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(on the Material of Oksana Zabuzhko's Essays)

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## War – Writer – Text: Discursive Features (on the Material of Oksana Zabuzhko's Essays)

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### Abstract

The article is dedicated to a complex analysis of the “war texts”. Discursive features of the triad “war – author – text” are proposed to be researched through the prism of the holistic linguistic act of communication. Discourse analysis of “war texts” is carried out on the material of works of Oksana Zabuzhko, namely, the collection of essays “And Again I Crawl into the Tank” and “*The Longest Journey*”. The way the topic of the Russian-Ukrainian war is understood and interpreted in the public intellectual discourse is investigated. Such research gives a possibility to acquire data on how the author presents her/his own activity-in-the-world and transfers her/his attitude to the events described. It is reiterated that the topic of the Russian-Ukrainian war can be researched within the boundaries of development of the discourse portrait of language personality, as the author's texts are the information tracks of public discourse. Models of “war texts” of Oksana Zabuzhko are characterized with the help of three types of meaning: experiential (thematic sphere of communication), interpersonal (meaning of social roles), and textual (characterizes the channel of communication). The sense structure of the corresponding respective texts was scrutinized. That helped to acquire new data about their semiotic models.

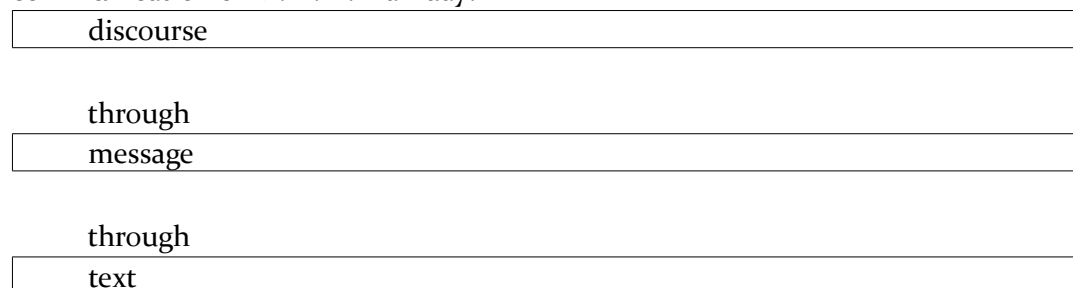
**Key Words:** discourse, discourse analysis, discourse portrait, text, genre and register theory.



### Introduction

The war in which Ukraine has been and still is since 2014 influences researchers to investigate a number of problems, namely, its causes and possible results, the place of our country in the after-war world, etc. Studying the texts, which are dedicated to the topic of the Russian – Ukrainian war gains special importance. They belong to different genres: interviews, speeches, presentations, articles, discussions, notes, texts in social networks, etc. Such research makes it possible to acquire data on the social roles of the participants of public discourse (for example, journalist, scientist, analyst, etc.) and “additional” social roles (for example, researcher, and educator). That is the authors present themselves and define their “activity-in-the-world” and their attitude to the events. At the same time, it is especially important to study the role of intellectuals in those events. In this aspect, we delve into the history of a “personal war,” as defined by Oksana Zabuzhko, or the author's “portrait of times” – discrete, formed from different texts (each of which, in principle, one could read separately), – as photos of one and

the same face in a different perspective”<sup>1</sup> I see it possible to study the discourse features of the triad “the war – author – text” through the scheme of the holistic act of communication of M. A. K. Halliday:<sup>2</sup>



In this article taking for research the collection of non-fiction stories of Oksana Zabuzhko “*I znov ya vlizaju v tank*” (And Again I Crawl into the Tank)<sup>3</sup> and the essay *Naidovsha podorozh* (*The Longest Journey*)<sup>4</sup> let us study how the topic of the Russian – Ukrainian war is elucidated and analyzed. The analysis of two texts by one author gives the possibility to investigate the changes in personal attitude to war under the influence of social context. The differences in vocabulary and grammar structures as well as the influence of contextual dimensions were singled out.

For such an investigation I chose the methodology of discourse analysis as well as genre and register analysis. I argue that genre and register theory give the possibility to compare texts and to find their common and different features. As Suzanne Eggins and James R. Martin stressed, genre and register theory is a “label which can be applied to a range of linguistic approaches to a discourse which seek to theorize how discourses, or texts, are like and unlike each other and why”.<sup>5</sup> This methodology could help to find the differences in textual formality, expression of attitude, and assumed knowledge. Suzanne Eggins and James R. Martin added that the second step in genres and register analysis is to try to explain the linguistic differences of compared texts.<sup>6</sup> This approach considers the influence of social context: “Context, we could say, gets ‘into’ text by influencing the words and structures that text-producers use”.<sup>7</sup> The problems and perspectives of genre and register analysis were scrutinized in the article of Svitlana Kuranova.<sup>8</sup> It was stressed that the genological analysis could be used for constructing a discourse portrait of language personality.

1 Oksana Zabuzhko, “*I znov ya vlizaju v tank*” [“*And Again I Crawl into the Tank*”] (Kyiv: Komora, 2016), 20–1.

2 Michael Alexander Kirkwood Halliday and Ruquaiya Hasan, *Cohesion in English* (London: Longman, 1976), 23.

3 Zabuzhko, “*I znov ya vlizaju v tank*”.

4 Oksana Zabuzhko, *Naidovsha podorozh* [*The Longest Journey*] (Kyiv: Komora, 2022).

5 Suzanne Eggins and James R. Martin, “Genres and Registers of Discourse.” In *Discourse as Structure and Process*, ed. Teun A. van Dijk (London: SAGE Publications, 1997), 230.

6 Ibid., 232.

7 Ibid.

8 Svitlana Kuranova, “Perspektyvy Doslidzhennia Publichnoi Movnoi Osobystosti v Aspekty Zhanrovoi ta Rehistrovoi Teorii” [“Perspectives of Public Language

Oksana Zabuzhko is the author of books of different genres (poetry, belles-letters, essays, critical studies). She uses the terms “non-fiction,” and “literature of fact.”<sup>9</sup> The author also has accounts on the social networks Facebook, Telegram, and Twitter, and writes blogs. According to the classification of Mikhail Bakhtin, these are secondary written creation genres.<sup>10</sup> These phenomena from the point of view of their role in social life can be called the sphere of social and ideological actions. For the activities of the writer the differentiation between “fiction” and “non-fiction” is logical, as the literary works of Oksana Zabuzhko contain fiction as well as non-fiction. Such generalized characteristics make it possible to include articles, essays, and reminiscences to one genre, and also take into consideration their interdependence and specificity of functioning: it can be observed that the texts of blogs or articles in periodicals can become parts of a book (as, for example, “*Z mapy knyg i ljudey*” (From the Map of Books and People)<sup>11</sup> and “*I znov ya vlizaju v tank*.”<sup>12</sup> In such a fascination, the category of intertextuality acquires special importance. This trait unites texts into unified discourse. The creation of the taxonomy of genres by the author is a way of constructing personal textual paradigms and discourse in general. This is also part of a presentation of “me-in-the-world”, a personal vision of her discourse activities.

