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PHILOLOGY AND LINGUISTICS

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The function of dialogues in «Aeneas and the lives of others» by Yuri Kosach

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Abstract.

The paper analyses the functions of dialogues in the story «Aeneas and the Lives of Others» by Yuri Kosach. The analysis points out that the national identity becomes one of the central principles of existence for the heroes of the story. The author considers Cohesion and Coherence as a main principle of text organization. The structure of different dialogue models is investigated using several tactics: the variety of the structure of the question / answer, according to the language composition, in terms of vocabulary, morphology and syntax. Thus, this analysis provides important information about various functions of the dialogues, including that of characterizing the heroes, which creates the effect of presence for the reader. The study focuses on the chosen dialogues and the direct speech of characters as spokespersons of the author's quest for the merger of diverse points of view into a single idea with the discourse of the art.

Keywords:

functionality
insertion
national identity
parceling

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Dialogue theory is based on classic studies by such authors as Halliday and Hasan (Halliday and Hasan, 1976), van Dijk, (van Dijk, 1980). It is possible to state that dialogic text is a type of discourse concerned with a text, oral or written, which is established as a communicative occurrence. The purpose of dialogic texts is to establish an oral or written interaction between one or more participants so as to successfully exchange information. Halliday defines language as an instrument of social interaction with a clear communicative purpose.

The different types of speech acts were established by the British philosopher J. L. Austin and John Searle to show "how to do things with words" in terms of meaning, language use, and extralinguistic functions. The theory of speech acts aims to do justice to the fact that even imaginary words (phrases and sentences) encode information, people are more concerned with words than with conveying information, and that when people do convey information, they often convey more than their words encode [J. L. Austin, 1962]. Participants usually start a conversation, develop it and finally, bring it to the end. Traditionally, the logical development of a dialogic text is presented into three different phases: opening, body and ending.

The term 'cohesion' concerns the ways in which the components of the surface text are mutually connected within a sequence of utterances (Hoey, Michael, 1991), that is, intra-text linking devices are connected to extra-textual reference. The notion of 'cohesion' is expressed through the stratal organization of language which can be explained as a multiple coding system comprising three levels of coding, common for all text types: the semantic one, the lexical and grammatical one, and the phonological and orthographic one. Two main types of cohesive devices are grammatical and lexical.

Coherence is a purely semantic property of discourse. A coherent text is a semantically connected, integrated whole, expressing relations of closeness, time or location between its concepts and sentences. This continuity of sense is determined by the fact that the connected concepts are also related in the real world and that the speakers can identify

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these relations.

Dialogue implements one of the most important functions of the language - communicative. It is used for the transmission of various types of information by several channels: verbal, intonational, mimic-gesture, situational-objective. The most typical kind of dialogical unity is the question-matching complex that is most studied in linguistic literature. Among the most fundamental works devoted to this question, the studies of T. Sergejeva and P. Dudka should be mentioned.

The research of dialogue speech is the study of the functioning of language in its most natural. The syncretic nature of speech is most clearly manifested in the dialogue. Direct contact forces the speakers constantly take into account the reactions of the interlocutor, their behavior, and the preliminary information (Shulzhuk, 2008).

Yuriy Kosach (1909–1990) is an outstanding writer of the twentieth century. He was first-generation immigrant from Ukraine. He was born to a noble family, and was a nephew of the famous Ukrainian writer, Lesia Ukrainka. His ancestors had always fought for liberation and the formation of Ukraine. As a follower of family traditions, he proved himself as a writer, poet and publicist, as well as a master of the historical genre. The writer had lost the meaning of his life due to living in a foreign county, being deprived of the native ground. Despite his talent, Yuriy Kosach had always been criticized for his controversy and even odious nature (Shalahinova, p. 2). In the novel *Voice from afar* (Golos zdaleka) he wrote about everyone's need for communication with the past: "All the misfortunes of the humanity come from the fact that people do not often find their connection with the past. Hence, there is the eternal rebellion of men, the eternal wanderings in thickets and darkness. Hence, there is all the perverted existence" (Shalahinova, p. 59).

