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## Lingvistic heritage of Yurii Kobyletsky

**Abstract**

Yurii Kobyletsky as an author who combines in his works literary creativity and journalistic skills, high emotional tension and deep philosophical reflections, an unbiased analysis of the past and an acute reaction to the present. This article is devoted to the analysis of cultural heritage of Yurii Kobyletsky and his contribution to development of Ukrainian culture in terms of Soviet activity in this country. Means of linguistic expression, presented in the texts of the essay by Yuri Kobyletsky, reflect both the individual world outlook of the artist and the attitude of the era, since they enable to accurately and accurately characterize the described literary figures and analyzed social processes, tie together and communicate to the readership through the mediation of the most productive stylistic means of contradicting the at first sight of events and phenomena witnessed by a prominent scientist. The main goal of the article is to describe and analyze the means of linguistic expression in the texts of the essay by Yuri Kobyletsky. Prospects for further researches of the essayist of this artist are seen in the description of the standard means inherent in the Soviet era, which was created by this outstanding literary critic and publicist.

**Introduction**

The individual style of any author consists of the subjects of works, genres, which the writer prefers, his own manner of presentation of the material (manners of presentation) and the linguistic style of the era. The problem of idiosyncrasy in general is one of the key in linguistic stylistics. L. Bulakhovsky believed that "the means of our language, which assume the possibility of own choice, appropriately used by those who write or speak, form what we call verbal style. (...) The thought, for which the means of expression are sought, the creative idea

subordinates these means to a certain whole as a certain (...) unity, and it determines (directs) the correlation between the elements chosen by the author in a single style ..."21. It should be noted that the historical conditionality and meaningful complexity of verbal and artistic images require a thorough analysis and careful interpretation. According to O. Potebni, "... the same work of art, the same image does not act equally on different people and on one person at different times, as the same word everyone understands in his own way ..."22. Therefore, it is important to recall what functions performed by the elements of the idiostyle of Yuri Kobyletsky in the 70-80s of the 20th century and to assess his

Essay of Yurii Kobyletsky is a synthesis of literary creativity and journalistic skills, high emotional tension and deep philosophical reflections, an unbiased analysis of the past and an acute reaction to the present. The objective study of the general laws of the influence of the Soviet totalitarian culture on modern society, the modern literary process will not be complete without attention to the specifics of refraction through the national component of contemporary artistic journalism, the bright representative of which was the "Ukrainian bourgeois nationalist" that shows Yuri Kobyletsky significance for the present23. Despite the fact that the researches of this famous writer, scientist, author of many monographs, literary portraits, articles and textbooks was published not only in Ukraine but also abroad - in Russia, Canada, Poland, etc., since 1947 the brand of "Ukrainian bourgeois nationalist", to whom sings Volodymyr Sosyura, devoting a famous poem "Love Ukraine"24, left behind for many years. Writer's essay is a kind of attempt to prove that Ukrainian culture, even in the Soviet space, was represented by true masters of high art, worthy of proper evaluation, a significant place in European development. In achieving this goal, the writer helped brilliantly with the means and means of linguistic expression, which today does not cease to be an example for the young representatives of the essayist.

O. Selivanova, after analyzing a number of definitions of the concept of "style", drew special attention to such parameters of his characteristics as selectivity and stereotyping25. At present, the concept of linguistic expression, various types of expressive means in the individual

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<sup>21</sup> Bulakhovs'kyi, L. (1959). *Essays on general linguistics*. Kyiv: Radyans'ka shkola. p. 293

<sup>22</sup> Potebnya, A. (1976). *Estetika i poetika*. Moscow: Iskusstvo., p. 176

<sup>23</sup> Shapoval, Yu. (1990). A genre of writing anonymous. *Gazeta "Komsomol'skoye znamy"* of 6 noyabrya 1990. p. 5.

<sup>24</sup> Sosyura, V. (1950). *Elect*. Kyiv: Radyans'kyi pys'mennyk.

