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VERBAL ARRANGEMENT OF THE ARCHITECTURE CONCEPT (ON THE BASIS OF THE MODERN ENGLISH LANGUAGE)

Summary. The article presents a development of verbal actualization of the ARCHITECTURE concept on the basis of the modern English language, which leads to the understanding of the linguocognitive perception of one of the important components of the cultural conceptual sphere. In the present study, the world of culture is perceived as a product of human activity, directed towards the development of various spheres of human life. The relevance of the study is determined by the scientific interest in cognitive processes associated with the cultural traditions of mankind and their reflection in the English language system. Modern architecture is an artistic legacy of the 21st century. There is no dominant style, and modern architects create cultural products invocating various creative means for a wide range of utility and ethical needs, which provokes an active increase in the vocabulary and makes it possible to track current linguistic and cultural processes. Despite the significant number of important scientific studies of domestic and foreign scientists, today there is no unified approach to the linguocognitive analysis of the components of the cultural conceptual sphere on the basis of neological processes. The purpose of this study is to establish the specifics of the ARCHITECTURE concept verbalization, which is part of an open non-linear cultural system, and to highlight its current directions of development through the analysis of new words. The "architecture" term is considered to be a different notion from utilitarian construction, but the study of the verbal actualization of the concept demonstrated the adaptation of this component of the conceptual system to the needs of its creator/user, which partially contradicts the vision of architecture as an exclusively artistic category. These changes are the reason for the formation of phraseological units, which are the most common in the verbal corpus of the presented concept, so that the semantic content of lexical units does not fully reflect new realia, which contributes to the formation of word combinations and terminological unities of words. The study of synchronic processes within the framework of the ARCHITECTURE concept brings closer to the understanding of the processes of self-organization of the cultural system, highlighting inversion relations with other large-scale cognitive formations.

Key words: concept, culture, neologism, organization, verbalization.

Introduction. Modern social processes that ultimately lead to cultural transformations, help to maintain the essential position of the study of cultural concepts. The mechanisms of dissemination of cultural products take an increasingly important place in modern studies in various fields including linguistics. Today, the problem of the inter-relations between language and culture raises controversial issues in philology. The complexity of this problem is based on a large number of various aspects, chronological frameworks, and a diversity of existing and emerging concepts that can be attributed both to language and culture.

These twisty relations raise the new problem of studying and analysis of the current-day state of important cognitive formations in terms of any culture. In this case, the analysis of newly formed lexical units can be a game changer. The complexity of this solution is that there is no one basic approach to such sort of analysis.

The purpose of the present study is to identify and demonstrate the peculiarities of the structure and semantics of the ARCHITECTURE concept in terms of the linguocognitive approach on the basis of the modern English language.

The objectives of the article are to detect and demonstrate the peculiarities of structure and semantics of the ARCHITECTURE concept by means of linguocognitive apparatus as a part of the cultural conceptosphere; analyze new lexical formations in the architecture sphere; identify peculiar features of verbal representation of current date architectural realia in the modern English language.

The theoretical and methodological basis of the study integrates a cognitive approach to the analysis of the verbal representation of concepts and is predicated on the research works of M. A. Prykhodko, M. M. Poliuzhyn, F. Boas, R. Langacker, J. A. Fodor, G. Lakoff. The analysis of innovations war carried out in reliance on Yu. A. Zatsny, M. V. Vorobiova, M. Kadoch. Sociological and art aspects are based on the researches of M. McLuhan, T. Parsons and Ch. Jencks.

Methodology. One of the main methods used in the article, which leads to the identification of the perceptual-figurative abstract of concept, is the contextual method. It gives the ability to track the ways and means of its subjective verbal actualization, expressed in the modification of semantics and its acquisition of additional connotations missing in lexicographical sources [1].

Among other methods were used: method of lexicographic research to consider inner and outer connections of the ARCHITECTURE concept, as it helps to reveal the primary meaning of lexical units; structural and word-forming analysis enables tracing the establishment of derivative relations and potential of the concept nominee; study of lexicosemantic groups; structural and semantic analysis of lexicosemantic groups is based on information obtained from lexicographic sources, demonstrates a vivid expressiveness of lexical systematicity; paremiological analysis is used for analysis of phraseological neologisms that emerged the language under the stimulus of modern culture products.

Results and Discussion. Today, a number of concerns come onto the radar of modern linguocognitive studies: organization of conceptual formations; triggering factors for the development and connection establishment between verbalizing tools; correlation and interrelations between language and cognition, etc.