The topic of the Russian-Ukrainian war can be studied within the framework of development of discourse portrait of language personality, as author's texts are the information traces of public discourse.

## Theoretical Framework

The method of creation of discourse portrait of language personality gives the possibility to investigate the role of an intellectual in the formation of public thought, including special traits of it in connection with war, and to create a multi-aspect model that reflects different realizations of corresponding speech activity of the author in question. Personality is analyzed as a participant in different communicative situations and, consequently, can be a part of different frames of speech communication. The speech activity of an author is realized in discourses of various types: oral and written, public, political, organizational, etc. At the same time, the discourse actualized by a language personality each time can be characterized as belonging to one or several types: for example, public discourse can be political, organizational, and addressee-

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Personality's Research in the Aspect of Genre and Register Theory”], *Movoznavstvo* no. 5 (2017): 42–54.

9 Oksana Zabuzhko, *Z mapy knyg i ljudey* [From the Map of Books and People] (Kyiv: Meridian Czernowitz, 2012), 8.

10 Mikhail Bakhtin, “Problema rechevykh janrov” [“Problems of Language Genres”], in *Estetika slovesnogo tvorcestva* [Aesthetic of verbal creativity] (Moskva: Iskusstvo, 1984), 239–40.

11 Zabuzhko, *Z mapy knyg i ljudey*.

12 Zabuzhko, “*I znov ya vlizaju v tank*”.

oriented, etc. The study of language personality is often focused on public discourse, which can have traits of other discourses. The interconnection of different types of discourses in respective texts can be observed.

The complex text analysis is a hermeneutic process that gives the possibility for the researchers to study such parameters as the personal position of the author, formation of the important senses of the public discourse, social situation, priorities of the audience, etc. They are also important for the analysis of the texts dedicated to the Russian-Ukrainian war.

The borders of such analytical studies are very wide: these can be a research of relations of mental models with ideology and public discourse, the phenomenological studies, namely the description of such ways of existence as “being-in-the-world” and “being-in-the-conscience” and correlation of language and context, the ways of creating of new meanings and the influence of anthropological and culture aspects. The adequate estimation of the importance of the message frequently depends on whom it is addressed to and how it is distributed. That is why for the effective transmission of information the author should have the necessary level of information about the addressee. The more detailed the information is, the more accurately one can enhance the effect of his/her communicative efforts.

Creating a text an author uses the codes that are defined by the message itself. For the text to be “communicative” its author has to use the same codes as the model reader.<sup>13</sup> That is why a certain type of text explicitly “chooses” readers. “The choice” defines the strategy of the author, who, appealing to “his/her” reader, using a certain style, lexical units, refers to an encyclopedic knowledge of the audience. In such a sense, the “model reader” influencing the style, topic, and basic schemes of the text becomes its co-author. An author and an addressee of a text are represented by the actants:<sup>14</sup> the predicate or object/s. An author reflects himself/herself in a text with the help of: 1) respective style, or textual idiolect which differentiates mostly not only a personality but speech genre, social group, and historical period; 2) actants in a sentence (for example, a predicate or an object); illocutionary signals (for example, markers of the aim of the utterance – *I swear that, I testify that*) and perlocutionary operators (for example, characteristics of the event – *Something horrible suddenly happened*). At the same time, such a “manifestation” of an author necessarily reflects the respective “model reader” who will be able to understand and adequately interpret the author’s strategies. That is why one of the aims of this article is to study how textual idiolects, actants, and illocutionary operators are realized in the texts analyzed and how those parameters give the possibility to Oksana Zabuzhko to form respective strategies of influencing the readers and effectively elucidate the tragic events for Ukrainian society. In the collection of essays “*I znov ya vlizaju v tank*” and essay “*Naidovsha podorozh*” the author uses a style that is close to spoken language, at least

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13 Umberto Eco, *The Role of the Reader* (Bloomington and London: Indiana University Press, 1979), 7.

14 Ibid., 10.

the components pertinent to dialogues are used: jargonisms (*khakayut' mozok (hack the brain)*) and the expressions which came into usage from social networks and Internet communications (*fabrika troliv (plant of trolls)*, *rosiyski troli (Russian trolls)*, *kiberviyina (cyberwar)*). The use of such components makes the text easier to comprehend and widens the audience.

Adequate understanding and interpretation of a text, its topic, and intention mean that the author and addressee belong to the same sociocultural context. Choosing these or those lexical items, topics, using certain rhetorical means and speech strategies, authors express their own views and ideological beliefs and, at the same time create new senses or add new interpretations to the existing ones. When the audience accepts the message, it also creates its own senses, which are the product of unification of the elements of the text, as well as of basic knowledge of the speakers of a language, of the contexts, beliefs, schemes, etc. The process of comprehension not only leads to understanding the text and context but also the events and actions described in it. The recipient usually remembers from the text mostly not the words or their meanings, but the general model, and scheme of the situation on which simultaneously his beliefs, and stereotypes are put. Such models become definitive for the author who creates new text.

The creation of the discourse portrait of a language personality forces the formation of the corpora of texts produced by him/her. For each of such texts, it is necessary to define a relevant genre and register characteristics. The systemic functional discourse analysis investigates the connections between the organization of language and context. As a result of such analysis, a model is composed in which each structural part of the context relates the structural elements of meaning, discursive-semantic schemes (cohesion), and lexical-grammatical schemes. Within the text the following organizational components of the context are observed: variations of social actions (field), configuration of social roles (tenor), specificity of the channel of communication (mode). As Suzanne Eggins and James R. Martin single out, the organization of language (language code) correlates to the certain organization of context (register).<sup>15</sup> The experiential meaning is connected with the modeling of reality that surrounds us (who does, whom, what, when, where, how). The interpersonal meaning is understood as the organization of social reality by the people with whom we communicate, and interact (when we state something, ask a question, give orders, express certainty in something, or relate feelings to certain things). The textual meta-function correlates with the organization of the experiential and interpersonal meanings in the texts which are coherent and relevant to the context (what we relate the first and the last, how we introduce characters, how we name them, what pronouns we use to name them, what part of the message we leave implicit and what part – explicit). The correlation of the register components, meaning, and language means of its expression can be demonstrated with the help of the following table:

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15 Eggins and Martin, "Genres and Registers of Discourse", 238–9.