The writer's works were investigated by the Ukrainian and Polish critics B. Boychuk, V. Derzhavin, D. Dontsov, G. Kostyuk, G. Shevelov (G. Shevelov, 2003), U. Samchuk, Stefanowska (Stefanowska, 2013), O. Tarnavsky.

The peculiarities of the individual style of the writer, the problems and the images of his works were analyzed by

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L. Burakchinskaya, M. Gnatyshak, M. Golubets, S. Hordynsky, O. Dniprovsky, L. Nigritsky, B. Chornogoroy.

The study of writer's texts is based on the works by V. Aheieva, S. Andrushiv, I. Vasilishin, M. Vasyov, R. Gorak, O. Dmitruk (Dmitruk, 2009), Y. Marinenko, N. Mathtin, S. Pavlychko, R. Radyshevsky, A. Rashchenko, S. Romanov (Romanov, 2009), S. Semenko, G. Semenyuk, I. Skvirskaya, O. Shalaginova (Shalahinova, 2010).

Despite quite sufficient research of Yuriy Kosach's works, yet a number of issues are still in need of clarification. The linguistic features of the writer's works are among them. Besides, such a specific component of the individual style of the author as dialogues is still unconsidered.

The Artistic Ukrainian Movement (AUM) is an artistic and literary organization of the Ukrainian immigrants in Europe. The AUM aimed at assembling the Ukrainian writers scattered by the Second World War, at publishing of their works, and at becoming a center, in the framework of the comprehensive national ideology, for creative dialogues among members representing various styles and literary aims. The AUM existed for only three years, from December 1945 to 1948. It is necessary to take into account that it was a catalyst for the new Ukrainian literary life. The AUM was created to reflect the prevailing moods among expatriates (Aheieva, 2003).

It is important to understand why only emigrants become the heroes of the story. The author tries to "imagine" and create several options for finding national identity in the specific conditions of isolation from the Motherland. Thus, for the heroes of the story the national identity becomes one of the central principles of full-fledged existence, formed in the situation of split consciousness. In addition, the form of discussion reflects true public discussion of art issues (Dmytruk, p. 44, p. 47).

According to Yuri Sherekh, Kosach began the direct speech not from a new paragraph, but integrated it into the text. ... This was not due to originality, but the natural manifestation ... the desire to grab all the diverse unity of voices and the phenomena of life as a whole, to merge them into one continuous and runaway flow (Sherekh, p. 245).

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Another indication that the work belongs to the immigration period of the author's legacy is an interesting combination of different languages in dialogues, among which French, Ukrainian with addition of German, English and Latin prevail. Certainly, this indicates the author's deep education and the ability to transmit the voices of heroes in various ways, deepening their characteristics.

For instance, Anna Alekseevna, whose "time stopped in 1913, and the height of the St. Petersburg boarding school and the abovegroundness of the Winter Palace were not destroyed by these hard years" (Kosach, 2003). Her intercourse is pointedly in French. Galochka prefers Ukrainian, which characterizes her as a patriot. The professor mixes the languages in his monologues, trying to emphasize his intelligence this way. The description of Irin's appearance is also constructed as a dialogue. One of the character features of this extraordinary personality is also revealed in the dialogue: "*- The way to the God? .. - Probably **my dear***" (Kosach, p. 317].¹

An interesting phenomenon from the point of view of the construction is the combination of dialogical remarks and direct speech integrated into in the text: "*- I know. - And Irin?... She shrugged. "Well, that's an order. But (keeping silence for a while), - until now he had kept me safe from this ..."*" (Kosach, p. 297). Such dialogues simulate a spontaneous conversation, and allow the reader to penetrate into events.