Conceptual formations of different levels can be taken as peculiar cultural genes taking part in the creation process of a cultural genotype. They can be attributed to idealized formations forming a cultural matrix on different levels.

A significant number of scientists consider the concept to be a cluster of meanings in the mind of a person and believe that the concept acts as a cultural layer between a person and the external environment, therefore, the concept is experienced within a certain cultural space and relevant experience [2; 3; 4].

The basic notion of this research is "culture", which is perceived as an antonym of the "nature" notion, uniting all embodied creative potential of humanity. In various linguocognitive studies "concept" is mentioned as a micromodel of culture and its nature sustains culture and is sustained by it. Concepts maintain all necessary non-verbal information and carry cultural memory [5, p. 183].

There is a possibility that the concept, due to the lack of clear-cut boundaries, can take on the properties of an idea in the nonmaterial space of humanity. Concepts emerge and vanish under various cultural and historical consequences, and this brings to the idea that concepts can be taken as indicators of a particular culture that are organized in groups at different levels. Therefore, a study of conceptual formations in synchrony reminds computer tomography of the body of a cultural matrix.

In the present study, the "concept" term is seen as a mental formation that is focused on forming an understanding of certain phenomena and providing them with definitions that are used by a linguistic personality in the process of mental activity, and which reflects the experience gained during cognitive activity [6, p. 34]. Whereas, cultural concepts are perceived as "multidimensional semantic formations, with the help of which value, figurative and conceptual aspects can be distinguished" [1, c. 91].

In the process of studying conceptual formations in synchrony, a decision was made to abandon the reconstruction of the field arrangement of concepts. The most relevant approach was described by M. M. Prykhodko in his scientific research, which focuses on the hierarchical relations of conceptual formations of different levels.

During the ARCHITECTURE concept recreation, special attention was given to hypoconcepts – formations of a descending level of abstraction with a certain low marked ethno-cultural specificity, with possible demonstration of physical quantities [1].

In the process of analysis of the neological lexicon, a decision was taken to turn attention to a structural-semantic approach to conceptual formations as it suggests their opposition as parametric and nonparametric mental formations [3]. This kind of taxonomy seems to be effective toward architectural products as it is based on measurability in any dimensional quantities.

Parametric concepts include cognitive formations associated in the linguocultural consciousness with certain quantitative and/or qualitative indicators, i.e., metric values [1]. The ARCHITECTURE concept demonstrated a strong connection with parametric hypoconcepts: PROPORTIONS (size), PURPOSE, ECOLOGICAL COMPATIBILITY, and AESTHETICS (function).

In this study, special attention is given to the elements of the hierarchical structure of conceptual formations [7], where hypoconcepts are taxa of a descending level of abstraction with possible ethno-cultural specificity. These cognitive formations provide information considering physical quantity and potential purpose and are devoid of national specificity. The ARCHITECTURE concept takes a much lower position in the proposed structure at the katalevel.

Today there are several approaches to understanding the connection between language and culture, and in this study the most relevant one was chosen, in which both components are dependent on each other and constantly interact, maintaining their autonomous status.

In the present study, neologisms are perceived as "emerging words and phrases that appear in the language during a certain period or that were used only once in a certain text or act of language" [8, c. 12]. This approach allows us to conduct extended analysis and study various cognitive stimuli influencing the language system. According to the research of modern linguists [9; 10; 11], neologisms are divided into *lexical*, *phraseological,* and *semantic* in the present study.

The formation of neologisms in terms of the ARCHITECTURE concept verbalization is predetermined by various factors:

1) denominative (*eco-roof*, *treescraper, undecorate*);

2) stylistic (*Garage Mahal, monster home*);

3) pressure of the language system (*placekeeping, viewshaft, vertical forest*).

Modern scientists consider architecture to be a spatiotemporal art, due to the fact that the artist organizes volumes, silhouettes, and masses that are perceived by the viewer in three-dimensional space. The architecture notion is an artistic organization of space with the help of building structures [14].

It should be motioned that the "architecture" notion differs from the "utilitarian construction" term according to existing definitions given in specific sources, as any architectural product is created according to the rules of composition and with the help of expressive and compositional means.

Today there are at least two styles that are actively used in modern architecture – "late (or neo) modernism" and "postmodernism" [13, p. 112]. These terms were introduced into the scientific world by theorist and critic of architecture Charles Jencks in the early 1980s and it is easy to trace that both of these terms derive from a common term – "modernism".