<sup>25</sup> Selivanova, E. (2002). *Basics of lingvitic theory of text and communication: monographic study guide*. Kyiv: TSUL, Fitosotsiotsentr., p. 101-104

linguistics of the representatives of red writing and journalism is widely studied, but there is no research in the context of this topic of essayism by Yuri Kobyletsky. Therefore, the relevance of the publication is conditioned by the need to identify features of the use of language expressions that represent the individual thinking of Yuri Kobyletsky.

### **Language-genre specificity of essayist Yurii Kobyletsky**

Essay of Yurii Kobyletsky is a way of expressing his vision and understanding of the world, and important biographical, documentary evidence of outstanding representatives of the Ukrainian literary process of the time, masterfully outlined and studied. In a special way organizing the material, the publicist attracted an extremely rich palette of expressive means, so that the fabricated text canvas captured the reader and opened a unique pattern of the era, unfolded a collage of remarkable literary figures, drew attention to the interweaving of events and the tragedy of fate.

The theoretical and methodological basis for the analysis of linguistic means as the primary source of idiostyle is given by such well-known scholars as L. Matsko, S. Yermolenko, V. Kalashnik, L. Lisichenko, O. Malenko, A. Moysienko, N. Sologub, L. Stavyts'ka, L. Shevchenko, as well as young researchers O. Bratanich, O. Kalita, T. Tkachenko and many others.

Until now there is no clear definition of the genre of essay. Writers and journalists point out that essays are usually written "in one breath" on a topical subject and are the expressions of high emotional stress combined with deep philosophical generalizations. The conducted researches have found out that the texts of essays testify widely used by authors of all expressive possibilities of language<sup>26</sup>. The essays are divided by subject into literary, political, economic, journalistic, etc. M. Balaklytsky offers to highlight an essay-essay, essay-letter, essay-lecture, essay-diary, essay-sketch, etc.<sup>27</sup> and notes that "in the essay, the epics and fates are combined, philosophical thoughts and everyday affairs, events, facts, rigidly conquered by the

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<sup>26</sup> Denyskina, G. (2014). Implementation paradoxical as such in the texts of thinking language essay (based on "Map of books and people: essays" Zabuzhko). Science chronicles named NEA M.P. Dragomanova. Series 10. Problems grammar and lexicology Ukrainian language: Coll. Science. Papers. Kyiv: NPU imeni M.P. Drahomanova. Vol. 11. pp. 184-189., Denyskina, G. (2016). Paradoxical expression: typology, semantics, functions (based on essay George Sherekh (Sheveleva). Theoretical and didactic philology: collections of scientific works. A series of "Philology". Pereyaslav-Khmel'nyts'kyy: "FOP Dombrovs'ka Ya.M." Vol. 23. pp.38-47.

<sup>27</sup> Balaklyts'kyy, M. (2007). Essay as artistic and journalistic genre: Teaching materials for students of the specialty "Journalism". Kharkiv: KhNU imeni V.N. Karazina., p. 32

commentary movement thoughts. Nothing is said "just so", there are no "passing" phrases, everything has a meaning real and philosophical. The author takes the facts carefully, examines them, turning them comprehensively, but they are not interested in it themselves, not as fractured and singular, but in a complex mental connection until they have acquired a new, philosophically-generalized meaning for him "<sup>28</sup>. The core, around which the entire stylistic system of essays is grouped, is the image of the author, the force that links all means of linguistic expression and standard into a holistic verbal-artistic system. The exploratory works of Yuri Kobyletsky have the following genre definitions: portraits, memoirs, autobiographical notes, but according to the above features can be attributed to the varieties of essays.

### **Theoretical foundations of the study of language expression**

Unlike standard expressions, language expression is due to such a combination of words, in which they express more than directly implying. Stylistic means, which primarily perform aesthetic function, in the texts of the essay by Yuri Kobyletsky are particularly diverse, bright and numerous.

Linguists of various linguistic schools and directions<sup>29</sup> have carried out many different aspects of the nature of expression and elements of the linguistic structure expressing expressiveness.