The direct speech can be introduced into the text without the corresponding punctuation marks - quotation marks, commas and hyphens: "*... I was convincing that he hated Moscow and finally - finally - pearls of tears gleamed in Anna Alekseevna eyes. Le pauvre Gogol, quelle honte, omon Dieu, mon Dieu...*" (Kosach, p. 266).

This text demonstrates the opposite phenomenon, when remarks of dialogue are represented with the help of direct speech: "*Irin called me, "We'll start the action in a few minutes," his whisper melted in the phlegm of the smoke. He stood with his hands on his chest. "Where's the deserter?" -*

¹ translation mine

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"These people have made me bored. This is the soreness of the day". - "What do you intend to do with them?" (Kosach, p. 321). Such a way of structuring a dialogue creates an effect of unexpectedness and is not accidental, especially considering the general opposite tendency.

Such connectors play an essential role in dialogic text since they reflect cohesion within the discourse and show a logical development of the discussion by establishing different relationship between ideas: summative, restrictive, causal, explanatory, previous reference and conclusive.

The use of the indirect speech is infrequent in the studied work, and it is usually a response to a previous remark of dialogue and continues the tradition of including the direct speech into the text.

Kosach's heroes use internal monologues that reflect the stream of their consciousness, and give more complete description of hero: *"She thought about the meat concern - no, it's idiocy. America, no - old Cannes are better, rustling palm trees, old villas. The last diamonds, the 90-year-old generals, pigeon droppings in the church - no, peace is better, but it's good that Misha is in America, and is well established, but for him, what could it be - no, horror, terror ..."* (Kosach, p. 261).

Having analyzed the dialogues of "Aeneas and the Lives of Others" from the point of view of the traditional structure: the question / answer, we conclude that the examples when Kosach complies with the rules are considerably fewer than those in which this opposition has been changed in one way or another

For example, unanswered question is possible: *"- What actually am I to do here?"* (Kosach, p. 292), which has a certain rhetorical character. However, there is an opposite phenomenon when the answer is given to a question that has not been asked: *"I could not make out who had written this, the sheet was tattered, burned around the edges, and I was sitting and pondering in the attic ... - Hetman Philip Orlyk wrote it to my ancestor, Colonel Semen in the memorable year of 1711, persuading him to join the national movement ..."* (Kosach, p. 267-268).

Remarks can be unrelated even in dialogues containing questions and answers: *"-We have received a letter today from*

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America, from Misha -Anna Alekseevna says. - Fred has no clue about history, - Halochka says, - he only knows history from movies" (Kosach, p. 260). The author successfully reproduces a polylogue between the members of the company, who do not listen carefully to each other.

Short broken dialogs simulate live conversation, and it is a great way to add further details to the dialogue: "*Where? - I don't know, Prague. Vienna, Berlin, Zurich ... anywhere, just from here ...*" (Kosach, p. 319). Spontaneous, casual speech used with those whom you know well is characteristic of oral speech style. Similarly, answers are also 'alive' since they imitate picking up a question.

Repeating the questioning remark in an answer is also a frequent phenomenon, as it simulates spontaneous conversation and is charged with genuine author's irony: "*- It is not said. I regard you, first, as traitors, collaborators with the enemy, and secondly, as apostate. - Even?... - Even»*" (Kosach, p. 322).

Pauses are used to introduce significant information units, at the end of what may be a prosodic paragraph. A pause may be also introduced immediately before a lexical item which the speaker may feel to be especially important, or unfamiliar, which they wish to be clearly heard. Besides, pauses often mark hesitation.

Word play also takes place in the dialogues. It allows the author to reflect the ironic attitude to a person. Humor and sarcasm are not typical of "Aeneas and the lives of others", there is only a slight irony in this text. It is manifested in the attitude of the author to himself and to the heroes of the story: "*- Excuse me, comtesse, I must speak. And you, Galochko, excuse me, too. I believe in Irin as in **God. - As in goddy...***" (Kosach, p. 328). The irony is often expressed in the context. The "goddy" is the nickname of one of the guests of Anna Alekseevna, a profiteer. Comparing Irin to him sounds particularly obnoxiously.