Table 1

Markers of register	Meaning	Language means
Types of social actions (field)	Experiential meaning	Means of lexical cohesion, transitivity, logico-semantic relations
Configuration of social roles (tenor)	Interpersonal meaning	Language functions (social, expressive, and connotative), the structure of transactions, mood, modality, and relations in communicative situations
Specificity of communication channel (mode)	Textual meaning	Reference, topic, information structure, nominalization

The language means are subdivided into discourse-semantic schemes (cohesion) and lexico-grammatical ones. The discourse-semantic means comprise the following phenomena: prepositional connections, language functions, the structure of transactions, and reference; the lexico-semantic means include transitivity, logico-semantic relations, mood, modality, vocative case, relations in a communicative situation, topic, information structure, nominalization.

In this article, those register markers that relate to the topic of war are dealt with. In the texts of Oksana Zabuzhko those are, for example, the words *vijna* (war) and its derivatives, *agresor* (aggressor), *zhertva* (victim), *okupatsija* (occupation), *bombarduvannja* (bombardment), *anekcija* (annexation), word-combinations of the type *gibridna vijna* (hybrid war), *informatsijna vijna* (information war), *haracha vijna* (hot war), etc. The words, that are connected with a topic of war indirectly, are also taken into consideration, but they were used in the texts-reflections about the reasons and chronology of the events that preceded and, finally, caused the Russian aggression of 2014 (for example, *Maidan* (Maidan), *matrytsya* (matrix), *vybir* (choise), etc). Also, we take into account the language means (for example, logico-semantic relations, functions, the structure of transactions, information structure, etc), which form the context in which words marking the war topic are used.

Let us characterize the types of social actions (experiential meaning), types of social roles (interpersonal meaning), and the specificity of the channel of communication (textual meaning in the collection of essays *I znov ya vližaju v tank* and the essay *Naidovsha podorozh*).

In the collection of essays, *I znov ya vližaju v tank* the experiential meaning is realized, first, by the logico-semantic relations of contrast, comparison, identity, equivalence, and those of time. The wide use of oppositions can be observed, for example: *vijna harjacha* (hot war) – *vijna informatsijna* (information war), *epokha rozbomblenykh mist* (the epoch of bombarded cities) – *epokha rozbomblenykh mizkiv* (the epoch of bombarded brains), *Maidan* (Maidan) – *Stsena* (Scene), *Maidan* (Maidan) – *Antimaidan* (Antimaidan), etc. The author frequently applies comparisons, namely when she writes about the likeness of information war to a virus, etc. Aside from comparisons, there can be a search for identity and equivalence, such as similarities

between the actions of Stalin and Putin, contemporary Russia and the USSR, etc. Temporal relations are frequent in non-fiction texts, though in the collection of essays analyzed, they are observed in the meaning “the point of the countdown” (for example, “from the winter of 2014”, “from the spring of 2014”, “when in 2013”, “in spring 2012”, “when 1 of April 2012”). This helps Oksana Zabuzhko to define the chronological frames of events and place herself as a kind of chronicler and interpreter. The author creates the oppositions between the events that happened “before” and “after” and studies and explains cause-and-effect relations between them. Also, temporal relations in the texts under investigation are used to compare events, to find the analogies: *u drugomu stilitti do n.e. meshkantsi raptom pokynuly misto* (in the second century B. C. the citizens unexpectedly left the town),<sup>16</sup> *cherez 22 stolittya* (after 22 centuries), *zrazka 2004 roku* (of the kind of 2004). The part-whole relations are well-spread, and are mostly realized as a thesis and example or as an illustration. The fact of their connection with relations of contrast was observed: *ubyvtsa (Medvedchuk) – yogo zhertva (Stus), a vybraty mizh nymy nam* (here is a killer (Medvedchuk), here is a victim (Stus), and we are to choose between them). The connection of these relations demonstrates the readers two “options” and puts the question of responsibility for the responsive choice. That is why the experiential meaning (the thematic sphere of communication) allows to define a war as an object of research of the non-fiction works of Oksana Zabuzhko and to single out the model of the object of study and her argumentation. With the help of Table 2 let us demonstrate how in the book “*I znov ya vlizaju v tank*” the thematic sphere of communication is modeled. Such an approach was proposed by Suzanne Eiggins and James R. Martin<sup>17</sup> and was used by Florii Batsevytch.<sup>18</sup> The first column represents such register markers as the types of social actions. It includes war as an object of research, its model and the author’s argumentation. The second column explains how experiential meaning was formed by the author. This column consists of short conclusions about an object, its model, and argumentation. The third column consists of examples of language tools.

Table 2

### Thematic Sphere of Communication (Field)

1 Types of social actions	2 Experiential meaning	3 Language means
The war as an object of research	Definition of the lingo-philosophical concept of “a war”, definition of the concepts “personal war”, opposition of “hot” war, and information one	<b>Logico-semantic relations</b> <b>Contrast:</b> <i>Maidan (Maidan) – Antymaidan (Antimaidan), harjacha vijna (hot war) – informatsiyna vijna (information war), holovna (main) – pohidna (secondary), atomna bomba</i>

16 Zabuzhko, “*I znov ya vlizaju v tank*”, 12.

17 Eiggins and Martin, “Genres and Registers of Discourse”, 246–8.

18 Florii Batsevytch, *Linhvistychna henolohiia: problemy i perspektyvy [Linguistic geneology: problems and prospects]* (Lviv: PAIS, 2005), 112–3, 152–76, 180–224.