N. Boyko defines expressiveness as a semantic-stylistic supercategory, which manifests itself in the semantic model of a word through separate components that are part of a denotative, connotative, or figurative macro component and serve as indicators of expressiveness, which can be determined and analyzed only in connection with them<sup>30</sup>. V.Chabanenko believes that expressiveness is an intensified, intensified expressiveness, a socially and psychologically motivated property of a linguistic sign (speech element), which deautomatizes its perception, maintains intense attention, activates thinking, causes a sensory tension of the reader<sup>31</sup>. At the same time, the scientist distinguishes the concept of expression and expressiveness, investing

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<sup>28</sup> *ibid*, p. 27

<sup>29</sup> Boyko, N. (2005). Ukrainian expressive vocabulary, semantic, lexicographic and functional aspects: Monograph. Nizhyn: TOV "Vydavnytstvo "Aspekt-Polihraf"., Chabanenko, V. (1984). Basics of linguistic expression. Kyiv: Vyshcha shkola

<sup>30</sup> Boyko, N. (2005). Ukrainian expressive vocabulary, semantic, lexicographic and functional aspects: Monograph. Nizhyn: TOV "Vydavnytstvo "Aspekt-Polihraf"., p.30

<sup>31</sup> Chabanenko, V. (1984). Basics of linguistic expression. Kyiv: Vyshcha shkola, p. 7

in the first more general meaning, understanding it not as expressiveness, but as the intensification of expressiveness, "the increase in the influence of the said, giving him a special psychologically motivated elevation"<sup>32</sup>. Consequently, expression is something that contradicts the standard, template, stamp, and appears where there is a need to strengthen certain features by contrasting neutral and emotionally expressive language means.

### **Means of linguistic expression in the texts of the essay by Yuri Kobyletsky**

In the texts of the essay by Yuri Kobyletsky, we distinguish expressive means generated by socio-political factors and expresses, which is an instrument of imaginative thinking of a publicist (metaphors, hyperbole, periphrasis, phraseologisms, etc.).

The means of language expression of the first type play an important role in the essays of Yuri Kobyletsky, because they help him to truthfully and realistically recreate the spirit of the era, to set accents, to destroy the stereotypes formed by the system in the perception of Soviet reality: "Figuratively speaking, the Young Communists at the beginning of the twenties did not build BAMS and even in dreams did not reach the cosmic horizons. For us at the time was an event establish radio tower on the roof of city club. With what trepidation we pressed primitive telephone headset to hear the voice of the far Kyiv and indescribable happiness was to catch up the voice of the Moscow! "<sup>33</sup>. The phraseologism, antithesis, lithotum, hyperbole, metonymy and metaphor combined in this passage help to imagine the socio-economic situation of the newly formed Soviet Ukraine in the 1920's, to understand the unpretentious dreams of the population rebuilt after the clash of civil war and the first wave of the Holodomor.

The most complex and at the same time the most effective means of creating the emotional effect and aesthetization in the texts of the essay by Yuri Kobyletsky is a metaphor understood by scientists as a "linguistic phenomenon that has a cognitive foundation and is the use of the linguistic sign of one conceptual sphere to denote the constituent of another which is conditioned by associations for similarity or contrast "<sup>34</sup> and is considered to be the main mean of expression. Since metaphors belong to distinctly individualized, their introduction into the text requires a specially organized context, a natural combination with other expressive means, stylistic skill, tact and a high aesthetic sense: "Fall as a bird from the heights of the flying fly"<sup>35</sup>,

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<sup>32</sup> *ibid*, p. 16

<sup>33</sup> Kobylets'kyi, Yu. (1985). *Distance wings wag: Autobiographical Notes*. Kyiv: Radyans'kyi pys'mennyk., p. 99

<sup>34</sup> Kravets', L. (2012). *The dynamics of metaphor in Ukrainian poetry of the twentieth century*. Monograph. Kyiv: "Akademiya".p.32

<sup>35</sup> Kobylets'kyi, Yu. (1979). *Frescos: Sketches, portraits, memories*. Kyiv: Radyans'kyi pys'mennyk., p. 123

