депрессии, нежелание общаться с людьми. Болезнь в литературе была немного иной, главное - сосредоточиться на реальных симптомах, составляющих реальную болезнь.

Хотя приведенные выше примеры на момент публикации сильно различаются, они лучше всего отражают условность темы болезни в литературе раннего или зрелого модернизма в различных культурах. Болезни у Толстого и Чехова - это, скорее, реакция на научный прогресс, ставшая инструментом для создания новой метафоры. Русские авторы смогли создать текст на новую тему, поднимая новые проблемы, но также добавляя читателю знакомое. Бартоломей Бронжкевич писал, что в конце XIX века тема душевных болезней в русской литературе становится возможностью поднять большие проблемы, которым авторы придают идеологическое и мировоззренческое измерение. Заболевание стало идеальной метафорой на рубеже XIX и XX веков. Болезнь как эмоциональный, физический, социальный сан нашла свое отражение в литературе, отражающая основные страхи и опасения модернистов. Болезнь также стала частью человеческой натуры, открытой или скрытой, но присутствующей стихией.

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The effect of creating a verbal whole resides in occasional-artistic image, subconscious motives in the structure of the text, where the poet-addresser combines in themselves all text categories; appears as the organizing force of the arrangement of its components into a single whole, fills it with a single worldview, determines the compositional and structural form. Precisely in the text category «addresser» artistic and figurative areas acquire their completeness - in worlds, emotions, thoughts, associations, existential meanings. We agree with the views of Tetyana Radzievska, a specialist in the theory of language communication, who states: «Text creation, which is a kind of language activity, is characterized by a high degree of complexity and can be considered as a functional system.

We agree with the views of Tetyana Radzievska, a specialist in the theory of language communication, who states: «Text creation, which is a kind of language activity, is characterized by a high degree of complexity and can be considered as a functional system which consists of some sub-systems, created by elements of communicative-pragmatic situation of text creation. These include the subject, object, addressee, purpose (intention) of communication, as well as some other components, the essence of which depends on the type of text» [4, p. 244]. The creation of communicative-pragmatic situations (say, poetic discourse) is determined by the human factor. On the one hand - by the addressee, who realizes the intentions and uses the right to choose associative connections in contexts, encoding the relevant information in this way, on the other hand - by the addressee, who, guided by his life and language experience, must decode it. «Modern linguistics has a solid pragmatic orientation. In this regard, the concepts of «linguistic personality», «linguistic community», «linguistic ability», «linguistic consciousness», «linguistic and communicative competences», «emotional and culturological competence», «lingu-o-creative activity» have become especially relevant, which is not a novelty in science, but requires fresh understanding, projections on specific objects. This applies to the representation of both a separate language community and individual language features which are prominent representatives of this linguistic and cultural community» [2, p. 17].

