability of lexical synonyms; the method of contextual analysis, which made it possible to comment on the expressive possibilities of collocations; the method of linguistic stylistic analysis, which contributed to clarifying the stylistic functions of synonyms, revealing their specificity in the linear context of the works of female writers.

The source base of the work was the fairy tales “The Tale of the Viper and the Eagle, or the Ungrateful Friend” [2], “The Tale of the Ghoul That Fed on Human Will” [3] by Emma Andievska, the novel “Felix Austria” [4] by Sofia Andruhovich, a psychological novel “Slavka Berkuta’s sword” [5] Nina Bichui, novel “Maty Vse” [7] Lyuko Dashvar, novel “Museum of Abandoned Secrets” [10] Oksana Zabuzhko, collection “Land of the Lost, or Little Scary Tales” [13] Kateryna Kalitko, novel “Himalaya Pizza” [14] by Irena Karpa, the psychological detective novel “Zrada (made in Ukraine)” [17] and short stories from the “Shock Bookstore” collection [18] by Yevgenia Kononenko, the novel “Four Seasons of Life” [20] Maria Matios, since

the language of these prose works is marked by numerous word combinations that require detailed comments.

*Scientific novelty.* The novelty of scientific research is that it is the first time in linguistic-Ukrainian studies that lexical synonyms in the language of modern Ukrainian women writers have been comprehensively investigated, as a result of which the semantic and linguistic stylistic features of cognates have been clarified. The generalizations and conclusions made in the work deepen the theory of linguistic stylistics and semantics, as they make it possible to expand the range of issues related to a comprehensive study of the artistic style of the Ukrainian literary language.

*Analysis of publications.* Scientific developments [15; 22; 25] currently make it possible to interpret lexical synonymy as a language category that, due to convergence of word meanings, realizes the individual consciousness and cognitive activity of the native speaker. A general overview of works that highlight the problems of synonymy convinces that at the current stage of development of linguo-Ukrainian studies, the study of lexical synonymy requires a complex synthesized analysis that takes into account the semantic and stylistic aspects of synonyms.

The works of art of modern women writers testify to a skillful mastery of the synonyms of the Ukrainian language. L. Tereshchenko notes: “In order to add expressiveness and emotionality to the texts, the authors choose unusual, at first glance, synonyms instead of traditionally appropriate words in a specific situation, thus increasing the concentration of embedded characteristics” [25, p. 281]. Due to the extraordinary use of words, prose writers create the impression of special communication, which makes it possible to clearly and convincingly convey artistic reality, depict images and situations. All this is achieved not so much by the richness of the lexical resource, but by a qualitative approach to the word, and also, as I. Denysenko emphasizes, “by a successful selection of meanings and semantic and stylistic shades of the word, that is, a masterful use of synonymous means and opportunities of the national language” [8, p. 191].



## Linguistic aspect of synonyms

To carry out a qualitative analysis of lexical synonymy, let's define first of all the qualification of the concepts artistic text / artistic discourse. In order to establish lexical-synonymous relationships in artistic discourse, it is necessary to agree on its main features and categories. The definition and demarcation of the concepts artistic text / artistic discourse are still debatable in modern linguistics. Announcing the study of artistic texts, scientists more often analyze the artistic discourses of writers, thereby equating these two concepts. Sometimes scholars try to define artistic text and discourse through the correlation of these concepts.

In the artistic text of modern Ukrainian women's prose, we come across numerous lexical synonyms that form a special manner of expression. Lexical synonyms in the artistic discourse of modern Ukrainian women's prose are most pronounced when they appear as:

1. Words that differ in shades in the main lexical meaning, i.e. reflect different degrees of manifestation of the sign: *And dad liked to crunch delicious, sweet crackers: dad is big, strong, courageous, the strongest in the world – nothing can happen to him... dad tried airplanes* [5, p. 6]. The synonyms in the given sentence are the words big, strong, courageous with the common meaning "which has strength and a firm character." All selected lexemes have branched semantics. In the structure of the main lexical meaning of each synonym, the potential seven 'male person', 'great physical strength', 'strong character', 'development', 'hardened', 'power' have already been fixed, which became an integral basis for the convergence of words in the context. The differential semantic nuances that determined the peculiarities of the functioning of lexemes are "gender belonging", "content of the sign", "magnitude", "measure of manifestation of the sign".

2. Words that have excellent expressive and emotional evaluations: *No matter how much he (the eagle) rushed at the prey, for some reason everything slipped from his claws, and that day the exhausted, hungry and ragged eagle appeared to the viper without a guest* [2, p. 69]. In the context, the highlighted words have developed a

common meaning “who has lost his strength” on the basis of the integral seven “neglected appearance”. The usages have different evaluative shades, as worn is a lexeme with a neutral meaning, while tattered reflects a contemptuous attitude.

3. Words that converge in meaning and at the same time differ in semantic nuances and stylistic potentials: *Any coaxing, teasing and attempts to explain how good you really are automatically make you an accomplice of your attackers, before you even have time to catch your breath* [10, p. 283]. The author’s innovation of obviously has an individual authorial meaning of “trying to do something”, and the lexeme of effort conveys the semantics of “a desperate attempt to accomplish something”. The highlighted nouns realize in the sentence the common meaning “action, for the execution of which great efforts are made”, which arose on the basis of the archiseme “action”, the integral seven “persistent action”. Such synonyms enter into a special type of semantic relations with the actualization of the concept of an individual style norm.

4. Words that converge in semantic nuances under certain communicative conditions: *He thought about this later, but much more clearly and consciously* [5, p. 14]. Selected adverbial expressions, semantically subordinated to the verb thought, are synonymous due to the acquisition of the common seven “it is clear, quite clear”.

5. Contextually connected words, one of which is an author’s innovation: *The father’s apartment was uncomfortable and overcrowded* [5, p. 32]. The author’s neologism *zabarlozhena*, formed from the noun *barlig*, which in one of the derived meanings indicates an untidy, overflowing dwelling, together with the word use of the word *uncomfortable* acquired in the illustrated context the common meaning “inconvenient for living or staying in a room.”