"The Sniper of a Political Pamphlet"<sup>36</sup>, "The Bridge of Creativity"<sup>37</sup>, "we overcome the digression of science"<sup>38</sup>, "Golden Gate of Creativity". Under the pen Yuri Kobyletsky metaphorized words that in this role are more likely to be perceived as semantic neologisms, because their use, as a rule, is one-time, non-repetitive. But they most often become an important sign of time or a unique portrait feature of the character. Unexpected associative connections between remote concepts and is often a masterful discovery of a famous essayist, his author's novelty. For example: "The wind-heat broke down the pinkish-white petals of chestnuts on the face ...", "Steppe's expanse, the eternal song of telegraph-telephone wires, some mysteriously long-awaited, full of vague hopes and dreams"<sup>39</sup>, "diamonds of his scientific thinking"<sup>40</sup>, "Was surprised at the" amplitude of the fluctuations "of his researches"<sup>41</sup>, "this was a cascade of exciting paintings "<sup>42</sup>, "A. Golovko was a strict judge of life "<sup>43</sup>, "sailors of a great ship that went to vast expanses of ocean of knowledge, themselves became devices, or even helmets ... "<sup>44</sup>, "Slippery dirty roads of cain treason "<sup>45</sup>. In the above passages, the portability of the meaning is perceived as an accident, as a novelty, as a result of which the individual-author's metaphor acquires the signs of contextual neologism.

The comparison of Yuri Kobyletsky is characterized by a particularly wide range of comparable concepts, on the one hand, and brightness, a combination of tradition and extraordinary - on the other: "I forgive him, as if his father, everything"<sup>46</sup>, "Radi their "initiatives" as children "<sup>47</sup>, "There was a cinema in the city - like a stables knocked down from the boards of the room "<sup>48</sup>, "the children were the same the voice of a bubble like a sparrow on millet "<sup>49</sup>, "fell like a soldier "<sup>50</sup>, "kisses hands like a mother "<sup>51</sup>, "As the eating fly puppets"<sup>52</sup>, "infinitely, like eternity"<sup>53</sup>,

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<sup>36</sup> *ibid.*, p.148

<sup>37</sup> *ibid.*, p.125

<sup>38</sup> Kobylets'kyy, Yu. (1983). From the chronicles of life. Memoirs, essays, portraits. Kyiv: Dnipro.p. 114

<sup>39</sup> *ibid.*, p.101

<sup>40</sup> Kobylets'kyy, Yu. (1979). Frescos: Sketches, portraits, memories. Kyiv: Radyans'kyy pys'mennyk, p. 88

<sup>41</sup> *ibid.*, p.76

<sup>42</sup> *ibid.*, p.73

<sup>43</sup> *ibid.*, p.445

<sup>44</sup> *ibid.*, p. 213

<sup>45</sup> *ibid.*, p.152

<sup>46</sup> Kobylets'kyy, Yu. (1985). Distance wings wag: Autobiographical Notes. Kyiv: Radyans'kyy pys'mennyk., p. 115

<sup>47</sup> Kobylets'kyy, Yu. (1979). Frescos: Sketches, portraits, memories. Kyiv: Radyans'kyy pys'mennyk, p. 67

<sup>48</sup> Kobylets'kyy, Yu. (1985). Distance wings wag: Autobiographical Notes. Kyiv: Radyans'kyy pys'mennyk., p.94

<sup>49</sup> *ibid.*, p.24

<sup>50</sup> Kobylets'kyy, Yu. (1979). Frescos: Sketches, portraits, memories. Kyiv: Radyans'kyy pys'mennyk, p.156

<sup>51</sup> *ibid.*, p.159

<sup>52</sup> Kobylets'kyy, Yu. (1985). Distance wings wag: Autobiographical Notes. Kyiv: Radyans'kyy pys'mennyk., p.53

<sup>53</sup> *ibid.*, p.87

"as a cormorant, we were hugging our mother"<sup>54</sup>, "the earth acts as a god who needs a human sacrifice"<sup>55</sup>, "He was sensitive as a favorite harp, like a string of kobza"<sup>56</sup>. Attention is drawn to the fact that the overwhelming majority of images with which Yuri Kobyletsky's article compares phenomena, events, people, are not urban, but illustrate the peasant type of thinking, with its perception of social life, the environment, with its natural sense of personal dignity, moral and ethical ambushes, the pursuit of justice, the search for the truth.

