

Research of Medical Terms-substantives in O. Zabuzhko's Artistic Works on the Basis of the Text Corpus

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Abstract

The General Regionally Annotated Corpus of the Ukrainian Language (GRAC, www.uacorporus.org) is used in the research as an experimental field for the study of medical terms-substantives in Oksana Zabuzhko's artistic works. The selected term units are classified according to the level of determinologization; semantic and stylistic changes caused by the use of term vocabulary in artistic and journalistic style are clarified; the possibilities of achieving a stylistic effect due to use of medical determinologisms are analyzed; features of the writer's creative manner were revealed. Based on the analysis of medical determinologisms used in Oksana Zabuzhko's works and selected by identification from the annotated corpus, it was found that the term vocabulary organically enters into the artistic journalistic context and becomes an important component of the writer's individual creative handwriting.

Keywords

Corpus linguistics, text corpus, concordance, linguistic-statistical text analysis, medical terms-substantives, determinologizing, determinologisms

1. Introduction

The high level of education of modern society increases the migration processes between the general literary language and industry terminologies, to some extent erasing the boundaries between different functional styles. Scientific terminology, which is considered one of the defining features of the scientific style of the literary language, actively entering the artistic or journalistic style, undergoes determinologizing. Determinologizing is the loss of a term's definitive and systemic characteristics and the transition to commonly used vocabulary. We consider this phenomenon to be stylistically justified and motivated, since it is determined by the creative idea of the writer and his individual authorial style and meets the demands of the readership, giving the writer's artistic handwriting a certain intellectual flow. Therefore, in modern linguistics, the task of defining the role of determinologisms in artistic and journalistic discourse based on the work of modern writers is urgent.

In the linguistic literature, it is stated that determinologizing processes are manifested to varying degrees in various scientific term systems, "according to frequency, the leaders are chemical, physical, medical, theological, and grammatical terms" [1, p. 22]. Therefore, the study of medical determinologisms is of significant scientific interest and determines the **relevance** of the proposed topic. In this article, for the first time, linguistic-statistical analysis of the use of medical terms-substantives in the works of the modern Ukrainian writer Oksana Zabuzhko was carried out. **The goal of the work** is to reveal the stylistic role of medical terms-substantives in the writer's work using a corpus of texts. Achieving the specified goal involves the following **tasks**:

1. To select quotation using the General Regionally Annotated Corpus of the Ukrainian Language (GRAC) that include medical terms involved in the analysis;

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2. To classify the selected term units according to the level of determinologization;
3. To find out the semantic and stylistic changes caused by the use of term vocabulary in an artistic or journalistic style;
4. To analyze the possibilities of achieving a stylistic effect due to the use of medical determinologisms;
5. To reveal the peculiarities of the writer's creative manner.

The object of the research is medical terms-substantives, singled out in the context of their use on the basis of the General Regionally Annotated Corpus of the Ukrainian language GRAC [2].

The source base of the research was a card file created on the basis of a continuous selection from the online concordance of Oksana Zabuzhko's works.

2. Related Works

The appearance of electronic corpora significantly changed the ways and methods of researching linguistic phenomena. Sufficiently representative, balanced and large corpora provide information on the dynamics of the processes of changing the lexical composition of the language, the functioning of grammatical and syntactic units, allow the analysis of the use of language units in different styles, genres, idiolects of different authors, etc. If early corpus studies focused only on the usage of linguistic units, then with the advent of powerful computer technologies, researchers were able to identify and analyze more complex lexical, grammatical, and syntactic phenomena. The emergence of corpus methods is connected with the rapid development of computer technologies in the second half of the 20th century. The ability to scan and recognize text (conversion to text format), the emergence of databases and database management systems made it possible to collect, store, and process huge arrays of text data. Not the last role in the development of corpus linguistics was played by the popularization of the global Internet, because corpora became available to a wide range of users, and the possibilities of their filling expanded significantly [3].