In modern linguistics, the functional-semantic direction of the study of words, in particular synonyms, dominates, the purpose of which is the simultaneous study of the functioning of the semantics of units of the lexical-synonymous paradigm. M. Fabian notes that “using this approach, the semantic fixation of a word in the process of communication is studied and its semantics is explicitly determined through a set of potential typical combinations where a given word is fixed” [26, p. 7]. According

to V. Krasavina, it is the functional approach to the study of synonymy that makes it possible to “include in the synonymy series not only words in their direct meaning, but also those that name the same concept of objective reality in their secondary, metaphorical values” [19, p. 184]. For example, in the sentence *To reach our city meant to save oneself, its walls were strong and impregnable – so many assaults had already crashed against these rocks, and even more were ahead* [13, p. 7] contextual attributive synonyms strong and impregnable in connection with the word usage of the wall, which they explain, have the common meaning “which is well fortified; protected”.

Today, functional semantics directs researchers to the study of the lexical meaning of synonyms not as isolated words, but as organic elements of the language system and manifestation of language activity. However, it is still marked by the insufficient development of problems within synonymy in connection with the emergence of relatively new fields of linguistics and due to the increased interest of scientists in studying the pragmatic aspect of human language. According to M. Gaibova, “consideration of the dynamic process of functioning of lingual units brings to the fore such units of communication as a speech act, statement, text (discourse). The conceptual apparatus developed for the study of these linguistic and communicative units in linguistic pragmatics and other sciences can be successfully applied during the study of fiction” [6, p. 11].

Therefore, the description of the lexical synonyms that mark the artistic discourse of modern Ukrainian women’s prose actually requires the involvement of linguistic stylistic analysis, which will make it possible to study their semantic content at the same time.

Lexical synonyms, as noted by V. Krasavina, “demonstrate the development of the Ukrainian literary language, and also reflect the specificity of the artist’s individual and authorial language style” [19, p. 185]. The analysis of lexical synonyms in an artistic text is called linguistic stylistic, if it examines the functioning of collocations in a creative speech act, where they acquire artistic and aesthetic significance. The linguistic-stylistic aspect of the analysis of the artistic text for the

subject of lexical synonyms is leading, because in it, according to V. Oleksenko, “despite the presence of the analysis of rhythm, syntax, etc., which play an important role in the formation of the text, the analysis of the lexical means of the language is in the foreground as the main “stimulators” of units of the figurative and conceptual level of the content of the text” [22, p. 61].

Modern linguistic stylistics, based on the scientific research of recent decades (in particular, on the monograph “Modern Ukrainian Literary Language. Stylistics” [24], works by S. Yermolenko [11], A. Koval [15], etc.), in which the theoretical basis for the analysis of language units of the artistic style of the modern Ukrainian language was developed, the comprehensive study of individual language styles of writers is currently being updated. Lexical synonyms are always the object of linguistic stylistic research as special pictorial and expressive markers and signs of the author’s language creativity.

Lexical synonyms are considered an indicator of the dynamic progress of both the literary language in general and the speaking style of the writer. V. Oleksenko notes in this regard: “Behind each synonym is a semantic and stylistic originality, that is, subtle, rather specific shades. Differing in shades of meaning and stylistic coloring, synonyms perform several functions in the language: they contribute to the accuracy and clarity of expression, phonetically diversify the language, and determine the diversity and richness of language styles” [22, p. 63]. The study of lexical synonyms in the artistic texts of Ukrainian prose women in the linguistic-stylistic aspect, revealing the peculiarities of their semantic transformation in the artistic discourse is of significant scientific interest, since word convergence in modern Ukrainian women’s prose is the most powerful stylistic category.

In the language of modern Ukrainian women’s prose, lexical synonyms occupy a special place among other linguistic means, as they give artistic texts linguistic and aesthetic expressiveness, because each synonym has its own semantic and stylistic potential, original semantic overtones. In the artistic texts of modern Ukrainian short stories, numerous word combinations are introduced, which convey the individual author’s style of writing. For example, many synonymous strings contain author’s

novelties, which is indicative of the language styles of all modern women writers: ... *not yet familiar with deodorants, but stifflingly powdered with loose white and lipstick, scented with some "Indian sandalwood" from the "Red Moscow" fics or, in at best, no one will restore the Polish, equally sickeningly sweet "Byc moze..." against a varied and choral background of steaming female sweat – and in the pictures, disheveled and freshly combed, they completely pass for the contemporaries of Anuk Eme...* [10, p. 317]; *And, like children, people of the past always seem naive to us – in everything, from costumes and hairstyles to the way of thinking and feeling* [10, p. 509]; *...as if it was he who unscrewed the batteries from my mother – put them out and turned them off...*[10, p. 23]; *Because the business of the city is to remember: aimlessly, senselessly, needlessly and completely, with every stone* [10, p. 518]. Selected synonyms contribute to the expression of the content of statements, artistic and aesthetic depiction of reality.

In the structure of stylistic meanings of synonyms, there are sometimes additional connotations associated with the differentiation “neutral style” – “reduced style”, “normativity” – “swearing”, “high style” – “conversational style”, etc. Additional connotations can also be concentrated in the meaning conveyed by words brought together on the basis of a common stylistic color with a pre-fixed assessment, for example: – *You are all double-minded and evil, thrice cursed kulaks! – Adrian recites pathetically* [10, p. 700]. The selected words are synonymized to convey the meaning “a person full of anger and enmity. “The semantic and semantic proximity of the words appeared on the basis of the integral seven “unfriendly hypocritical person” and the common negative connotation concentrated in the structure of their meanings.

For the language of women’s prose, the juxtaposition of closely related word combinations within one linear context, that is, synonymous antonymization, is indicative. Such peculiar antithetical synonyms permeate the works of all women writers. For example, in the sentence from the novel by O. Zabuzhko ... *there was a kitchen, with its cauldrons and pans, where my own culinary talent came into play, and these useless and useless, destined only for the trash (non-recyclable!) various*

*debris of someone's life*, – *once dear to someone and full of meaning, while that life lasted, while it filled it, illuminating from the inside every such little thing, the living moisture of someone's love* [10, p. 117] the juxtaposition of the selected synonyms is based on abstract world-perception categories “importance” / “unimportance”.