The individual and social essence of the addressee's linguistic personality is most fully manifested in textual and communicative activity. Each time the author expresses his position differently: explicitly, through words, or implicitly (hidden), through conceptual-semiotic or subtextual information, figuratively-metaphorically, compare: «Коли духа радіс і розривається / На ниматочки болю, / Смійся їому в душу, / Смійся їому правдіснинко в його / життє» [3, p. 51]. At present, poetic texts should be considered as a verbal realization of fragments poets worldview,
linguistic and literary generations, which reflects individual and social (collective, ethnospecific) worldview in their inseparable unity, such an realization that allows interpreting not only explicit but also verbal the personality of the addressee and their world view. The concept of «addresser» in poetic communication correlates with related concepts such as: «author» (we do not mean the image of the author, but the author himself as a person in the aggregate of his views on certain situations, aspirations, life positions, tastes, personal qualities etc.), «subject of speech», «communicator», «linguistic personality», «author's personality», «speaker». When creating a poetic text, the addresser primarily considers the effectiveness of the poetic message. Artistic figure (image) is the realization of the communicative behavior of writers, representatives of certain literary groups (associations, groups), lexical and semantic expression of the factor of the addressee. After all, lexical content, grammatical and syntactic structures are chosen by the poets and writers depending on the purpose and objectives of poetic communication. The addresser in artistic discourse is an active subject of creating a functionally oriented linguistic phenomenon as a certain type of artistic semantic subtextual message, a kind of executor of a certain informative program through the reflection of correlations in defining the components of poetic and figurative picture of the world and their embodiment in verbal and artistic figures. We can for sure say that «addressability is represented by the transformation in the text of worldviews, values, emotions of the real author in the form of author-function, which is interpreted by the real reader as a figure of the addresser» [5, p. 511]. The addresser of the poetic discourse verbally creates a special kind of reality - poetic and metaphorical, becoming both the author of the verbal whole and the subject of artistic speech, an active participant in the communicative act. They produce artistic speech, fill it with figurative meaning, set the intensity of communicative correlation. The dominance of the addresser factor is traced in poetry, where the writer determines the form of presentation of artistic and figurative information and its content, and as we know, the creation of communicative and pragmatic situations in poetic and metaphorical discourse is determined by human factors. On the one hand, by a poet who realizes intentions and chooses associative connections in contexts, a way of coding relevant information, on the other hand, by reader who, based on his life and linguistic and cultural experience, must know it (information). The addressee of the text stimulates the addressee-reader (listener) to mental-intellectual operations, creates a basis for a reference act, establishes correspondence with extralinguistic reality. And it is the addresser-reader who is entrusted with the difficult role of recognizing the metaphorical idea of the author, giving semantic formations new meanings, and assessing the individual-creative competence of the poet-addresser. Currently, social and linguistic experience helps the recipient to recognize the referent and make sense of what is presented in the text. Thus, poetic communication is addresser-targeted, and scientific comprehension of the author's intention is impossible without taking into account the conditions of communication. Thus, poetic communication is addresser-targeted, and scientific comprehension of the author's intention is impossible without taking into account the conditions of communication. At the same time, it is extremely important to take into account both the cultural context and the set of personal, historical, and national circumstances of the formation of poetic discourse. Currently, the text is an active continuum of the formation of mental objects with the help of artistic images. The author, as a mandatory participant in the communicative-cognitive process, is the initiator, creator and sender of important, in his opinion, information. In the text, it is represented by a system of various means, each of which takes an active part in creating a network of diverse relations between the participants. What is the uniqueness of the communicative interaction between the addressee and the addressee in poetic discourse? First of all, the addressee seeks to find such communicative parameters that would allow not only to exchange information, but also to influence the feelings of the addressee, to evoke appropriate emotions, to form aesthetic ideals and so on. Since the creator of his own poetic world (with its lyrical heroes, poetic laws, artistic and figurative situations) in the poetic text is the addressee, he represents thoughts and emotions through the text, mentally runs ahead to determine the impact of what is written on the addressee-reader. The form of communication now comes to the fore, and its substantive part - in the background. The author-addressee of poetic-metaphorical discourse in his desire to know and explain the surrounding world absorbs it through the prism of his own feeling, integrates the verbal whole, functions in semantic innovations, in authorial artistic images, in superficial and deep text structures. Communicative and pragmatic situations represent speech priorities in the choice of certain figurative and artistic means, individual-creative ability of the speaker at the level of the text through individual-author metaphors. These are the creative beginnings of «language in action». The artistic text appears as an act of communicative interaction between the author-addresser and the reader-addressee. During such interaction, communicators use the whole arsenal of language and speech tools to achieve the goal, and if it is achieved, the communication process is considered successful. The effectiveness of the communicative process depends on how the cognitive style of the addressee and the addressee (recipients) coincides. In a specific pragmatic situation, the addresser-addressee vector of directing the discourse involves the manifestation of individual skills of poets in the realization of linguistic and creative potentials and influence on readers. Since when creating communicative-pragmatic situations for the realization of the author's intentions, the addressees often go beyond the already systematically fixed units and create new modifications, offering new semantic meanings. While the addressee factor encourages the
author to uniquely convey the content and form of the verbal whole, so that they ensure the optimal impact of communication on speakers. Therefore, writers are faced with the task of bringing the artistic message as close as possible (both in terms of content and in terms of expression) to the level of education, training and character of their audience in general. The contexts can contain such unexcepted marginal units as dialectisms, slang expressions, everyday words; also the transformation of widely-used expressions known in mass culture can happen. E.g.: «Будда відпустив оселедця по плечі, / Читав бароккові євангельські маніфери, / Водив за собою зраї залізничики, / В коричні заливаючи про власні мандри» [1, p. 11]; «Так вивчають міста і дефініції / Хтось пропонував Гомера на мера / Історія фіксувала фікції / З точністю щоденникового репортера» [3, p. 2]. The addressee seeks to bring their speech as close as possible to the usual, ordinary language of streets, a kind of adaptation of literary language to the new conditions of his era. Associations and created linguistic units appear partly on the verge of paradoxical and extremely unexpected artistic images. Compare: «Птаками плаче небо» [1, p. 30]. The lexical-semantic representation of the addressee of poetic texts as a central pragmatic unit is their reflection as an anthroposophological phenomenon, a tradition of transmitting figurative and artistic information. Identifying the intentional binary of the text and its address allows to fully understand the potential autosuggestive effect of the artistic image, which happens partially due to the strategic decisions of the addressee, who is a key figure in the communicative process, whose main purpose is to form a metaphorical image. Behind each poetic text we can recognize a linguistic personality. Therefore, the image of the author-addressee is present in the literary text and is much easier to reconstruct than the addressee, because the text is an objectification of the author's thought and language, and, consequently, mainly an expression of their personality. The peculiarity of the addressee of a poetic text is that they always coincide with the real author, who at the same time appears as an in-text subject of speech and an out-of-text subject as a real author. The addressee may have different ways of presentation in the text - from the explicating of the position of the subject of speech to generalization with the recipients, but they are a holistic communicator. Each speech genre creates its own concept of the addressee. In particular, poetic discourse is characterized by expressiveness of addressee.

3. Conclusions and prospects for further research.

Thus, in poetry the author-speaker (addressee) plays a special communicative role: he interacts with the reader-addressee through the text, influences its perception, directs the vector of development of the reader's perception. In this way, the communicative function of the author-speaker is expanded, whose role is not limited to the creation of a verbal and artistic whole, but can determine the linguistic-mental basis of the behavior of subjects of discourse and their representation. Behind each literary text, behind each metaphor, the «Ego» of the speaker is recognized, which in poetry appears mostly as a subject of evaluation. an identifying sign (linguopersonema) of the image of both the individual addressee and the linguistic and literary generation.

The prospect of the research is the description of the text category «anthropocentrism» and its components (addressee / addressee) in semantic, pragmatic, communicative aspects.

References