Statistical and corpus research methods in linguistics attract the special attention of scientists, since the corpus methodology contributes to a mutually beneficial combination of the tasks of theoretical and applied linguistics, as well as to the enrichment of each of them [4, p. 238]. At the current stage of its existence, text corpora are widely used in both linguistic and non-linguistic fields, as evidenced by the results of research by both domestic and foreign scientists [2, 5, 6, 7, 8, 9, 10, 11]. Linguists-theorists use corpora as an experimental base to test hypotheses and prove their theories [12, 13]; in sociolinguistic studies, corpora are used to study linguistic diversity (for example, sociolects, registers) [14, 15, 16]; literary critics, editors, journalists, etc. also in some cases refer to the data of the case for the analysis of discourse [17, 18, 19].

In the context of our research, it should be noted that the issue of determinologisms was also repeatedly the object of study in scientific investigation [20, 21, 22, 23, 24].

With regard to the correlation of concepts, the term and word researchers rightly emphasize that Terminology is intrinsically linked to textual genres [21]. Therefore, the task is to investigate the lexical units that have undergone determinologization, to identify their influence on artistic or journalistic discourse “due to the emergence of unexpected lexical combinations, unusual functioning within one context of multi-style linguistic means” [25, p. 62].

3. Methods and Materials

The research was made on the material of text fragments selected using the 15th version of the General Regional Annotated Corpus of the Ukrainian Language (GRAC-15) [2]. A number of the most well-known and commonly used medical terms-substantives (for example, *вірус* (virus) [*virus*], *хвороба* (disease) [*khvoroba*], *діагноз* (diagnosis) [*diahnoz*], *анамнез* (anamnesis) [*anamnez*], *пацієнт* (patient) [*patsient*], etc.) have been selected from the corpus. With the help of the aforementioned annotated corpus, all quotes from Oksana Zabuzhko's works were distinguished, which used the corresponding lexemes that were determining. Based on the semantic-stylistic analysis of the selected quotes, determinologisms classified into three groups according to the level of determinologization: functional, lexical-semantic and semantic-stylistic. Statistical processing of the

collected material was carried out. Each category of determinologisms is analyzed in order to identify typical models aimed at achieving a stylistic effect through the use of medical determinologisms. On the basis of a comprehensive analysis, conclusions were made on the peculiarities of the creative manner of Ukrainian writer Oksana Zabuzhko, based on the use of determinological lexical units of the medical terminology.

Scientific research led to the choice of such general scientific and linguistic methods:

- The main in the research of the use of medical terms-substantives in artistic speech is a contextual analysis, the use of which helped to distinguish from the context studied lexems, to find out their compatibility in microcontext, to identify emotional and evaluation connotations. It is appropriate to combine in this research the distribution analysis of linguistic phenomena, according to which the division of linguistic units and understanding of their properties is considered on the basis of their separation in the speech flow that is, given the context. The use of distribution modeling made it possible to highlight the functioning of the word and its compatibility. This aspect of the research is found in works of many applied linguistics specialists [26].
- The collected material is classified and described using the structural (descriptive) method, taking into account the following consecutive stages: *linguistic observation* – analysis and fixation of language material in its functioning; *inventory* – the selection of determinologisms in the works of O. Zabuzhko; *taxonomy* – the classification of lexical units by attributive compatibility and part – language affiliation; *interpretation* – identification of features of taxonomy groups.
- The inductive method made it possible to summarize the results of specific observations and show the overall picture of the use of medical terms-substantives in the works of Oksana Zabuzhko.

The research methodology is schematically reflected in Fig. 1.