Lexical synonyms in artistic texts of modern Ukrainian women's prose are usually stylistically and expressively colorful, undergo associative and figurative-symbolic reinterpretation in the context. Expressive features of the language practice of prose writers are word fusions, the components of which are emotionally, expressively and stylistically colored vocabulary, individually authored innovations. The original features of the speaking style of female writers include those lexical synonyms that in artistic texts constitute such stylistic figures as amplifications, gradations, parcellations, synonymous antonymizations, etc. and perform various stylistic functions – clarification, detailing of the image, synonymous strengthening, contrast, etc. For example: *Sometimes we pretended to have reached an agreement, and then in the middle of the night, lying next to each other in the same bed, we started everything from the beginning: even more ruthlessly, even more persistently, even more hopelessly* [4, c. 13]; *The whole day I was rushing to the phone: didn't it jam, didn't it block, didn't it disconnect?* [20, p. 11] In the given linear contexts, amplification stringings of contextual synonyms were observed, which condense the semantic or emotional-expressive characteristics of the concepts.

Lexical synonyms express contexts when they form stylistic figures – gradations. Accumulation of synonyms can create a gradual transition from a lower level of manifestation of the sign of concepts to a higher one and vice versa, cf.: *I lie motionless, full of heat, full of you, sleepy, comforted – I almost fainted, but joyful, joyful, like the earth that has been damaged by harrows, and I mutter something dark and unreasonable, and I am not ashamed of stupidity and impotence* [20, p. 51].

A distinctive feature of the artistic discourse of modern Ukrainian women's prose is also situationally determined synonyms that convey not only special semantics, but also pragmatics, cf.: *Once among the ghouls there was such a frail, small and weak ghoul that the parents were deeply saddened, considering whether*

*their the long-awaited child will follow in their footsteps at any time in order to continue the glory and dignity of the ghoulish family* [3, p. 33]; ... *I'm sorry, dear, but I'm not able to endure any longer this torpor of insane, universal tenderness, with which I swim up, as if bleeding, this visceral, abdominal, animal pity...* [10, p. 23]. The above and many other collocations that mark the linear contexts of the literary works of female prose writers attract the attention of the reader, who must in his own way recognize and understand the intentions of the writers regarding the contextual synonyms of this type.

### **Functions of lexical synonyms**

A specific feature of modern linguistic stylistics is a functional approach to the study of linguistic units that form an artistic text, which contributes to the knowledge of the general laws of artistic and aesthetic creativity and the originality of the idiolect of this or that artist. Synonyms, like any other linguistic units, in their meaning concentrate the functional and stylistic potential, realized in a unique way in the artistic text / discourse according to the author's intentions.

Synonyms in works of art are often characterized by functional singularity due to the individual nature of their metaphorical semantics. For example, *in the linear context, this case is hopeless, because the reason for the mutual dislike of Ivetta and Stas – Plato – was totemic and untouchable* [7, p. 9] we consider the selected words as contextual synonyms that acquire a common integral sense "significance". The situational-meaning convergence of several lexemes is associated with their common purpose, therefore, it is necessary to analyze the synonymous level of modern Ukrainian women's prose not only from the standpoint of lexical semantics, but also within the limits of textology, linguistic stylistics, and other fields.

According to our observations, in the language of modern Ukrainian women's prose, synonyms most often perform the function of clarification, serve as an important linguistic stylistic means of detailing the depicted, where each subsequent word in the synonymous series gives new, additional information about the subject,

its features or qualities. The role of situational synonyms is always determined by the function of distinction, which appears as the authors' desire to express different shades of the concept. For example: *...all of a sudden, an old, black, shriveled old woman with a cellophane bag in her hands stuck out from under the basket with the carcasses spread out on it* [14, c. 45]. The role of clarification in the linear context is played by the synonyms old, black, wrinkled, which are united by the term "oldness". The meaning of the lexeme old is clarified by the synonym black, that is, one that has darkened over time, wrinkled, because it has become covered with wrinkles with age.

The role of semantic reinforcement in linear contexts is partly performed by verb synonyms opposed by additional semes. Such combinations of words dynamize the context, emphasize the emotionality of the action, which also reflects certain mental traits of the artist: *Still not opening my eyes, I push my thoughts through the door, mentally listen and check the corridor, the bathroom, the kitchen – everywhere is quiet* [10, p. 57]. The second word clarifies and intensifies the meaning of the first: I don't just listen, but I listen carefully and carefully check. The peculiarity of the mentioned qualities of verb synonyms serves for the writer O. Zabuzhko as an effective means of characterizing Darina's character, her attentive attitude to actions and deeds. Synonyms in such cases perform the same function as repetition of one word, they can also be combined with repetition: *And every smallest particle is divided into smaller and smaller particles every day, and they move and circle around us, in us, in everything, everywhere* [4, c. 17]. The recognition and understanding of oneself and the surrounding world by the heroine Stefania Chernenko in the novel by S. Andruhovych is depicted through the use of synonymous phrases around us, with us, in everything, everywhere. Such synonymous constructions act here as a text formant.

The functioning of lexical repetition and synonyms in one linear context is often determined by the distinction that arises as a need to emphasize the semantic and stylistic nuances of the concept, when each subsequent synonym details the semantics of the previous one. In the statement, *He (Ernest Thorne) did not come out from behind the scenes, did not crawl out of the pagoda, did not slip out of the darkness on*



*the stage. No movement occurred, nothing disturbed the stagnant air* [4, c. 18] each subsequent repetition is reinforced by the negative part *no*, which further intensifies the narrative and reveals the expressive potential of artistic discourse. Many linear contexts from this novel are marked by more than one word convergence. The functioning of several synonymous lines in the same syntactic fragment strengthens the expression of the statement, makes it possible to detail the description of the artistic reality: *They restrain the spring of impatience inside, they are fully ready for the fact that now an unworldly manifestation will jump out from nowhere or an unspeakable nonsense will roll out, an incomprehensible wonder will burst forth, something completely unthinkable will happen , something that cannot be imagined. And they are completely ready for this, tense and scared, excited to the limit* [4, c. 18]. In the statement, each subsequent highlighted conjunction is clarifying. From the given synonymous situations, it is possible to single out synonyms of one part-linguistic belonging and combine them into the following series of synonyms: jump out, roll out, burst out, happen; unworldly, unspeakable, incomprehensible, inconceivable; manifestation, nonsense, wonder, unthinkable. The impression from the reading is enhanced by the synonym series ready, tense, scared, excited introduced in the next sentence, which conveys the feelings of the characters-spectators of the show, thereby arousing a feeling of delight and incomprehensibility in the readers as well.