1 Types of social actions	2 Experiential meaning	3 Language means
Model of the object of investigation	Defining the cause of war, explaining of “the history of the question”, putting its temporal frames, searching for historical analogies	<i>(atomic bomb) – technologii dovedennya tsilykh krajin do masovogo samogubstva (technologies of dissemination of mass madness and mass suicide), zarazyty (infect) – maty imunitet (to have immunity), zarazheni (infected) – zdorovi (healthy), ...liudy shukajut ne istyny..., a sposobu..., shchob zablokovaty poshuk (people look not for the truth..., but a way... to block the search), vvyzhajetsya (seems) – a naspravdi “ikhtamnet” (in reality “they-are-not-there”), tsya knyzhka – ne “pidrychnyk”..., tse vsyogo lush “suma dosvidu” (this book.. not a manual..., this is only “a sum of experience”).</i>
Argumentation	Juxtaposition, illustration, appeal to the Western politicians and intellectuals with a motto to rethink history, attitude to Russia and its actions	<p><i>z zymy 2014-go (since the winter of 2014), z vesny 2014-go (since the spring of 2014), koly v 2013 r. (when in 2013), navesni 2013 r. (in the spring of 2013), koly 1 kvitnja 2012 r., (when on April 1, 2012);</i></p> <p><i>21 stolittya (21 century), 20 stolittya (20 century), u 2-mu stokitti do n.e. (in 2-nd century B. C.), v nich na 30 lystopada (on the night of 30 of November), yak u Minsku v 2010 rotsi (as in Minsk in 2010), za 20 rokiv nezalezhnosti (through 20 years of independence), u 2008 rotsi (in the year of 2008), 22 lutogo (22 of February).</i></p> <p><b>Part – whole:</b> <i>Bud-yaki perehovory mozhut pochynatysya z odniyeyi-yedynoyi vymogy (any negotiations may start from one and the only request) – vyvedennya z Ukrayiny rosyiskikh vijsk (exit from Ukraine of Russian troops).<sup>19</sup></i></p> <p><b>Equivalence:</b> <i>Putin pereviryaye, naskilki daleko yomu mozhna zaiyy. Stalin diyav tak samo (Putin is testing how far he may go. Stalin acted in the same way).</i></p> <p><b>Means of lexical cohesion:</b> <i>vijna (war) – desyatky proteyevskykh psevdonimiv (tens of Protean pseudonyms), vijna tonkogo planu (war of a cunning plan), ukrayinski konflikt (Ukrainian conflict), degumanizatsiya (dehumanization) – virus bezumstva (virus of madness), ekspansia (expansion) – gibridna okupatsiya (hybrid occupation), Kyiv (Kyiv) – veletenske misto (giant city), dvoznachnist (ambiguity) – diskurs dialogu (discourse of dialogue)</i></p>

The interpersonal meaning contains the register marker of a configuration of social roles. With the help of these parameters, the model of the author can be singled out as well as his/her communicative strategies, tactics, and tone of communication. Oksana Zabuzhko uses also expressive and connotative language functions and modality. Among the language means specified to mark the interpersonal meaning, the use of sentences with exclamatory marks in the introduced constructions and the lexemes with evaluative connotation can be named. In the book in question, a smaller number of uses of such kinds of sentences than in other works can be observed. Evidently, in the essays about war, the author's model envisages a position of non-biased expert, so the role of emotions is somewhat lowered. The emotional component is at the same time observed in the constructions that contain "indirect" speech or is a reaction to the fixed, coined arguments of the opponents. In such a way the author forms the structure of social roles, defining the writer's task – to explain, to point out the falseness of suggestion, the existence of manipulations.

Table 3 demonstrates some examples of the use of expressive and connotative functions and modalities in "*I znov ya vlizaju v tank*" (column 3). The model of the corresponding author's strategies and tactics are demonstrated (column 2). The second column explains how the author's model was formed. In fact, it makes it possible to stress the main roles of personality in public discourse. The third column contains examples of language tools.

Table 3

### Contents of Social Roles (Tenor)

1 Configuration of social roles	2 Interpersonal meaning	3 Language means
Author's model	Expert, analyst, at the same time he/she builds the cause-and-effect schemes intuitively "based on the analogy", and often adds irony in evaluating the trivial reasoning of opponents	<p><b>Language functions</b></p> <p><b>Expressive:</b>  <i>...slukhnyano prodovzhuye nazyvaty ofitseriv GRU "Ukrainian rebels" (!!!), (chytai – prypinit' vijnu, vernit' nam vse nazad "yak bulo")<sup>20</sup>(...obediently continues to call GRU officers "Ukrainian rebels" (!!!) (read – stop the war, return everything back to us "as it was");</i></p> <p><b>Connotative:</b>  <i>...Ta nu, perestante, kha-kha, ne vygaduite durnyts, yaka rosijska zagroza, tse vse starechi marasmy vashykh eks-dydydentiv, tse teotija zmovy, sorom tak dumaty, ne robit' iz sebe posmikhovys'ko!<sup>21</sup>            (Well, no, stop, kha-kha, don't imagine fantasies, what Russian threat, these are all old man marasmus of your ex-dissidents, this is a theory of conspiracy, what a shame to think like that, don't make fun of yourself!..)</i></p>

20 Zabuzhko, "*I znov ya vlizaju v tank*," 198.

21 *Ibid.*, 15.

1 Configuration of social roles	2 Interpersonal meaning	3 Language means
Communicative strategy	Discredit the myths of Russian propaganda, deconstruction of established cause-and-effect connections, taking part in the ideological war	<i>Osoblyvist' mogo dosvidu persh za vse v tomu, shcho vin pysmennytskiy, – tohto znachnoyu miroyu, intuityvnyi, "psyachyi"...<sup>22</sup></i> <i>(the peculiarity of my experience, first of all, is a writer's one – that is, mostly, intuitive, "dog's one"...);</i> <i>U 2014-mu tsilykh pivroku – z travnia do oseni – ya povnistiu vbyla na "zakhidnyi front". Gasala todi po vsih mizhnarodnykh forumakh I samitakh, kudy mene zaproshuvaly<sup>23</sup></i>
Communicative tactics	Argumentation, partially emotional, singling out the false arguments of the opponents, explaining the sources of such arguments	<i>(In 2014 for as long as half-a-year – from May to autumn – I totally spent in the "Western front". At that time I ran between all international forums and summits where I was invited to);</i> <i>ves' tsey dyskurs tupogo perelyaku...<sup>24</sup></i> <i>(all this discourse of stupid frightening).</i> <b>Modality:</b> <i>Buv period, koly v Yevropi spravdi ne rozumily, shcho tse za vijna taka na nas zvalylasia...<sup>25</sup></i>
Tenor of communication	Serious and friendly, with certain elements of ironic-evaluative attitude	<i>(There was a period when in Europe they really didn't understand what kind of war was waged against us).</i> <i>Ya prosto skazala, shcho tam, de prolyvayetsa krov, govoryty pro dialog – tse tsynism lytsemiriv.<sup>26</sup></i> <i>(I just said that, where blood is spilling, to talk about dialogue – is a cynicism of hypocrites);</i>
Modality	Addition of elements of evaluation, softening or stressing of the main thought	<i>Zdayetsya, za "vistyamy z peredovoi" nikhto ne zavvazhyv, yak znakovo vchora zbiglusja dvi richnytsi...<sup>27</sup></i> <i>(It seems that according to "the news from the battlefield" nobody reiterated how remarkably two anniversaries coincided yesterday).</i>