Professor Kravchuk regards himself as a remarkable intellectual that is why he mocks over Aeneas: "*- Cogito - ergo sum, - I answered ... - Sum - ergo cogito, - Professor Kravchuk corrected me ...*" (Kosach, p. 305).

Live speech is also constructed with parcellation which

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is a division into parcels in the dialogue. This method is widely employed. Thus, the text of the story is stylistically close to oral speech.

While classifying the dialogues in terms of the use of different parts of speech in the initial part, it is necessary to note that the answers begin with affirmative particles, e.g. *hey, yes, certainly*: “- They fling from Ukraine, Vadim Vasylovych... - *Certainly* from Ukraine...” (Kosach, p. 270).

From the lexical approach, we can hardly find specific or technical vocabulary within dialogic texts since they are spontaneous interactions and have open structure. Hence, this type of texts is namely characterized by the use of affirmative and negative adverbs in answers (Yes/No), a wide range of deictic pronouns (you, this, here); and connectors, which establish a semantic link between paragraphs.

Other grammatical devices include the use of specific syntactic structures, such as interrogative and exclamatory sentences; finite clauses in the past and present tenses as a way of switching reference; subordination, coordination, and specific formulae (greetings, farewells).

Among the particles which are most commonly used in the beginning of the answer, there are affirmative ones: “*It's a slum, you know, you can get everything here...*” - “*Even love?*” - “**Of course**” (Kosach, p. 311), that clarify the meaning of the context, facilitate understanding; excretory (pragmatic) ones: “*But in general this America, - Anna Alekseevna actively stirred with a spoon, - I would prefer to return to Cannes if ... - If, if!*” (Kosach, p. 260) and also modal particles: “- *Do you want life, face to face ... - Maybe, yes*” (Kosach, p. 263), providing dialogues of certain emotional and semantic shades, such as consent, doubt, and assumptions. Undoubtedly, particles play an important role among other means of expressing modality.

The repetition of the individual pronouns in the question and answers indicates the author's emphasis on the personality of the character: “**I** know you, - he removed the light brown bangs, - I have seen you many times over the Danube, you were walking in white panama, and I terribly wanted to see your sketches ... I raised my eyebrows. - I'm Irin. Mykola Irin. **I** wanted not to show that I knew him. **I** knew him - his poems and his articles. **I** knew it was a highly reliable

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scientist..." (Kosach, p. 274). In this example we see the scene in which one of the main characters of the story, a strong and a brave man, is introduced.

The repetition of the oppositive conjunction in the response performs the antithesis function. It is antithesis between relaxed emigrant life and participation in a dangerous resistance movement: "*– But we were afraid that you would tell your mother and your mother would tell somebody else... – And now you are not afraid? – I said dryly and broke off a branch. – Tomorrow he is going to the Carpathian Ukraine, – Galochka flushed, and I did the same ... – And what about Mom?...*" (Kosach, p. 274).

The pronoun *who*, which is used in answers, performs a completely traditional function. It is a question about the status of the object of thought: "*– In the meantime, you will live in a boarding house, you will walk to the river and wait. Everything else will do others. –Who?*" (Kosach, p. 292–293).

The emotional exclamation *oh* in the beginning of response is usually used to express unexpected emotions that have the opposite meaning to the question: "*– Oh, it's been a long time – these years – they are just a bazaar, sale of things, and hunger*" (Kosach, p. 318).

Exclamation *what* reflects the capture of nature by heroes: "*– What azure, my friend! – What a spring, Galochka!...*" (Kosach, p. 268).

Informational complementation of expletive constructions in the text "Aeneas and the Lives of Others" is emphasized by introducing them into dialogues only with the help of parentheses. Structurally, such elements are complex sentences or parceled constructions. Functions of the expletive constructions include explanatory and clarifying. Besides, possible functions are causative and motivational, as well as modal and evaluative.