In the language of modern Ukrainian women's prose, synonyms perform the function of substitution when they realize the possibility of conveying shades of the same concept, since there are several words for its designation in the language. At the same time, the very need to convey semantic overtones led to the appearance of several words to denote the same concept, i.e. caused the emergence of ideographic synonyms.

As noted by V. Oleksenko and O. Rembetska, "there are no significant differences in emotional coloring or stylistic use between ideographic synonyms, but their additional semantic nuances are sometimes quite transparent" [22, p. 64]. Based on this view of scientists, we believe that the main purpose of ideographic synonyms

both in language and in artistic text is to serve as a means of accurate expression of thought in a speech act, for example: *She (Adele) knows that I have been interested in the nature of various miracles since childhood, of what is called magic and sorcery ...* [4, p. 30]. The lexical meanings of the given synonyms are quite close, they differ only in the semantic shade “magnitude of supernatural power”.

Artistic texts of modern Ukrainian women’s prose sometimes become a springboard for the successful implementation of the function of synonymous opposition of words. The studied material proves that synonyms in the artistic discourse of prose writers can be contrasted on a semantic and semantic basis, or with the help of various grammatical and syntactic means: conjunctions, negative particles, etc., cf.: *With Adele it is easy and calm, and I am loud and nervous, I cry even in my sleep. [...] It was funny: Adele and I are like heaven and earth. Adele is pale and translucent, with a cloud of blond hair, as thin as fluff, delicate as a snow dragon made of whipped cream, dreamy, vulnerable and tearful. [...] I, Stefania Chornenko, are sinewy, dark-skinned and quick-witted, strong as a boy, not ugly at all* [4, p. 33]. Depicting counterimages, S. Andruhovich introduces language units that, on the basis of simultaneous convergence / opposition, synonymize the words delicate, dreamy, vulnerable, thin tear and tough, quick, strong.

In the researched works, synonyms are endowed with unlimited stylistic potentials, they appear as one of the most expressive linguistic-aesthetic and linguistic-stylistic categories. Modern women writers always demonstrate a unique linguistic manner of writing and sophisticated artistic taste. In the vertical context of their speech-making, synonyms, performing an aesthetic function, contribute to the creation of a special – feminine – melodiousness of the text. The author achieves aestheticization of linear contexts by replacing some lexical units with others if the words have similar meanings, e.g.: *She smiled so kindly and gently that the mother suddenly thought: the son has something to yearn for so much* [18, p. 61]; *Drooping eyelids almost completely cover faded eyes, colorless lips curved downwards ...* [4, p. 34]; *But she saw in them only cracked vessels, despair and horror, pain and*

*guilt* [4, c. 19]. Only words with a close, almost identical meaning can perform the function of substitution: friendly, gentle; faded, colorless; despair, horror, pain.

Modern Ukrainian prose writers very subtly feel the semantic and meaning overtones of synonyms, the functioning of which in linguistic and artistic practice depends on the individual features of the formation of thought in a coherent text, and on the desire to find the most accurate means for describing thoughts and feelings, e.g.: *Petro is an artist, he lives in the world of images and outlines, in textures, bends and refractions of light* [4, p. 35]. The lexemes image, outline and bend, kink are semantically converged not only in the illustrated syntactic segment, but also in the linguistic usage. They are generally interchangeable, so in everyday communication such words are not used together in the same statement. However, in the presented linear context, we consider the selected synonyms as a kind of author's technique, which makes it possible to reveal additional semantic nuances of similar words: "concrete-sensory form of reflection", "artistic realization". With the help of these completely interchangeable words, the writer describes the world in which the artist lives, expressing and aestheticizing the statement in this way.

In the artistic discourse of female writers, we often notice a formal and stylistic diversification of thought with the help of different stylistic synonyms, cf.: [...] *and turn this unpleasant, smelly mixture into bars of hard soap, which ripened in long wooden forms, and then cut into square cubes, it changed color and smell, giving a thick fluffy foam when in contact with water* [4, p. 32]. Convergence in meaning of the swearing lexeme smelly and the neutral unpleasant gives an expressive color to the situation, due to which the entire fragment acquires a negative emotional and evaluative connotation.

Synonyms perform an aesthetic function in the texts of modern Ukrainian women's prose when they reflect the architeims of artistic works, become an important means of reflecting the artistic and aesthetic reality, revealing the original linguistic thinking of women writers. In the language of the artistic works of modern Ukrainian prose writers, synonyms often expand the multifaceted semantics of statements, fill the content of the work with extraordinary symbols and associations.

In this way, the semantic structure of many lexemes is enriched and expanded, which converge in linear contexts, acquiring new nuances in their meanings, which are not inherent in usual language communication.

However, female authors more often immerse readers in the usual life of ordinary people, filled with many problems. For example: *In five minutes, Angelina closed the door behind the blonde, ran to the living room – agitated, indignant* [7, p. 44]; *They crowded in the kitchen for a long time. Stunned, agitated, powerless...*[7, p. 67]. The lexemes agitated, indignant, stunned, powerless, functioning in illustrated individual authorial expressions, make it possible to convey the plight of the heroes, their corresponding feelings and reasoning. We qualify the selected word usages as contextual synonyms that have converged in their meanings on the basis of the common integral seven ‘depressed state’. Consolidation of contexts in this way serves the emotional expression of the artistic narrative, adds important semantic nuances to its content – dynamism and sharpness.