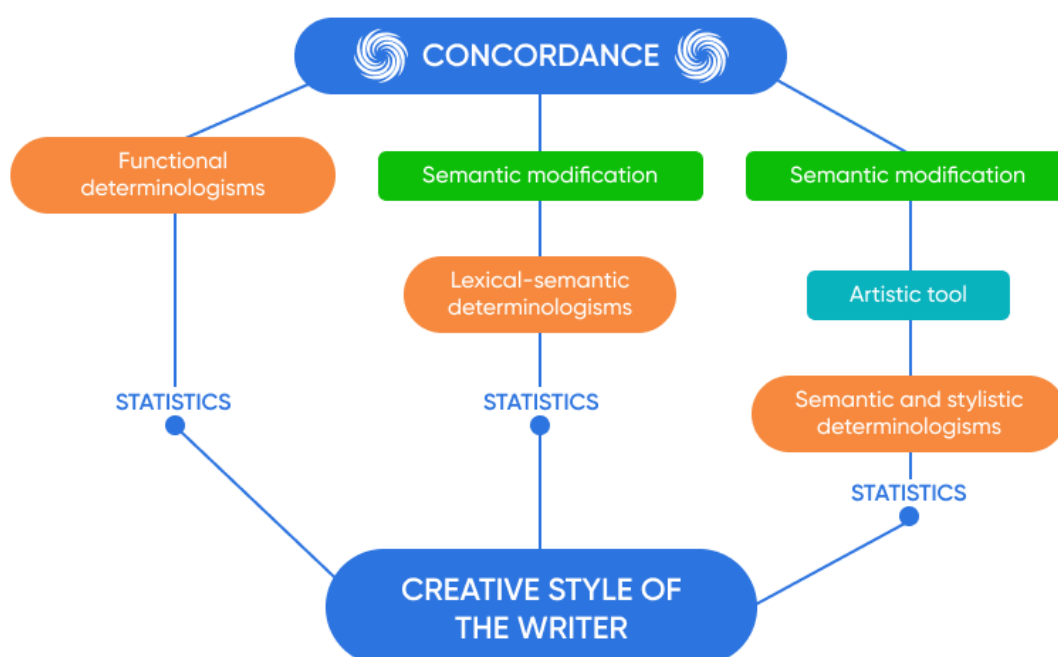


Figure 1: Research methodology

4. Results and Discussions

Text fragments from 18 works by Oksana Zabuzhko, in which medical substantive terms are used, were extracted from the General Regional Annotated Corpus of the Ukrainian Language GRAC-15. It was found that the analyzed lexemes are unevenly represented in various works of the writer. This

can be clearly observed from the data in Table 1. Thus, the highest frequency of use of medical terminological determinologisms is observed in the book “Notre Dame d’Ukraine: Ukrainka v konflikti mifolohii” (“Notre Dame d’Ukraine: Ukrainian Woman in Conflict of Mythologies”) and in the novel “Muzei pokynutykh sekretiv” (“Museum of Abandoned Secrets”). This can be explained, first of all, by the volume of both editions and their subject matter, since a significant number of medical terms-substantives are used in their term meaning, which will be discussed a little below. In the writer's small works (“Pam’iati ‘proklyatykh poetiv” (“In Memory of the ‘Damned Poets”), “Mova i Vlada” (“Language and Power”), “Slovo do chytacha” (“A Word to the Reader”), “Dvi kultury” (“Two Cultures”), “Proshchannia z imperiieiu kilka shtrykhiv do odnogo portreta” (“Farewell to the Empire, Several Touches to One Portrait”), “Polska kultura i my, abo malyi apokalipsys moskoviady” (“Polish Culture and We, or the Small Apocalypse of the Moscoviada”), etc.) medical terms-substantives occur singly, but they are determinologized both at the lexical-semantic and at the semantic-stylistic level.

Table 1

The frequency of use of some medical terms-substantives in O. Zabuzhko’s works

Term-substantive	“Notre Dame d’Ukraine: Ukrainka v konflikti mifolohii”	“Muzei pokynutykh sekretiv”	“Z mapy knyh i liudei”	“Polovi doslidzhennia z ukrainskoho seksu”	“Divchatka”	Other works
Хвороба (Disease) [Khvoroba] (78)	51	7	11	2	2	5
Лікар (Doctor) [Likar] (54)	13	21	10	6	2	2
Операція (Surgery) [Operatsiia] (38)	4	24	1	2	-	7
Діагноз (Diagnosis) [Diahnoz] (35)	11	7	3	3	4	7
Психіатр (Psychiatrist) [Psykhiatr] (17)	3	1	7	3	1	2
Синдром (Syndrome) [Syndrom] (17)	10	1	1	-	-	5
Рефлекс (Reflex) [Refleks] (10)	1	7	-	2	-	-