The specificity of the dialogues by Y. Kosach in the considered text is the use of expletive construction in the answers: "*– I know this because I've heard it several times (only once, – said Bozhok), at least once ... well*" (Kosach, p. 362). A part of the expletive constructions are super complex formations, where the sentences are characterized by polyinformativeness; thus, expletive constructions appears to be more informative than the main clause.

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In case of some expletive constructions, both main clause and such construction are characterized by their own communication plan. They even belong to different speech situations: “- Galochka,- I said quietly, - you persuade yourself that he had taken you out of Belgrade ... I was in Paris then... and then there were shots at the “Sichova Hotel”, the tanks attack ... (... It broke into flame: we were standing shoulder to shoulder, there were very few cartridges, this heroic group of people, some could not cope with the machine gun, and the mountain, March wind, yes, yes...)” (Kosach, p. 331).

Expletive constructions with the meaning of reminiscence contain parceled sentences: “Larissa's voice: (...stations, still stations. Echelons. Greater Ukraine. Terrible Ukraine. Soldiers - Italians, Germans, Hispanics, Mongols. Who collected this mob? Had to go in the toilet. It stinks. In the corridor, too. The soldiers barked. It became bad, nauseous. I sat on my lap. Someone took my hand. ...And suddenly the glass was clanked, everything was head over heels. Ours. Guerrillas ... I wanted to cry with joy. I was crying, imagine ...)” (Kosach, p. 301). Here the author uses the method of cinematographic cutting. It is characterized by appealing to all sensory organs and the creation of imaginative and visual conceptions.

The history of the Ukrainian literature of the twentieth century is rich in authors, whose life and creative path has caused and still causes ambiguous, often polar thoughts of readers, critics, and literary scholars. Today we view Yuriy Nikolaevich Kosach as a striking example of a person that was full of contradictions, inconsistent to extremes, and, at the same time, was a variously gifted creative personality.

“Aeneas and the Lives of Others” is written in accordance with the ideological and artistic traditions of the Artistic Ukrainian Movement. Yuri Sherekh emphasizes that this work combines the main features of the author's method in general - passion, extravagance and peculiarity, courage and poetry (Sherekh, 2003).

The structure of various models of dialogues in Kosach's text is due to the intention of the author. At the same time, they, like the direct speech of the story, are deliberately densely embedded in the text in order to transfer the

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integrity of life, as pointed out by contemporaries of the writer. Dialogues in the work are diverse both in terms of the structure of the question / answer, and by linguistic composition, in terms of vocabulary, morphology and syntax. They perform various functions, including multifocal characterization of characters, conveying the features of a living, easy conversation, rendering of various emotional and semantic shades, creating the effect of presence for the reader.

Thus, the study of the functions of the dialogues in "Aeneas and the Lives of Others" is a successful way of interpreting the story, since it gives an opportunity to analyze it at many levels, to reach the conclusion about the author's search of the national identity.

"Aeneas and the Lives of Others" (1946) was written as a vitally ideological and modern text in the sense of its connection with the philosophical and ideological searches of the AUM (Aheieva, p. 11). Yuri Sherekh points out that the main features inherent in the creativity of the author in general – passion, extravagance and peculiarity, courage and poetry – are combined in this work.

The author's intention determines the structure of different dialogues in the short novel. At the same time, they, like the direct speech of the story, are deliberately embedded into the text in order to convey the integrity of life, as indicated by the writer's contemporaries.

Dialogues in the text are varied both in the structure of question / answer and in speech composition. They perform various functions. These include multifocal characterization of characters, conveying the features of a living, easy conversation, rendering of various emotional and semantic shades, creating the effect of presence for the reader. As previously mentioned, the language of works from different periods of Yuri Kosach's artistic activity is, in my opinion, not yet sufficiently researched, therefore, it seems promising to continue work in this direction.

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