The art of conveying meaning in writing often involves the strategic use of reference. This can take the form of pronouns, demonstrative words, or comparisons to replace specific names, qualities, or actions. Upon analyzing a collection of essays, it becomes apparent that reference is especially prominent when discussing war and related concepts. The essays in question utilize various means of comparison to effectively convey their respective messages.

Nominalization is a means of expressing textual meaning in the analyzed texts. Typically, this is achieved by using abstract nouns that represent actions or qualities.

22 Ibid., 16.

23 Ibid., 193.

24 Ibid., 194.

25 Ibid., 193.

26 Ibid., 195.

27 Ibid., 197.

They are predominantly represented by the lexemes in “typical” for non-fiction texts collocations (such as *rozviazuvannja vijny (unleashing the war)*, *vyvedennia vijs'k (retreat of troops)*, etc).

It is likely that the author uses “typical surroundings” to help readers understand the context of war since we usually receive information about it through mass media. At the same time, one can observe the use of the author’s neologisms as a means of nominalization, for example, *voukrainennya (to become Ukrainian)*. They are tools for focusing attention and actualizing textual meaning.

Table 1 shows that communication specificity depends on the topic and information structure. In the book “*I znov ya vlizaju v tank*” these parameters are introduced through its structural-pragmatic organization. Oksana Zabuzhko singles out those essays, that are closely connected with the topic of war, placing them under the corresponding title: *Z vojennykh hronik: Ukraina – Yevropa – Coda* (From military chronicles: Ukraine – Europe – Coda). Other essays have an indirect relation to war: they are about the author’s chronology of opposing Russia (for example, the Revolution of Dignity as its first period), about the interpretation of historical events, and prominent personalities who influenced the formation of public discourse nowadays.

Table 4 demonstrates that textual meaning gives the researcher the possibility to define the specificity of the communication channel and to figure out the distance between the author and recipient. Column 1 contains a model of the addressee, column 2 explains how this model is represented by respective textual meanings, and column 3 gives examples of them.

Table 4

**Specificity of Communication Channel (Mode)**

1 Specificity of communication channel	2 Textual meaning	3 Language means
Model of the addressee	Equal, but the one who needs additional explanation, and specification. The author uses nominations characteristic of Russian propaganda discourse or Western intellectual discourse, which the author puts into inverted commas. In such a way the attitude to such kinds of nominations, and opposition to them are demonstrated.	<b>Reference:</b> <i>Vijna – ta “zalizom I kroviju, shcho z zymy 2014 pryshla na nashu zemlu”, “persha, golovna, garyacha”<sup>28</sup></i> ( <i>War – that of “iron and blood which since winter of 2014 came to our land”, “first, major, hot”</i> ); <i>informatsiyina vijna – mensh vydyma, druga, ne nadto zavvazhuvana zakhidnyimi intelektualamy, informatsijna, psychologichna, hibridna<sup>29</sup> (informational war – less visible, second, not particularly taken into consideration by Western intellectuals, informational, psychological, hybrid)</i> ;

28 Ibid., 11.

29 Ibid.

1 Specificity of communication channel	2 Textual meaning	3 Language means
	Thematic and informational organization of the texts is an additional means of argumentation and impact on the audience. Certain irony, which refers mostly to the actions or thesis of opponents, is added	<p><i>vijna – rosijsky napad na Ukrainu pid vyglyadom “vnutrishnyoukrainskogo konfliktu”</i><sup>30</sup> (war – Russian invasion in Ukraine under the guise of “internal Ukrainian conflict”); <i>vijna – “velykyi revansh”</i> (war – “great revenge”).</p> <p><b>Reference (comparison)</b> <i>informatsijna vijna – jak gnijni microby</i> (information war – as pus microbes); <i>pys’mennyky – jak “dobri psy”</i> (writers – as “kind dogs”); <i>Maidan – jak rozdrzhenyi byk na korydi</i><sup>31</sup> (Maidan – as irritated bull at corrida).</p> <p><b>Nominalization:</b> <i>“voukrainennya” Mashi</i><sup>32</sup> (making Masha a Ukrainian); <i>kreatyvnist’</i> (creativity); <i>vynakhidlyvist’</i> (inventiveness); <i>rozvyazannya vijny</i> (unleashing a war); <i>vyvedennya rosiyskykh vijsk</i> (retreat of Russian troops)</p>

Thus, the analysis of the book “*I znov ya vlizaju v tank*” gives the possibility to make a conclusion that the topic of war is represented predominantly in the aspect of “personal war,” moreover the author stresses the importance of her own participation in the information war. The role of intellectuals is depicted. It consists of interpreting events, often with the help of respective analogies and comparisons. With the help of building up cause-and-effects connections, the writer plays the role of expert and analyst. She sees her prominent task in the deconstruction of imperial Russian myth, in forming new interpretations of historic events, in characterizing well-known historical personalities, and in disclosing manipulations and false argumentation of opponents. As her main task, Oksana Zabuzhko considers appealing to Western intellectuals and politicians to look at the causes of war and imperial policies of Russia from a different angle.

This kind of analysis makes it also possible to determine the reader’s model: the reader is equal to the author but needs additional information from a different angle. Constructions that reflect the thoughts of opponents are frequently used in the analyzed texts for specific purposes. Coined and stable expressions of Russian propaganda are marked by the author by inverted commas, demonstrating the false character of such considerations and expressing a negative attitude toward them

30 Ibid., 187.

31 Ibid., 108.

32 Ibid., 178.

adding ironic coloring to the characteristics of their actions or theses. Thematic and informational organization of texts models target audience.