With the help of comparisons there is a convergence at first glance of distant concepts, the comparison of the author relates to both visual images - colors ("all this was poured like milk, white and pink tree flowers"<sup>57</sup> with bright red, like the quill of living fire "<sup>58</sup>, as well as sensual, emotional ("sparked with quotations, as from a machine gun, under the applause of workers' workers"<sup>59</sup>, "as like a song!"<sup>60</sup>, "reminded me of a single stick that lost a true friend"<sup>61</sup>, "he was inflamed in conversation, and his eyes lit up like a young man"<sup>62</sup>, "rage, like wolves "<sup>63</sup>, "in love with (...) a song as a romantic young man"<sup>64</sup>, "symbolic as the image of a dark, gloomy old village"<sup>65</sup>.

In the texts of the essay Yuri Kobyletsky actively uses the method of creating detailed comparisons, which indicate not one, but a number of common features in two sometimes quite distant phenomena. For example: "I was always full of freshest news, like a sunflower with rounded grains"<sup>66</sup>, "The cat at each parking lot descended as a sailor on a long-distance voyage in an unknown harbor"<sup>67</sup>, "but among them, as the dawn of the sun was washed with pure dew, (...) full of human love and beauty named Volodymyr Sosyuri"<sup>68</sup>, "His poetry acted on the public, as the most powerful, gradually increasing electric charge "<sup>69</sup>.

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<sup>54</sup> *ibid.*, p.58

<sup>55</sup> *ibid.*, p.20

<sup>56</sup> Kobylets'kyi, Yu. (1983). *From the chronicles of life. Memoirs, essays, portraits.* Kyiv: Dnipro. p. 11

<sup>57</sup> Kobylets'kyi, Yu. (1985). *Distance wings wag: Autobiographical Notes.* Kyiv: Radyans'kyi pys'mennyk., p.6

<sup>58</sup> Kobylets'kyi, Yu. (1979). *Frescos: Sketches, portraits, memories.* Kyiv: Radyans'kyi pys'mennyk, p. 122

<sup>59</sup> Kobylets'kyi, Yu. (1985). *Distance wings wag: Autobiographical Notes.* Kyiv: Radyans'kyi pys'mennyk., p.118

<sup>60</sup> Kobylets'kyi, Yu. (1979). *Frescos: Sketches, portraits, memories.* Kyiv: Radyans'kyi pys'mennyk, p.132

<sup>61</sup> *ibid.*, p.108

<sup>62</sup> *ibid.*, p.88

<sup>63</sup> Kobylets'kyi, Yu. (1985). *Distance wings wag: Autobiographical Notes.* Kyiv: Radyans'kyi pys'mennyk., p.39

<sup>64</sup> Kobylets'kyi, Yu. (1979). *Frescos: Sketches, portraits, memories.* Kyiv: Radyans'kyi pys'mennyk, p.53

<sup>65</sup> *ibid.*, p.36

<sup>66</sup> Kobylets'kyi, Yu. (1985). *Distance wings wag: Autobiographical Notes.* Kyiv: Radyans'kyi pys'mennyk., p.102

<sup>67</sup> Kobylets'kyi, Yu. (1979). *Frescos: Sketches, portraits, memories.* Kyiv: Radyans'kyi pys'mennyk, p.166