Ліки (Medicine) [Liky] (9)	1	4	1	1	-	2
Вірус (Virus) [Virus] (9)	-	7	2	-	-	-
Анамнез (Anamnesis) [Anamnez] (5)	4	1	-	-	-	-
Пацієнт (Patient) [Patsiient] (3)	-	3	-	-	-	-
Скальпель (Scalpel) [Skalpel] (3)	-	1	-	-	-	2
In total	98	84	36	19	9	32

Separate medical terms-substantives also demonstrate unequal frequency in different works. For example, the determinologism *лікар* (doctor) [likar] occurs in 38.9% of cases in quotes from the novel “Muzei pokynutykh sekretiv” (“Museum of Abandoned Secrets”) and only in 24% of cases – in the book “Notre Dame d’Ukraine: Ukrainka v konflikti mifolohii” (“Notre Dame d’Ukraine: Ukrainian Woman in the Conflict of Mythologies”), this lexeme is quite frequent in the novel “Polovi doslidzhennia z ukrainskoho seksu” (“Fields Research on Ukrainian Sex”) – 11.1%. This is clearly shown in Fig. 2.

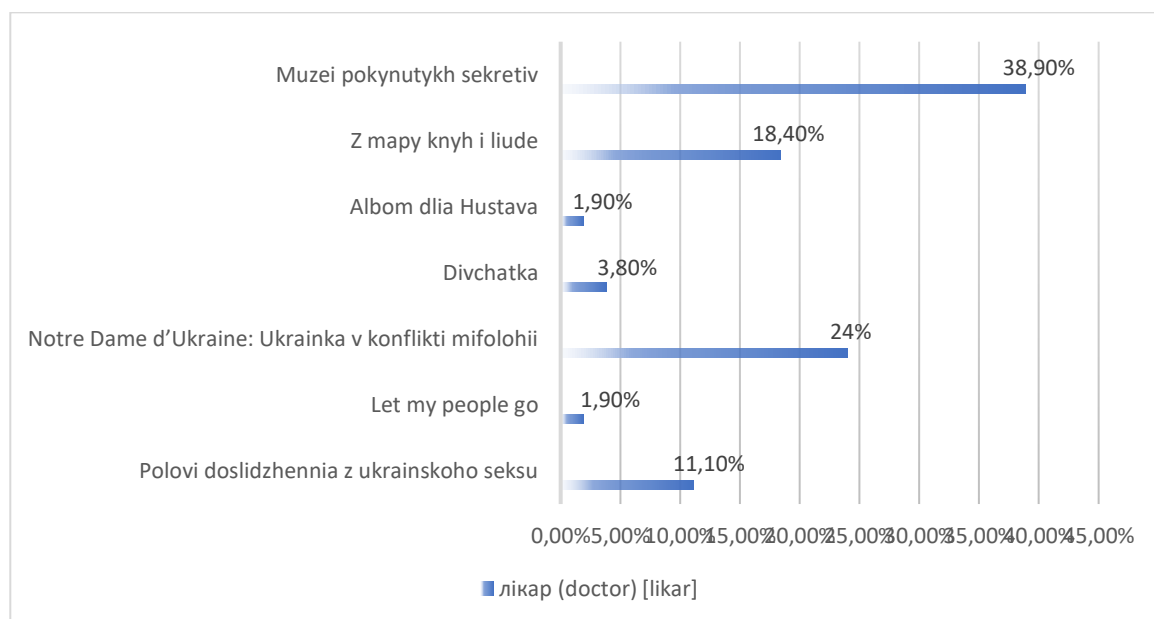


Figure 2: Frequency of use of the determinologism *лікар* (doctor) [likar] in the works of O. Zabuzhko

The lexical-semantic analysis of the selected material from the concordance of O. Zabuzhko's works and its statistical processing gives reasons to state a significant advantage of functional determinologisms. The results are shown schematically in Fig. 3.