The essay *Naidovsha Podorozh* was published in 2022 and was written, as Oksana Zabuzhko pointed out, for the Western audience. It continues the topic of “personal war” which is signified by the epigraph (quotation from Taras Shevchenko). The essay dwells upon the events of February 24, 2022, in the context of *thirty-years-long* and *three-hundred-years-long* history. In the introductory part, the author writes about her own experience, about her feelings on the verge and on the day of the invasion of Russia into Ukraine. In two other parts, she explains to the readers the “history of the question.”

Tables 5, 6, and 7 exemplify modeling the thematic sphere of communication, the contents of social roles, and the specificity of communication channels. These tables are constructed using the same principles applied to tables 2, 3, and 4, respectively.

Table 5

### Thematic Sphere of Communication (field)

1 Types of social actions	2 Experiential meaning	3 Language means
The war as an object of research	The war in the aspects of three dimensions – individual experience, “thirty-year-long” time dimension, “three-hundred-years-long” time dimension	Logico-semantic relations <i>Contrast, identity:</i> <i>Khtos' nareshiti povynen buv tse skazaty. Khtos', khto znaje, shcho kazhe. Bo dosi tse kazaly tilki ukrayintsi. Ale khto b nas slukhav, takyh small<sup>33</sup></i> <i>(Somebody at least should have said it. Somebody who knows what he says. Because before that only Ukrainians said it. But who would have listened to us, so small).</i> <i>Temporal:</i> <i>vid 2020 roku (since 2020), 27.04.2020, vid 1996 r. (since 1996), v 2004-mu (in 2004), v 2014-mu (in 2014);</i> <i>Ya zapostyla tse 24 lutogo o 1:53<sup>34</sup></i> <i>(I posted this on February 24 at 1:53 a.m.);</i> <i>led' ne vid Rymskykh chasiv<sup>35</sup></i> <i>(almost as long ago as Roman times).</i> <i>Spatial:</i> <i>do Nju-Yorka (to New-York), tur Spoluchenymy Shtatamy (tour of the United States), iz Kyjeva do Varshavy (from Kyiv to Warsaw), vid Uzhgoroda do okupovanogo Rosiyeyu Luganska (from Uzhgorod to Lugansk occupied by Russia).</i>

33 Zabuzhko, *Naidovsha podorozh*, 138.

34 Ibid., 18.

35 Ibid., 140.

1 Types of social actions	2 Experiential meaning	3 Language means
The model of the object of research	Important for understanding of not only the reasons of full-scale war of 24.02.22, and of sentiments of Ukrainians, but also for historical events which determined the character of Russian-Ukrainian relations	<i>Part – whole:</i> <i>Ale, krim politichnoii istorii, Ikraina maye deshcho pervynnyshe j posutnishe, chogo Rosija ne maje j ne mala: istoriyu narodu, jakogo ne treba bulo vygaduvaty zhodnymy imperskymy ukazamy</i> <sup>36</sup> ( <i>But apart from political history, Ukraine has something prior and more substantive, something Russia hasn't got and did not have: the history of the people who do not need to be invented by any imperial orders</i> ).
Argumentation	Search for cause-and-effect relations, exact determination of temporal “frames”, reiteration of importance of this or that event as a clue to understanding a problem, search for exact definitions, sometimes borrowed from social networks communication (as, for example, names of different time lapses of war), sometimes connected with literature (for example, comparison of Russia with Frankenstein monster), sometimes references to historical names of Russia (for example, <i>Moskoviya</i> ), relying on senses, convictions and personal experience of the author, reference on personal writings in social networks, relying on historical facts, reference on thoughts of other researchers, historical, socio-cultural investigations	<i>I tsya vidpovid' bezmezhno prosta: u nas nemaje strakhu pered Rosijeju</i> <sup>37</sup> ( <i>And this answer is totally simple: we have no fear before Russia</i> ). <i>Whole-part, temporal, implications:</i> <i>Tse vazhlyvo roxumity: shcho vid 1847 r. pochynayuchy j 1991 zakinchujuchy (koly “proyekt kyrylo-mefodijivtsiv” taky ostatochno peremig, khai I ne zovsim u takomu vyglyadi, jak yim bachylos’), Ukrajina zhyla j rozvyvalasya v rezhymi postijnogo rezystancu</i> <sup>38</sup> ( <i>It is important to understand: that since 1847 and till 1991 (when “Kyrilo-Mefodians’ project” finally won, even though not in the same form they envisaged), Ukraine lived and developed in a situation of constant resistance</i> ). <i>Means of lexical cohesion:</i> <i>Rosiya – golodnyi vampir, Frankenshteiniv monstr, monstr</i> (Russia – hungry vampire, Frankenstein’s monster, monster); <i>Rosiys’ka Federatsia – Velikorossija, Nova Moscovija, Moskovija</i> (Russian Federation – Velykorossija, Nova Moskovija, Moskovija); <i>shistdesyaty den’ vijny – “83 lutogo”</i> (sixtieth day of war – February 83); <i>2014 – 2022 r.r. – Persha campanija (2014 – 2022 – First campaign);</i> <i>vid 24.02.22 r. – Druga campanija (since 24.02.22 – Second campaign);</i> <i>vid 24.02.22 r. – rosijske vtorgnennyya v Ukrainu, ukrajinska kryza, rosijs’ko-ukrains’ka vijna, Tretya svitova</i> (from 24.02.22 – Russian invasion into Ukraine, Ukrainian crisis, Russian-Ukrainian war, the Third World War); <i>hromada – velikyi cholovik</i> (community – big man).