We notice the convergence of the words to destroy, to penetrate, to scatter, to boil, to spill out, to twist, to torture in the following linear contexts: *But on this black autumn evening, when the wind relentlessly destroyed the smallest islands of peace, penetrated the very soul, burrowed in it, scattered thoughts, searching for the most secret, and when he found it, he threw it into the rain so that it washed away all layers of hesitation and doubt, leaving only the pragmatic fact, or, on the contrary, drowned the fact and left the hesitation and doubt themselves – when Stas left, without even waiting for his pregnant wife... [7, p. 44]; He was boiling and splashing, shouting without words: “How?! This hideous creature does not want to come out?!” [7, p. 15]; Twisted and tortured – where do such thoughts come from? Where? [7, p. 34]. All situational synonyms, except for the archiseme “action”, have the meaning component “destruction”, “humiliation”. The given conjunctions make the reader feel uneasiness, anxiety. The highlighted lines are continued with the occasional synonym of gutting, in order to convey the mood as deeply as possible, to make the reader feel the creepiness and disgust of such an action.*

The function of reproducing the emotional and evaluative attitude of the characters can be realized by synonyms through the alignment of the narrative plan in content and stylistic aspects, e.g.: *So it all turned into a Gothic tower, the tower crawled even higher, like a snake or a sedge in water, and then it got dark. And everything became warm, cozy and calm* [14, p. 78]. Lexemes warm, cozy, calm, united by the meaning “a state full of silence, pleasant to stay in”, convey the subjective attitude of the character to the surrounding reality.

The auxiliary roles of synonyms include the function of characterizing heroes, characters, images, descriptions, e.g.: *And he dreamed – the dream was very expressive: not cloudy, not disproportionate, as it often happens in dreams, – he dreamed of a woman’s blond hair on his pillow* [18, p. 52]. The illustrated words were synonymized on the basis of the archiseme “sign” and due to the actualization of the integral seven “clear manifestation of the sign”, which are components of the lexical meaning “which clearly conveys internal qualities by external signs”.

The function of individualizing artistic images is performed, for example, by synonyms in the sentence *If Redka was a normal, conscious, Gazdiv child from the Ivano-Frankivsk region, then she would be seen here with her Schengen visa* [14, p. 79]. The first word of the selected synonymous series naturally models the semantics of the following two words, actualizing in the structure of their lexical meanings the integral sema “correspondence to the system of views”. Supplementing the series with the synonym-dialectism *Gazdivskyi* and a locative circumstance from the Ivano-Frankivsk region, I. Karpa gives a positive assessment to the synonymous series, and therefore to the character, since *Gazdivskyi* always has a positive connotation in the national-mental consciousness of a Ukrainian.

Word combinations become an essential component of the general figurative and symbolic system of the prose works of women writers. The frequency of use of contextually synonymous units in language practice is subject to communicative and stylistic tasks. One of the constant sources of replenishment of synonymous series in the works of female writers is the tropeic, primarily metaphorical, use of words, e.g.: *But for now, the shimmer of fine snow fascinates and tempts to look for some*

*additional dimension in the gray space of familiar streets* [17, p. 61]. The highlighted expressions have the common meaning “to act deliberately with the intention of causing attraction”. If such a meaning is direct for the verb to entice, then it is metaphorical for the verb to bewitch, since in common language practice the word bewitch means “trans. to enchant, to captivate”.

The recorded various word combinations of female writers are always based on the inexhaustible wealth of language resources. Authors originally combine “standard” and individually authored linguistic units, resorting to certain stylistic techniques. Let us casually note that in linguistic stylistics there are a number of linguistic stylistic turns, which, according to O. Taranenko, “consist in a special syntactic organization of the utterance to achieve the appropriate expressive and pictorial effect” [12, p. 695] and are also mostly the result of individual authorial language creation, have long been considered as stylistic figures. According to S. Yermolenko, for the linguistic stylistic qualification of such language turns, it is necessary to take into account “the lexical content of this structure, that is, the communicative intent of the statement, which covers the communication situation, the speaker’s intentions, the assessment of the socially customary type of communication, determined by the development of the literary language and developed styles communication” [14, p. 114]. The lexical content of individual authorial syntactic turns – stylistic figures – sometimes become synonyms.

Studying the artistic texts of modern Ukrainian women’s prose, we notice that in the process of designing original word combinations, which are one of the expressive signs of language creation of female writers, the authors resort to the formation of such stylistic figures as amplification, gradation, parcellation, synonymous antonymization, contamination, etc.

Synonyms, organized as rhetorical figures – amplifications, belong to the most expressive constants of the artistic discourse of female writers, e.g.: *He (Father Antony) still hasn’t found one, because he wanted him to remind him of himself in childhood: sensitive, humble, patient, and most importantly, to know Urizka people and understand them* (Pagutyak, Urizka Gothic); *Someone Incomprehensibly*

*Limitless will now fall asleep, sweetly stretch his limbs – and wake up. In the same moment, we, with our lessons and drafts, fears, cries, passions and tears, will not become. We will dissolve in the sky, like the black suffocating smoke of a fire* (Andruhovych, Felix Austria). Selected synonyms that form amplification series meaningfully saturate and emphasize the text, enhance the expressiveness of the narrative. The illustrated series of synonyms certainly attracts the attention of the reader, forces him to understand the artistic context in his own way and to explain, at least for himself, the intention of the writers regarding stylistic figures of this type.

Amplifying series of synonyms can slow down the pace of the story, cf.: *Then she went to the shore of Donaukanal. Compared to the Danube, it seemed so calm and small, quiet, shy and unpretentious* (Andruhovych, Felix Austria). The highlighted words convey the meaning of “which is calm, smooth in flow, in detection”, forcing the reader to pause, read the text measuredly, think about it, imagine the landscape, feel its balance. In fact, when describing bodies of water and rivers, the adjectives calm – stormy, small – wide, quiet – violent are usually used. However, the given typical synonym series is calm, small, quiet, chosen to describe the Danube Canal, detailed with the words shy, unassuming, which, in our opinion, appear in the context to indicate the features of a person. In the above statement, this synonymous series is built on the basis of metonymy.