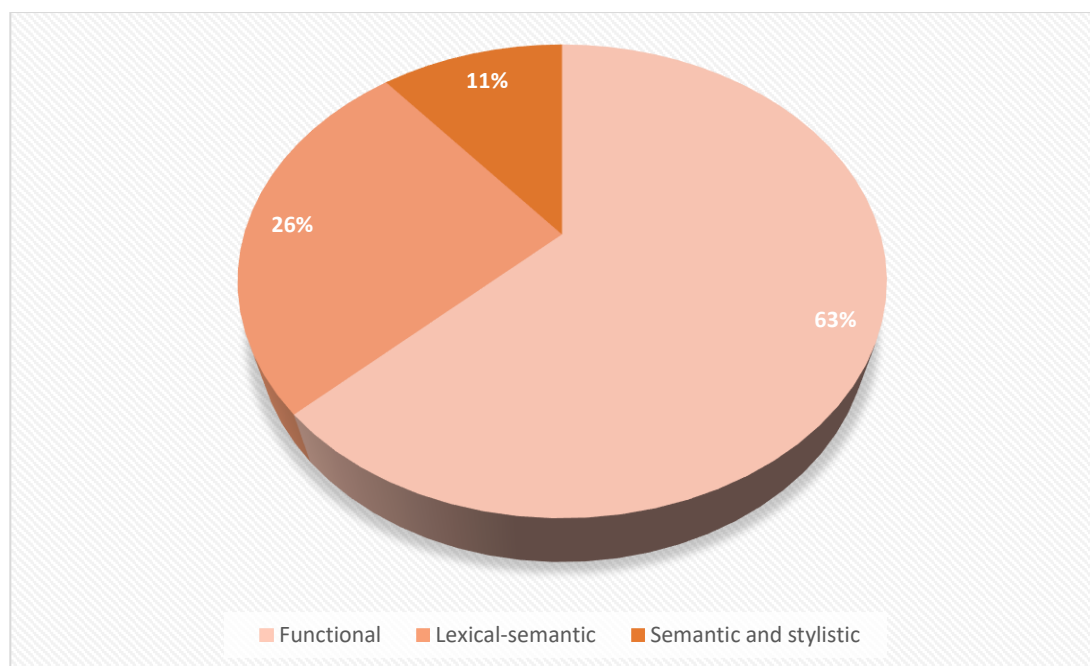


Figure 3: Correlation of determinologisms of different levels in the works of O. Zabuzhko

A significant percentage (about 63%) of medical determinologisms in the selected material is functional determinologisms, that is, they are used in a term sense, but outside their terminological field. Their presence demonstrates, in our opinion, the desire of the author to reproduce the linguistic reality as accurately as possible, the communicative features of a modern educated society, which harmoniously uses scientific terms in its everyday life, therefore, medical terms in the context of an artistic or publicistic work are not perceived as something foreign and do not give a reason to transform an artistic work with its specificity into a scientific work" [27, p. 149]. For example, the medical terms *пацієнт* (patient) [*patsiient*], *операція* (surgery) [*operatsiia*], *знечулення* (anesthesia) [*znechulennia*], *хірург* (surgeon) [*khirurg*], *медсестра* (nurse) [*medsestra*], *організм* (organism) [*orhanizm*] found in the following quotes from the novel "Музеї покynутыkh секретів" ("Museum of Abandoned Secrets") belong to functional determinologisms: "під час операції вони з медсестрою боялися, що пацієнт не витримає болю, – операція-бо робилася без знечулення" ("during the operation they with the nurse were afraid that the patient wouldn't stand the pain, – as the operation was being performed without anaesthesia"); "в пацієнта, на щастя, здорове серце – і взагалі, нівроку, здоровий організм" ("the patient, luckily, has a healthy heart – and in general, not to curse, a healthy body"); "І тільки після того дався себе відвезти в травматологію – після операції дві каталки зразу, для пацієнта й для хірурга" ("And just after that he allowed to move himself to the trauma center – after the operation two gurneys right off, for the patient and for the surgeon").