<sup>68</sup> *ibid.*, p.31

<sup>69</sup> *ibid.*, p.25

Yuri Kobyletsky, without a doubt, was a master of a psychological portrait. The brightness and accuracy of the external characteristics of outstanding writers, literary scholars and scholars, referred to in the texts of essays, provide cleverly selected epithets. Of course, every epoch has its own vocabulary of epithets (artistic, figurative definitions emphasizing the characteristic rice, determining quality of a phenomenon, subject, concept, action<sup>70</sup>. The epithets of Yurii Kobyletsky give an accurate description of the personality, are used in order to strengthen its expressiveness, emphasize on the signs - namely those that are important in the plan to highlight, attract the reader's special attention to them: "This person is restrained, sensible, we can say, to a certain extent silent and always concentrated"<sup>71</sup>, "was fervent, anxious, stormy and always straightforward "<sup>72</sup>, "...Alexander Petrovich (Dovzhenko - GD): impetuous, violent, rapid, proudly walking to immortality "<sup>73</sup>, " alive, uremnyy, poryvystyy and passionate, a bit like nabusurmanenyy with yizhakuvatym chubom, inquisitive eyes, the old kozhushyni Sasha Kopylenko "<sup>74</sup>.

As a experienced journalist, Yuri Kobyletsky builds a series of portrait details in such a way as to bring the reader through a logical series of specific features of character and temperament to the most important, key component - to understand the meaning of the artist. This brilliant theoretical technique is based on the knowledge of the linguistic psychology of the reader's perception: the best memorable - the latter. The combination of epithets with other stylistic means enhances the expressive sound of the text, adds juicy colors to the portrait performance. For example, the description emphasizes exterior and portrait details in action, when Andriy Golovko used "bushy, faded eyebrows"<sup>75</sup>. Those who remembered Andriy Vasilyevich well knew that this was a sign of his dissatisfaction, or even more negative perception. But from the portrait of Boris Romanovich Hmira the writer begins precisely from the sculpture of his posture, which was well known by all the fans of the opera talent of the singer: „A stationary man with large facial features, a high forehead, even, combed back dark, with gray hair. (...) Such, however, was rather restrained, without signs of violently revealing emotions, was Boris Hmyrya"<sup>76</sup>. Individually-authored modeling of the linguistic picture of the world in an essay

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<sup>70</sup> Mats'ko, L.; Sydorenko, O.; Mats'ko, O. (2003). The style of the Ukrainian Language: textbook. Kyiv: Vyshcha shkola.

<sup>71</sup> Kobylets'ky, Yu. (1979). Frescos: Sketches, portraits, memories. Kyiv: Radyans'ky pys'mennyk, p.158

<sup>72</sup> ibid, p.137

<sup>73</sup> ibid, p.74

<sup>74</sup> Kobylets'ky, Yu. (1983). From the chronicles of life. Memoirs, essays, portraits. Kyiv: Dnipro.p. 87

<sup>75</sup> Kobylets'ky, Yu. (1979). Frescos: Sketches, portraits, memories. Kyiv: Radyans'ky pys'mennyk, p.43

<sup>76</sup> ibid, p.165

predetermines occasional epithets: "... I see them in the sun-smiling Vandu"<sup>77</sup>, sometimes even epithelium-oxymorons: "... in this difficult and tragically magnificent time"<sup>78</sup>, "nothing revealed the tragic-heroic times"<sup>79</sup>.

Effective means of influencing the reader are hyperbole and lithot - figurative expressions in which the magnitude, value, strength, and beauty of the description are exaggerated (hyperbole) or diminished (lithotum) - which allow to express the author's attitude to the phenomena described as being brighter, more convex, and emotionally: The dogs in those yards, as in our children's imagination, were dark-darkness "<sup>80</sup>," We stormed the halls, the audience "<sup>81</sup>," And there is a people's laughter - the sea "<sup>82</sup>.

Another commonly used means of linguistic expression in the idiostyle of Yuri Kobyletsky, a kind of bridge that combines occasional events, a way of appealing to the past, an admission that in the essay texts contributes to a deeper comprehension by the reader of the role and significance of events, figures, and facts referred to, is an allusion ("The artistic-stylistic reception, the hint, the reference to a particular literary work, plot, image, as well as the historical event, based on the reader's erudition"<sup>83</sup>. "The long-lived Dal and the distant future are merged into one way of life of a generation born in the early twentieth century ..." "<sup>84</sup>. This excerpt is - a testimony of the unsurpassed use of this expressive means appealing to the reader of the Ukrainian folk song "Requiem, steppe, steppe ...", which immediately became widely known, and even was used by O. Korniyuchuk in his latest drama "Memory of the Heart": "Stepmother, steppe - people of rye to reap, / steppe, steppe far waves with a wing ... Mother, the mother is waiting for his soldier, / And the soldier sleeps for eternal sleep! ".