The main purpose of a stylistic figure – amplification – is most often a negative / positive characteristic of certain characters in the artistic discourse of modern Ukrainian women’s prose, e.g.: *She showed irritation with all her looks, and when the doctor asked, what’s the matter, why am I not in a good mood , this caused such violent indignation and powerful emotions in me (after all, I could not directly answer this question) that I could not stand it, left the light: blinded, angry, lonely, torn to pieces by my regrets, love, resentment* (Andruhovych, Felix Austria); *As a matter of fact, I have never heard Peter speak of another man with such warmth in his voice, and that his eyes shone so softly, gently and approvingly* (Andruhovych, Felix Austria). The accumulation of contextual synonyms in one statement reflects one of the most important stylistic norms of language creation of modern Ukrainian

women writers, which consists in the deliberate constant associative-semantic convergence of words, not recorded in the language system.

Artistic texts of modern Ukrainian women's prose, in which language units expressing expressiveness prevail, have a significant potential for expanding synonymous connections, modeling amplification series. In this way, a synonymous situation can be created, the main function of which is the gradation of the expression of the statement, cf.: *This is Peter's skill: he does not just extract from the stone an amazing form, refined and realistic, whimsical and perfect. Something about this form makes you stop and freeze. Stop breathing, thinking, bursting with emotions* (Andruhovych, Felix Austria). In the presented text fragment, we observe a synonymous gradation of an ascending character, although in the vertical context of this novel by S. Andruhovich we also come across an inverse gradation, that is, of a descending type, for example: *The face is calm, focused, relaxed. I returned to the hotel calm and reassured* (Andruhovych, Felix Austria). Selected synonyms are single-subject, belong to one part of the language, they seem to be strung on one semantic core. In a linear context, the units of a gradational synonymous series are usually of the same order, have a common expressive load. In the illustrated text fragment, the words in the first gradational synonymous series are located along an ascending emotional and expressive line, forming an accumulation of synonyms that serve to strengthen the emotional impact of the artistic language, and in the second – along a descending line, which makes it possible to slow down the pace of reading, to give the artistic narrative the character of suppression .

Gradational synonymous series create a special “charm” in literary artistic descriptions, especially when in the text each subsequent synonym, used in a metaphorical sense, strengthens and slightly changes the meaning of the previous one thanks to the same prefixes that introduce new semantic nuances into the internal forms of the stringed lexemes, e.g.: [...] *in fact, this kind of nonsense every time worried me no less than the “story” itself, which, within the half-hour program, had to be filmed and edited, fried, and served to the audience ready to be digested* [...] (Zabuzhko, Museum of Abandoned Secrets, p. 31). Repetition of prefixes helps bring



words together. A multifaceted synonymous series appears on the basis of the integral seven “resultative action”, it is expressed by the differential marker “method of action”, which at the same time intensifies the story. The given synonymous series from the novel by O. Zabuzhko serves as a means of creating a dynamic picture, it gives the story a great pace.

One of the original stylistic methods of the functioning of synonyms in the texts of modern Ukrainian women’s prose is their antonymization. In modern linguistic stylistics, the juxtaposition of diametrically opposite concepts, which are expressed by synonymous words within the linear context, is defined in different ways. According to V. Krasavina, one can “take the risk to call this (author’s juxtaposition of synonymous series) a kind of oxymoron – a textual synonymous antithesis that makes it possible to create various artistic effects in microtexts” [9, p. 185].

Synonyms and antonyms should be considered as two interdependent types of lexical oppositions. The difference between such units is that antonyms reflect semantic relations between polar members of a thematic group, and synonyms reflect relations between close constants of such a thematic group. In a linear context, the simultaneous use of antonyms and synonyms creates a special style of artistic narrative, as it often appears on the basis of associative-semantic opposition, expressing the statement in an original way. Such lexical units, used side by side in a linear context, can simultaneously form rhetorical figures – antitheses and amplifications.

For example, in a fragment from the artistic work “Urizka Gothic” by H. Pagutyak *Only not disorder and not chaos, not too naked poor people. Silence, security, the smell of home-cooked food, vases that bloom in winter* (Pagutyak, Urizka Gothic) form the antithesis of synonymous isolated pairs. The first pair of words are common synonyms that have the common lexical meaning of “violation of the established order.” The second pair of words became synonymous in the linear context through the integral seme “state”, present in the meaning “peace of mind, pacification”. Antonym disorder, chaos – silence, protection is the basis for the formation of opposite meanings of the given syntactic constructions.

The opposition of meanings, represented by synonymous series, is noticeable due to the fact that their semantic structure, under certain discursive conditions, has been enriched not only with semantic, but also with stylistic, evaluative and pragmatic terms such as: “internal state”, “orderliness”, “unintelligible action”, “absence of enmity” etc. The juxtaposition of synonymous rows in a linear text fragment is a specific feature of the idiostyles of modern Ukrainian women writers, an important means of embodying the author’s thoughts, feelings, and emotions, which their readers must recognize and understand.

Feminine linguistic manner and wide use of occasionalisms – individually authored synonyms, as well as phraseological synonyms that are semantically correlated with certain language units – are distinguished. In the sentence *But everything is possible, falling asleep in the light of a poor winter dawn on the couch in the living room, Valeria thought, in this confusing multidimensional city, where the paths of some people strangely cross, and others never meet and never even get close, even if they live for seven to seven years, at least twice seven by seven...* (Kononenko, Bookstore “SHOK”) selected words that are characteristic textual units for the name of the city, united by the meaning “difficult for perception”. In the Dictionary of the Ukrainian language, the linguistic unit multidimensional is missing, which gives reason to consider this word an innovation and at the same time an occasional synonym for the word confused. It is clear from the context that one that has many dimensions is difficult to perceive.

The synonymy of the researched works of modern Ukrainian women writers is rich in occasional synonyms that impress with their artistic-aesthetic, meaningful, emotional-expressive expressiveness. Such word combinations largely ensure the high linguistic and artistic value of women’s prose writing.