One of the main features of modernism in architecture was an obsessive global expansion of new architectural forms on the basis of the spread of similar industrial methods of construction of architectural objects [13, p. 114]. In fact, modernism became a sort of manifestation of globalization in architecture during the period of accelerated industrialization of all countries involved in this process [14], which led primarily to the loss of national and specific cultural features in their architecture.

The analysis of the ARCHITECTURE concept demonstrated the grouping of neological verbalizing lexical means according to thematical attribution, thus thematic groups were defined as *advertising*, *architecture style*, *building* and *human.*

The thematic group *building* is the most represented among the other thematic groups as the formation of lexical and phraseological units was predetermined by the stimulus of several hypoconcepts – PROPORTIONS, PURPOSE, ECOLOGICAL COMPATIBILITY and AESTHETICS.

To demonstrate the largeness of urban constructions on the basis of lexeme *scraper* a net of neologisms was created: *earthscraper, farmscraper, landscraper, treescraper*. By analogy with the popular hairstyle, which is denoted by the slang nomination big hair, the phraseological unit *big hair house* was formed, denoting ugly houses, the size of which is excessively large in comparison with the surrounding buildings. The synonymous neological lexical units are *iceberg home* (or *iceberg basement*) "a big house mostly built underground with a visible upper part", *Garage Mahal* "a large and luxurious garage or parking", *vanity height* "buildings with a special spire roof to add the extra height".

The building's small size is almost not reflected in the phraseological level of the modern English language, as evidenced by only one detected nomination – *pocket condo*.

Due to the constant expansion of the urban territory, the environment suffers irreparable damage, and designers, trying to preserve human contact with nature, have developed a new approach to urban landscaping *vertical forest* "plant trees on balconies". Another possible decision is urban greening of buildings (*green roof, living roof, eco-roof*).

The range of lexical neologisms denotes modern reconstruction of architectural units for practical and aesthetic purposes: *deconvert* "actions aimed to convert an apartment building into a single-apartment building that has already undergone redevelopment", *rearchitect* "making changes in the building design or its elements", *undecorate* "updating the building appearance by creating simpler design". To denote the aesthetic component, phraseological units formed by the metabolization processes are used: *monster home* "an inappropriate large building", *vinyl village* "a district with unattractive architecture".

The thematic group *architecture style* demonstrates that the modern English language actively includes the names of architecture aesthetic purposes. The language system reacts to this type of word formation due to the fixation on the spatial economy and the formation of new notions on the basis of existing realia without metaphorical reinterpretation (*advertecture, barkitecture, biotecture, jengatecture, oystertecture*). The *McMansion* (*McDonalds+mansion*) telescopic term used to have a positive connotation at the beginning of its existence, but later it acquired a completely opposite meaning. Today, the neologism *McMansion* represents a large luxurious house that does not fit into the general architectural picture by any parameters:

The building organization Cornerstone is actively experimenting by using experimental aesthetic components, inspired by the main visual features of *Jengatecture*, creating buildings in a new style, which is denoted by the *Jengaform* composite lexical neologism.

Thematic group *advertising* demonstrates, that the problem of outdoor advertising is extremely disturbing in terms of modern culture, due to its mass use and non-compliance with the general aesthetics of architectural structures, which demonstrates the connection with the hypoconcept AESTHETICS. Telescopic neologisms *advertecture (advertisement+architecture)* and *brandalism* (*brand+vandalism*) demonstrate a tendency for advertisement overuse in public areas.

The *banner blindness* term denotes the ability to ignore advertisements and the neologism *undecorating* verbalizes renovation of the exterior of the building, which is aimed at creating a simpler and less cluttered design. Presented thematic group is also represented by synonymic phraseological units: *ad creep, bandit sign, ghost sign, street spam, tunnel advertising, poster advertising, wild posting.*

Neological units that form the thematic group *human* represent the connection of the ARCHITECTURE concept with the PURPOSE hypoconcept (*architourism, architourist, architraveller, rearchitect*). The phraseological unity *hostile architecture* represents social standards predetermined by the rules of certain areas. It includes the installation of spikes in public places to keep homeless people from sleeping there. Synonymous with this notion is the nomination *homeless deterrent* (a special design that keeps homeless people from resting in public places). The telescopic neologism *privatopia (private+utopia)* is used to denote an area in which the association of homeowners sets rules regarding the maintenance and appearance of the houses and the surrounding area.