As a political allusion, it is necessary to classify the statement "Discussions were carried over to the square before the university, then buried in a cobblestone, which often became an argument in the hands of the workers of the workers"<sup>85</sup>, which coincides with the slogan Yurii Kobyletsky, well-known for his contemporaries " The cobblestone is the weapon of the proletariat! " (The expression comes from the name of the famous sculpture of Ivan Shadra, the

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<sup>77</sup> Kobylets'kyy, Yu. (1979). Frescos: Sketches, portraits, memories. Kyiv: Radyans'kyy pys'mennyk, p.116

<sup>78</sup> ibid, p.132

<sup>79</sup> ibid, p.130

<sup>80</sup> Kobylets'kyy, Yu. (1985). Distance wings wag: Autobiographical Notes. Kyiv: Radyans'kyy pys'mennyk., p.38

<sup>81</sup> Kobylets'kyy, Yu. (1979). Frescos: Sketches, portraits, memories. Kyiv: Radyans'kyy pys'mennyk, p.207

<sup>82</sup> ibid, p.46

<sup>83</sup> Hrom'yak, R.; Kovaliv, Yu. et al. (1997) Literary Dictionary Directory. Kyiv: "Akademiya".

<sup>84</sup> Kobylets'kyy, Yu. (1985). Distance wings wag: Autobiographical Notes. Kyiv: Radyans'kyy pys'mennyk., p.156

<sup>85</sup> ibid, p.118

creator of monumental sculptures in the style of "modern", executed in 1927 and devoted to the Russian bourgeois revolution of 1905).

In addition, it should be noted that, in addition to all the above, in these allusions, the life and professional path of Yuri Kobyletsky was reflected: a difficult road from an electrician, whose "feet in the evening languish like pillars, from exhaustion"<sup>86</sup>. Through the hell of the Civil War and the Second World War, fully aware of the "sea of peasant and craft misery, the famine that knocked at every door"<sup>87</sup>, suffered a loose student association, where "they spoke with quotations, like a machine gun, under the applause of the workers' workers"<sup>88</sup>, and then - hard work recognized and shock-denunciations are recognized in the back of the famous literary critic, professor, teacher respected educational institution.

## **Conclusions**

Means of linguistic expression, presented in the texts of the essay by Yuri Kobyletsky, reflect both the individual world outlook of the artist and the attitude of the era, since they enable to accurately and accurately characterize the described literary figures and analyzed social processes, tie together and communicate to the readership through the mediation of the most productive stylistic means of contradicting the at first sight of events and phenomena witnessed by a prominent scientist.

The most widely used means of linguistic expression in the essays by Yuri Kobyletsky are such numerous tracks and stylistic figures: metaphors, personifications, comparisons, antitheses, epithets, hyperbole, lithotypes, allusions, a combination of different language vocabulary. The linguistic expression of the texts of the famous publicist is extremely powerful, since it is aimed at the most complete implementation of the author's plan. The novelty of Yuri Kobyletsky in the genre of essay consists in the broad involvement of language expressive means, which contributed to the objective assessment of literary creation and the creation of a holistic image of many prominent personalities, through which the texts of the master acquire, along with the cognitive and practical significance of an enormous artistic and aesthetic weight.

The value of the article is to describe and analyze the means of linguistic expression in the texts of the essay by Yuri Kobyletsky. Prospects for further researches of the essayist of this artist

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<sup>86</sup> Kobylets'kyy, Yu. (1985). Distance wings wag: Autobiographical Notes. Kyiv: Radyans'kyy pys'mennyk., p.79

<sup>87</sup> ibid, p.59

<sup>88</sup> ibid, p.118

are seen in the description of the standard means inherent in the Soviet era, which was created by this outstanding literary critic and publicist.

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