36 Ibid., 140.

37 Ibid., 152.

38 Ibid., 148.

Table 6

**Contents of Social roles (tenor)**

<b>1 Configuration of social roles</b>	<b>2 Interpersonal meaning</b>	<b>3 Language means</b>
Author's model	Eyewitness of the events, sometimes their active participant, interpreter of historic events; the me who "enlightens" historic "untruthfulness"	<b>Language functions</b> <b>Expressive:</b> <i>(tsykh meni bulo shkoda naibilshe)</i> <sup>39</sup> (those I missed the most); <i>A o shostij (o shostij!!!) telefon zadzvonyv yak toroplenyi</i> <sup>40</sup> (And at six (at six!!!) telephone rang as being in a hurry); <i>(Stalin buv duzhe nevdovolenyi tym, shcho dovelos' spynyty's' na Elbi!)</i> <sup>41</sup> (Stalin was enraged by the fact that he ought to stop on Elba!)
Communicative strategy	An attempt to clarify the causes of war, its historic preconditions, true aim of Russia	<b>Connotative:</b> <i>Dobre vse-taky, shcho vesna taka paskudna I nijak ne nastane. Dobre, shcho j dali tryvaje lutyi: tse daje vidchuttya, shcho svitobudova na nashij storoni...</i> <sup>42</sup> (It is good that the spring is so rotten and still do not begin. It is good that February still continues: it gives the impression, that world structure is at our side...)
Communicative tactics	Argumentation with addition of emotive-evaluative component	<b>Modality:</b> <i>I tse, zauvazhu, vsjogo tilky Kyiv, u jakomu shche, nivriku, ne tak bagato bulo j ruinuvan' I smertej porivnjano z Kharkovom, chy Chernigovom, chy, strakh skazaty, Mariupolem...</i> (And this is, I would reiterate, only Kyiv, in which it was all not so bad, not that much of ruining and deaths compared to Kharkiv, or Chernihiv, or fear to say, Mariupol...)
Register of communication	Serious with an addition of emotive component, partly contains irony and self-irony	<i>Slova, avzhezh. Na tsyomu ya trokhy znajusya. Vlastyvo, tse jedyne, na chomu ja znajusya – i chym mozhu buty korysnoju, koly jde vijna, narodzhena z brekhni, jakoji ne pomichaly "za davnisty"</i> <sup>43</sup> (Words, of course. This is what I know a little bit. This is the only thing I know, and the property that can be useful during wartime., the war born of a lie, which was not noticed, because it was "so long-standing").
Modality	Strengthening of personal argumentation, adding some shade of irony	

39 Ibid., 13.

40 Ibid., 18.

41 Ibid., 30.

42 Ibid., 24.

43 Ibid., 31.



Table 7

## Specificity of the communication channel (mode)

1 Specificity of communication channel	2 Textual meaning	3 Language means
Model of the addressee	<p>Western audience, which requires additional explanations, and clarifications, singling out cause-and-effect relations. The presence of a high number of temporal markers which gives a possibility to the audience to “navigate” in the chronology of events.</p> <p>Appellation to certain fixed in Western intellectual discourse formulations, which aim at forming other views, other interpretations of history.</p> <p>Nominations peculiar to Russian propaganda discourse or Western intellectual discourse, which the author places into inverted commas, are used. In such a way she demonstrates her attitude to such nominations, and her opposition to them is reflected. Thematic (topical) and informational organization of texts is an additional way of formation of public thought of the West.</p> <p>Certain ironic coloring, which refers mostly to characteristics of actions or theses of opponents, adds up to argumentation.</p> <p>The author tries also to emotionally connect the audience to comprehend the events elucidated in the essay; “the model reader” has to understand the information not only at the level of logic but also at the level of emotions, and feelings.</p>	<p><b>Reference:</b>  <i>Bo tse takozh vijna – “vosmylitnya”, “trydsyatylyitnya”, “stolitnya”, yakshcho rozbyvaty jiji na okremi etapy, v dijsnosti zh neperervna, masova I vsepronykna...<sup>44</sup></i>  <i>(because this is also a war – “eight year”, “thirty year”, “hundred year” if to divide it into separate stages, in reality it is continuous, massive and totally consuming);</i>  <i>informatsiyna vijna – “bezкровna, informatsijno-psykhologichna” chastyna rosij’s’koji voyennoji mashyny<sup>45</sup></i> (informational war – “bloodless, informational-psychologic” part of Russian military machine).</p>

Thus, the analysis of the *Naidovsha podorozh* characterizes the Russian-Ukrainian war from personal and historical perspectives – *thirty years* and *three hundred years*. Oksana Zabuzhko singles out the priorities of the Western audience, which can not be fully acquainted with the “history of the question.” She sees her task in the interpretation of events, historical facts, in a way as if it is a short course of Ukraine’s history, without which it is impossible to understand the reasons for war and Ukraine’s mission in it. The author sources prompts from literature and influential people, also referencing social media accounts of her and others’ work. The author supports her argument with historical facts, socio-cultural investigations, personal experience, and convictions. The

44 Ibid., 44.

45 Ibid.

category of intertextuality is often used, for example, referring to her own texts and the text that can support the arguments of the author or explain the essence of the question. Interestingly, Oksana Zabuzhko refers to lectures and interviews by Yuri Bezmenov where the doctrine of ideological subversion is explained.

The essay analyzed can be viewed in the aspect of modeling texts of war times and investigating the images of the author and model reader. It can be argued that the author is an active participant in events, interpreting them and pointing out misunderstandings. The text is dialogical as to its direction, it presupposes an active reader, who can comprehend information and look at the problem from different angles. The author uses indirect speech act-questions, and the text itself as extended answers to them.

Forming the text of argumentative type is predestined by modeling the image of the precedent audience – Western readers; the text has a logical structure which is subordinated to a corresponding chronology – those of modern history and of earlier periods. Ironic coloring is partially added to argumentation. The text can be considered emotive, as it not only forms cause-and-effect connections and interprets events, but also appeals to the emotions of readers, sometimes breaking the pragmatic Principle of Politeness. It means that the “model reader” has to comprehend the information at the level of logic, as well as at the level of feelings, and emotions. Texts of such kind can be a powerful means of formation of public thought in the West.

The data of practical investigations of the process of comprehension and processing of information testifies that two “routes” of persuasion exist: central and peripheral.<sup>46</sup> The central “route” is first connected with the contents of the message. The change of attitude to a certain phenomenon, event, etc. is reflected in the contents of the message. Peripheral “route” reproduces processes of changes in attitudes, evaluations that relate to associative processes, and negative or positive comprehension of those types of messages and their topics. Peripheral “route” does not presuppose profound analysis of the contents of the messages, it is based on heuristic comprehension of the reality. Analysis of the routes of persuasion, which are used by the authors, gives an understanding of modeling strategies for persuasion of readers. In the book *“I znov ya vlizaju v tank”* and essay *Naidovsha podorozh* both routes are used. This can be proven through comparisons and epithets, which construct the peripheral route. For example: *...napadnyk vidgryz nam Krym I vchepyvsya v Donbas, yak skazhenyi pes v nohu...*<sup>47</sup> (... the aggressor crunched Crimea from us and holds Donbas as a Maddog the foot); *odiag Pol's'koji movy*<sup>48</sup> (the garments of Polish language).