The analysis of the neologisms that form the ARCHITECTURE concept demonstrated an active response of the language system at the phraseological level. The most productive forming models are Adj+N (*industrial park, living roof*, *vertical farm*, *vertical forest*, *vinyl village*), N+N (*ghost sign*, *iceberg home*, *laneway house*, *monster home*, *woman cave*). The content of the attractor is formed by the need to indicate various informative directions while the semantic energy of one lexical unit is not enough to reflect the new realia.

Also, the analyzed neologisms demonstrate affixation processes that create new nominations. In this case, the language system does not use semantic reinterpretation of realia, using available lexical resources in combination with common productive prefixes *cyber-, de-, mega-, re-, super-, un-*.

It was revealed that prefixes *cyber-, e-, techno-* indicate the content of the attractor for the formation of lexical neologisms, indicating symbiosis of the modern architecture trends and new technology. A number of synonymous neologisms denote the thematic urban area concentrated on computer technologies: *cyberpark, epark, ezone, technopark*.

Among other productive prefixes stand out: *mega-, super-*, which demonstrate the direct influence of the SIZE concept, as evidenced by a number of lexical neologisms: *megatall* "height of a building not less than 600 meters", *supertall* "height of a building not less than 300 meters". Also, the prefix *mega-* is a possible component that develops the escalation of a negative connotation, as evidenced by the lexical unit *megashed* "extremely unattractive building".

The process of compounding was traced, as evidenced by the selected neologisms. The productive word-forming model N+N=N is most actively involved. In most cases, under the influence of the SIZE concept, composites are used to indicate different types of buildings and urban spaces within the thematic group *building* (*earthscraper, farmscraper, landscraper, treescraper*).

Semantic neologisms were not traced in the verbal representation of the ARCHITECTURE concept.

Conclusions. The content of the attractor for the emergence of new lexical and phraseological units are extra lingual factors – the need to indicate the size of the architectural product, its

environmental purpose, potential social role and aesthetic component. The analysis of neologisms shows the dominant position of phraseology in the formation of new nominations. The symbiosis of existing realia provokes a semantic rethinking of lexical components in terms of new nominations, which is evidenced by a significant number of various productive word-formation models.

The analysis of the established thematic groups demonstrated that despite the fact that the "architecture" term is used to represent non-utilitarian construction, the modern lexical content of the concept indicates changes in its verbal representation.

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Калашникова М., Вишницька Я., Люшинська Г. Вербальне аранжування концепту ARCHITECTURE (на матеріалі сучасної англійської мови)

Анотація. У статті представлено вивчення вербальної актуалізації концепту ARCHITECTURE на базі сучасної англійської мови, яке наближає до лінгвокогнітивного осмислення одного із вагомих компонентів культурної концептосфери. У дослідженні світ культури сприймається як продукт діяльності людства, спрямований на розвиток різноманітних сфер життя людини. Актуальність дослідження визначається науковим інтересом до когнітивних процесів пов'язаних з культурним надбанням людства та їх фіксації у системі англійської мови. Сучасна архітектура – це архітектура XXI сторіччя, де жоден стиль не домінує, а сучасні архітектори створюють культурні продукти у багатьох різних напрямах задля широко спектру потреб, що провокує активне поповнення словникового складу мови й уможливлює відстеження актуальних лінгво-культурних процесів. Не дивлячись на значну кількість вагомих наукових досліджень вітчизняних і зарубіжних науковців, сьогодні відсутній єдиний підхід щодо лінгво-когнітивного аналізу складовх культурної концептосфери на базі їх неологічної репрезентації. Завданням цього дослідження є встановлення специфіки вербалізації концепту ARCHITECTURE, який є частиною відкритої нелінійної культурної системи, і висвітлення його актуальних напрямів розвитку завдяки аналізу новотворів. Термін «архітектура» прийнято вважати відмінним поняттям від утилітарного будівництва, та вивчення вербальної актуалізації концепту продемонструвало наближення цієї складової концептосистеми саме до потреб свого творця/користувача, що частково суперечить баченню архітектури як мистецької категорії. Ці зміни є причиною утворення фразеологічних одиниць, які є найбільш поширеними у вербальному корпусі представленого концепта, аже семантичне насичення лексичних одиниць не відбиває в повній мірі нові реалії, що сприяє утворенню словосполучень та термінологічних єдностей слів. Дослідження синхронічних процесів у рамках концепта ARCHITECTURE наближає до розуміння процесів самоорганізації культурної системи, висвітлюючи інверсійні відносини з іншими масштабними когнітивними утвореннями.

Ключові слова: концепт, концептосфера, неологізм, архітектура, вербалізація, культура, фразеологізм.