For example: [...] *there was a kitchen, with its cauldrons and pans, where my own culinary talent came into play, and these useless and useless, destined only for the trash (non-recyclable!) various debris of someone’s life [...]* (Zabuzhko, Museum of Abandoned Secrets, p. 411).

In the artistic texts of women's prose, we observe a paired combination of synonyms, which becomes the basis for the creation of another stylistic figure – contamination. Such a phrase appears on the basis of the emergence of a new word, its form or expression as a result of convergence, the combination of parts of two similar words, forms, expressions, stimulated by the composition, ideological direction of the work, makes it possible to comprehensively describe the characters, for example: *A year later, already with a diploma, she will write in some yellow newspaper-closet that Goshchynska hates women* (Zabuzhko, Museum of Abandoned Secrets, p. 61); [...] *she was sitting on a pushed-back chair so unimaginably native, disheveled, disheveled, her hair wet at the roots, and she was looking at her wildly splayed hips* (Zabuzhko, Museum of Abandoned Secrets, p. 116); [...] ... *(and the language, the language. Lord! – not yet pulled out from under the rubble of the Stalinist pogrom, still all with gutted and twisted bones [...])* (Zabuzhko, Museum of Abandoned Secrets, p. 301). Another noticeable feature of the language of the works of modern Ukrainian women writers is the introduction into the text of parceled constructions that appear on the basis of synonymy, e.g.: *But how will I go? How will I leave Adele?* (Andruhovych, Felix Austria); *I didn't recognize it, I didn't see it* (Zabuzhko, Museum of Abandoned Secrets, p. 443); *And it is strange to me... and strange... and incomprehensible...* (M. Matios, Four Seasons of Life, p. 18); *Vladka, Vladuha. Biker girl, racer, girl-winner...* (Zabuzhko, Museum of Abandoned Secrets, p. 685); *She was someone else's (whose?), and all she has to do is submit. Accept Lie down* (Zabuzhko, Museum of Abandoned Secrets, p. 83). This intonation distinction of synonyms has a significant potential for expressing expressive and emotional-evaluative tonality.

In modern Ukrainian women's prose, we come across word combinations that belong to the dialect vocabulary. These are peculiar stylistic interspersions in the artistic text that convey a local flavor. The functioning of dialect words in general and a series of synonyms formed from units of this type, in particular, makes it possible to reproduce the background of the events, to convince the reader, to make him believe the authors, since the writers operate with real evidence, e.g.: *And even the fact that*

*this guy called himself the grandson of a female fighter from Upa, a woman whose image has not let go of me since I first caught sight of her in a lousy archival photograph – so sharply distinguishable among all those soldiers with rough peasant physiognomy, chubby and ugly (elegant, as they say there!)* (Zabuzhko, Museum of Abandoned Secrets, p. 28); *And who does he see in me – a scolopendra, a flea, a flea?* (Andruhovych, Felix Austria); *But the coffin is closed, the nails are hammered into the lid, and one of the women throws a handful of poppy seeds behind, and, having washed, returns to the house to wash, sweep* (Pagutyak, Urizka Gothic); *Father Antony, kneeling and wet, went to the sacristy to wait until the pit was filled in to seal the grave* (Pagutyak, Urizka Gothic); *I am the local parish priest, Father Antony* (Pagutyak, Urizka Gothic). Selected dialectics, in contrast to commonly used words, convey the special pathos of artistic stories.

The contextual synonymy of modern Ukrainian women's prose is closely related to the tropes that complement and enrich it. Individual author epithets, similes, metaphors, paraphrases, etc. in the artistic text are mainly semantic innovations and are intended to replace ordinary names. Writers have an infinitely rich imagination: they notice similarities in everyday things, phenomena, actions, situations. Synonyms in literary texts often appear as comparisons. They are built on the basis of a figurative and symbolic juxtaposition, represented by a number of subjective evaluations of the same object or phenomenon according to various characteristics, for example: *Usually with men – both construction boys and bank officials – Peter becomes cold and sharp, like steel blade* (Andruhovych, Felix Austria).

Contextual synonyms usually achieve the most pronounced stylistic effect when they converge in a linear context, develop derivative meanings that convey special imagery and emotions, emphasize the features of the subject or the impression from it, i.e. act as epithets, e.g.: *If we return to our wedding trip, to the thermal springs in Budapest, the few hours I spent there alone were the most empty and boring time of my life* (Andruhovych, Felix Austria); *The same remained the honey air of a carefree morning, the space of the hospital, restrained and quiet, and the premonition of a catastrophe pressing from the inside, almost tearing it apart, not allowing one to*

*breathe* (Andrukhovich, Felix Austria); *Along with the snowflakes, the smell of burning wood entered the room – bitter, astringent, unbearable. The air seemed red-hot and poisonous* (Andruhovych, Felix Austria); *My dish is simple, but impressive and elegant – mainly due to the ingredients, not the skill of the cook* (Pyrkalo, Egoist's Kitchen, p. 50).

Writers also resort to metaphorical synonymy, which makes it possible to single out the most characteristic detail or feature in the image, e.g.: *Every time someone died a sudden unnatural death in Urozh, Peter was afraid that they would think of him* (Pagutyak, Urizka Gothic).

The creative imagination of women writers often creates synonymous situations, when semantic approximations are not limited to lexemes in the language, but function as a series of emotional and expressive expressions to describe artistic reality, e.g.: *He (Petro) is more lenient towards women, even towards the crazy shopping on Rybnaya Square, even to the neighbor's open-mouthed maids, even to fat Goska, whose eyes are both frightened and angry at the same time* (Andruhovych, Felix Austria).

In the given context, through synonymous images, the writer S. Andrukhovich depicts the attitude of the character Peter towards women, which demonstrates tolerance and softness. In the expression *So that my father, without a doubt, tied the knot around his own neck – this is what those who decided his fate had to believe, this is what my mother believed, this is how I got used to it, growing up, I also believe: he didn't leave a way for the car that was started to retreat – purely strategic miscalculation, error, economic oversight* (Zabuzhko, Museum of Abandoned Secrets, p. 46) the selected phrases convey common semantics predicted by the lexemes *miscalculation, error, oversight*, which enter into usual synonymous relations. Such word usages are functionally important from a stylistic point of view, they encourage the emergence of new content nuances, as they differ in semantic nuances, actualized in the semantics of synonyms-nouns due to the connection with marked adjectives.