Research of “war” texts can be carried out also in the aspect of studying their sense structure. It allows us to gather data on an author's construction of semiotic models for texts and the creation of a model of general dialogue and hypertext.

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46 Colin Stewart, Mark Lavelle and Adam Kowaltzke, *Media and meaning: an introduction* (London : BFI, 2001), 17–27.

47 Zabuzhko, *Naidovsha podorozh*, 126.

48 *Ibid.*, 126.

According to the discursive approach, the sense structure of any text is composed of different combinations of sense layers<sup>49</sup>:

1. I – I – inner auto-communications of the personality;
2. I – YOU – relations of the personality with the another person;
3. I – WE – relations of the personality with society and social groups (with the nation, state, class, collective etc.);
4. I – ALL OF US – relations of a personality with humankind;
5. I – ALL – relations of a personality with nature;
6. I – SECOND ALL – relations of a personality with second nature, created by a man material surrounding;
7. I – THE THIRD ALL – relations of a personality with spiritual culture;
8. I – GENERAL ALL – relations of a personality with the Universe.

In the book *“I znov ya vlizaju v tank”* and essay *Naidovsha podorozh* the following combinations of sense layers are represented:

I – I. It is predominantly realized by references to anthropocentric time and space. These are those time lapses and locations that have direct relations to the author’s *I*. For instance, there are contemplations in which the author places herself as an active participant within the situation, acting in the corresponding time and space. To such combinations, auto-semantic fragments (predominantly citations from her own works, diary notes, etc.) can also be referred. For instance, in the essay *Naidovsha podorozh* Oksana Zabuzhko gives fragments from her own posts on Facebook, illustrations from her reminiscences, and parts of dialogues. Texts of Oksana Zabuzhko can be generally characterized by a wide use of additional contemplations. They are predestined to fulfill the function of adding more emotions and evaluations.

I – YOU. This layer is represented by constructions, which contain examples, refer to time and space, illustrate, and juxtapose. The marker of such relations is the dialogical nature of the texts of Oksana Zabuzhko. The author addresses readers and stresses the main topic (Tse knyzhka pro vijnu, chytachu<sup>50</sup> (This is the book about the war, my reader)), singles out the basic audience (as, for example, in the essay *The Longest Journey*), gives excerpts of dialogues, uses rhetorical questions, and specifications.

I – WE. Such sense structures are pertinent to the “war” texts of Oksana Zabuzhko. The majority of essays in the book *And Again I Crawl into the Tank* are based on such structures (for example, *Unmodest glamour of nomenklatura*, *Maidan against the matrix*, *About the conquered mind of Ukraine and unheard voice of Donbas*). This type of sense structure is realized through the specific organization of micro-topics within the boundaries of speech events and through micro-topics themselves (as a rule, mini-stories about certain social groups). Sense models of these essays contain vivid

49 Pavel Zernetskyi. *Rechevoje obschenije na anglijskom yazyke (Komunikativno-funktsionalnyi analiz diskursa)* [*Speech communication in English (Communicative-functional analysis of discourse)*] (Kyiv: Lybid, 1992), 111.

50 Zabuzhko, *“I znov ya vlizaju v tank”*, 11.

oppositions of “ours” and “aliens” (those include, for example, representatives of Russia’s ruling clan, propagandists, and representatives of military structures of the country-aggressor). In the essay *The Longest Journey* the author establishes herself as a representative of Ukraine and engages with Western readers through dialogue. It goes about a wide cross-cultural dialogue, where Ukraine got the possibility to speak with “its own voice”.

I – WE ALL. These sense structures are similar to the previous type, but they are appealing to the whole of humankind. The writer’s task is to interpret and elucidate Ukraine’s place in world history, shedding light on previously unknown facts. Such sense structures are realized by temporal and spatial logic-semantic relations and through auto-semantic elements (speech moves that constitute additional reasoning and play an explanatory role).

In the “war” texts sense structures I – ALL, I – SECOND ALL, I – THIRD ALL, I – UNIVERSAL ALL are additional to those mentioned above. Relations of personality with spiritual culture are often represented by semantic inter-propositional relations “whole-part” and realized in complexes describing speech actions (direct speech, dialogue, citation). Temporal and spatial relations are used as those which complement each other; they are united by the text which looks more “documentary”, and its author becomes a kind of a “chronicler”.

## Conclusion

The method of creation of discourse portrait of language personality gives a way of understanding the role of intellectuals forming public thought on the Russian-Ukrainian war. One of the outcomes of this research is the definition of strategies to impact and broaden readership. Models of war texts of the 2014 – 2016 period and those of 2022 are analyzed in detail, and their thematic filling, the image of the author and addressee are scrutinized. In the texts of 2014 – 2016 the thoughts as to defining such linguo-philosophical concepts as “war” and “personal war” are pertinent; the author pays particular attention to the opposition of “hot” and information war, to investigate “the history of the question”, searching for analogies. Contrast and illustration are widely used in argumentation. The author positions herself as an expert, though partially builds cause-and-effect schemes based on the analogy and pays much attention to changing templates of audience in the evaluation of events of both the ancient and contemporary history. In the essay, *Naidovsha podorozh* Oksana Zabuzhko mostly appeals to Western audiences and defines war in three dimensions: based on her own experience and two temporal dimensions – thirty years and three hundred years. In general, it is the text of dialogue, of argumentative type, with the addition of emotional and, partially, ironic coloring.

The author’s model envisages not only an interpreter of events but also an eyewitness and active participant; there is a noticeable increase in emotional intensity compared to the book “I znov ya vlizaju v tank”. Special mentioning deserves the

importance of the category of intertextuality, which is realized through references to literary sources, social media writings, and citations, etc.

It is defined that modeling the situation involves informing strategy, enrichment through historical knowledge, and emotional impact. Both central and peripheral routes of persuading the audience are used.

The sense structure of “war texts” is specified. It consists mostly of combinations of the layers I – I, I – YOU, I – WE, I – WE ALL. It testifies to the fact that in the sense structure of the texts communications with other persons, with society, internal auto-communications and communications with humanity dominate.

Further scientific research of this kind can bring a holistic understanding of the peculiarities of “war texts”, complex discourse-portrait of a writer, ways of forming public thought, and, finally, widen the knowledge of the “portrait of times” in general.

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