In the analyzed works, we also observe more complex combinations of tropes and figures (eg, allegory, metaphor, negative comparison), which strengthen the synonymous situation.

In her fairy tales, the writer E. Andievska originally combined elements of educational and entertaining content, drew the attention of readers to mysterious characters with the help of such a stylistic device as an allegory, the textual expressions of which often include synonyms and antonyms, e.g.: *What about the sea kingdom, no matter how much the donkey was traveling with the shell, there was still no end or edge in sight, and each of the sea inhabitants, from the whale to the infusoria, who sought the donkey, remembering the command of the lord of the water to treat the land guest with dignity, honored the donkey to the extent of his abilities, then soon the donkey he got so used to praise and honors that he himself believed in his extraordinariness* (Andievska, *The Tale of Pride*, p. 107).

Phraseologisms also enter into synonymous relations. In linear contexts, next to ordinary collocations, we notice synonymous phraseological units that express the author's texts in a special way: *The Tax Office has already upset everyone, but everyone was upset, but only for the elections there was hope that something would change, and when they are going to cut off the oxygen and roll it down the country into asphalt...* (Zabuzhko, *Museum of Abandoned Secrets*, p. 650); *Instead of leaving the world behind my eyes – to a monastery, to some old lady's companion or to some other service – I endlessly endure these humiliations, chew my pain and huddle in corners, like a badly beaten dog that licks its master's hands* (Andruhovich, Felix Austria ); *Helpless and frail, with perpetual anemia and migraines, unable even to soft-boil eggs for herself, she will die, wither away, or, most likely, due to her inability to take care of herself even in the simplest things, she will suffer some terrible mutilation or cause a terrible disaster: she will burn down the house, scalded with boiling water, cuts off his hand with an ax and bleeds. Will it simply dry up from longing for me* (Andruhovich, Felix Austria).

Therefore, an extensive list of synonyms, which constitute stylistic figures or artistic tropes, mark the artistic texts of women writers, penetrating the vertical

context of their entire language creation. As a result of the linguistic stylistic analysis of collocations, it was found that prose writers most actively use the potential possibilities of syntax, creating stylistic figures of speech, namely: amplification, gradation, synonymous antonymization, parcellation, contamination, etc. Authors introduce familiar synonyms into the textual space of artistic discourse, which strengthen the description of the concept, specify and specify actions, objects, highlight the essential features of the image, create a positive or negative effect. Such syntagmatic and holistic formations complete the group of numerous word combinations characteristic of the genderlect of modern Ukrainian women's prose. The rich and diverse collocations that function in the artistic discourse of women's prose are a vivid testimony of the talents of female writers and the powerful pictorial potential of the modern Ukrainian language.

***Conclusions.*** Therefore, a comprehensive study of lexical synonyms in the language of modern Ukrainian women's prose makes it possible, on the one hand, to comprehensively analyze their semantics and functional potential, and on the other hand, to trace the mechanism of perception of stylistically marked collocations by readers. In particular, the introduction of lexical synonyms as expressive and figurative means of the creative language manner of women writers into the functional-semantic and linguistic-stylistic plane of their analysis contributes to the clarification of the main means of influence of the author's text on readers, who in their own way perceive and interpret the author's intentions recorded in the artistic text and help to transform it into a discourse.

***Prospects for further research.***

Modern Ukrainian women's prose organically "fits" into the socio-psychological, philosophical and ethical coordinates of modern life, but of particular interest is the female style of speech, the creative manner of female authors, their ability to combine words with exceptional subtlety and sophistication, bringing them

together in certain shades of meaning. Such contextually manifested convergence of many lexemes is not accidental, they are determined by the purpose, the goal that prose writers set for themselves, the functions that writers assign to synonyms in different contexts. In the linguistic fabric of works of modern Ukrainian women's prose, synonyms perform the functions of distinction, substitution, synonymous contrast, and aestheticization. However, the stylistic potential of synonyms is not limited to certain functions, since within many linear contexts, close-meaning words appear as new, instantaneous, unexpected word combinations.

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# CONTENTS

## SECTION 1. “FUNDAMENTAL DIRECTIONS OF LINGUISTIC RESEARCH”

**Liudmyla Semak**

**STYLES AND SEMANTICS OF LEXICAL SYNONYMS (BASED ON THE MATERIAL OF MODERN UKRAINIAN WOMEN’S PROSE)**

.....4

## SECTION 2. “METHODS AND TECHNOLOGIES OF TEACHING FOREIGN LANGUAGES”

**Vira Chornobai**

**PROFESSIONAL - ORIENTED FOREIGN LANGUAGE LEARNING USING INTERACTIVE TECHNOLOGIES, THE INTERNET AND SOCIAL NETWORKS.....**

34

**Olga Piddubtseva**

**FREMDSPRACHENAUSBILDUNG DER KÜNFTIGEN FACHKRÄFTE IM AGRARSEKTOR DER UKRAINE.....**

66

**Svitlana Samoilenko**

**MOTIVATIONAL TOOLS FOR INTENSIFYING THE STUDY OF THE ENGLISH LANGUAGE.....**

101

**Kateryna Sheypak**

**PEDAGOGICAL CONDITIONS FOR THE FORMATION OF FOREIGN LANGUAGE COMMUNICATIVE COMPETENCE OF STUDENTS OF NON-LINGUISTIC UNIVERSITIES.....**

138

**Maryna Volkova**

**IMPLEMENTATION OF TEACHING ACTIVITIES IN REMOTE CREATIVE WRITING CLASSROOMS FOR FOREIGN LANGUAGE LEARNERS.....**

175

## SECTION 3. “PROFESSIONAL, INTERPERSONAL AND INTERCULTURAL COMMUNICATION”