About 26% of the selected material is lexical-semantic determinologisms that "lose partly their definiteness" [25, p. 78]. Moving from their terminological system to another thematic field, such determinologisms modify (usually spread) their semantics, and often these common meanings are reflected in common language dictionaries. However, let's emphasize, without understanding the immediate meaning of the word, it will be difficult for the reader to understand the deep thought of the author. In Oksana Zabuzhko's artistic or publicistic works, which raise actual problems of social and political life, thanks to the use of medical determinologisms of the lexical-semantic level, the author manages to visualize figuratively the diseases of modern society.

For example, O. Zabuzhko expertly uses the term *діагноз* (diagnosis) [*diahnoz*] (see: Fig. 4), which means "definition of the disease; a short medical conclusion about the nature and nature of the disease,

the patient's condition, expressed in the terms of modern medical science" [28, p. 226]. In the text of her novel "Divchatka" ("The Girl"), this determinologism is used to characterize modern culture: "Іом задовго до того, як Д. Макдональд, Г. Хоркхаймер, Т. Адорно та інші західні теоретики поставили **діагноз** хворій на масовізацію американській культурі, в 1926 році на сторінках "Плужанина" С. Пилипенко проголошує "масовізм" "основною методою" радянського мистецтва" ("And so, long before D. McDonald, G. Horkheimer, T. Adorno and other western theorists gave the **diagnosis** to American culture suffering from massivization, in 1926 on the pages of "Pluzhanyn" S. Pylypenko had declared "massovism" as "the main method" of the soviet art"). We observe that due to the use of the medical term **діагноз** (diagnosis) [**diahnoz**], reinforced by the phrase 'хворій на масовізм' (patient dealing with massiveness), an illusion is created not only of the need, but also of the possibility of "лікування" ("treatment") [**likuvannia**] of this culture, since, having determined the essence and nature of the disease; it is possible to prescribe the correct treatment. Another example demonstrates the use of this determinologism to characterize modern society: "Можна, звісно, заспокоїтися науковим **діагнозом**: мовляв, типовий колоніальний **синдром**, онде Ірландія й за сімдесят літ незалежності від нього не прочухалась" ("Slovo do chytacha") ("It's of course possible to quiet down with the scientific **diagnosis**: so to say a typical colonial **syndrome**, look at Ireland which even in seventy years of its independence hasn't got over it" ("The word to the reader"). In the publicistic article "Mova i vlada" ("Language and Power"), the term diagnosis was used in Lenin's illness "**повна імпотенція думки**" ("**the total impotence of the mind**"): "1999 р.: в оприлюднених після розвалу СРСР щоденниках М. Мамардашвілі я знайшла ще рішучіший **діагноз** лєнінській недорікуватості: "повна імпотенція думки", настільки повна, що сама її можливість у кого-небудь, де-небудь уже видається казковою" ("1999th: in M. Mamardashvili's diaries published after the collapse of the USSR I found even more decisive **diagnosis** of Lenin's incoherence: "the total impotence of the mind", so much total, that just its availability in anybody and anywhere seems to be fairy"). In another article "Dvi kultury" ("Two Cultures"), this determinologism is used to emotional enhancement of the problems of modern philosophical science: "цей читач легко пересвідчиться, що фахівці більшості галузей уже поставили вітчизняній думці – і сталінській, і посталінській – загалом один і той самий **діагноз**: неможливість розвиватися поза межі раз і назавжди заданих канонів" ("this reader will get persuaded easily that the experts of most branches have already given the native mind – of both Stalin and post Stalin periods – the same **diagnosis** in general: impossibility to develop beyond the limits of the canons given once and for all").

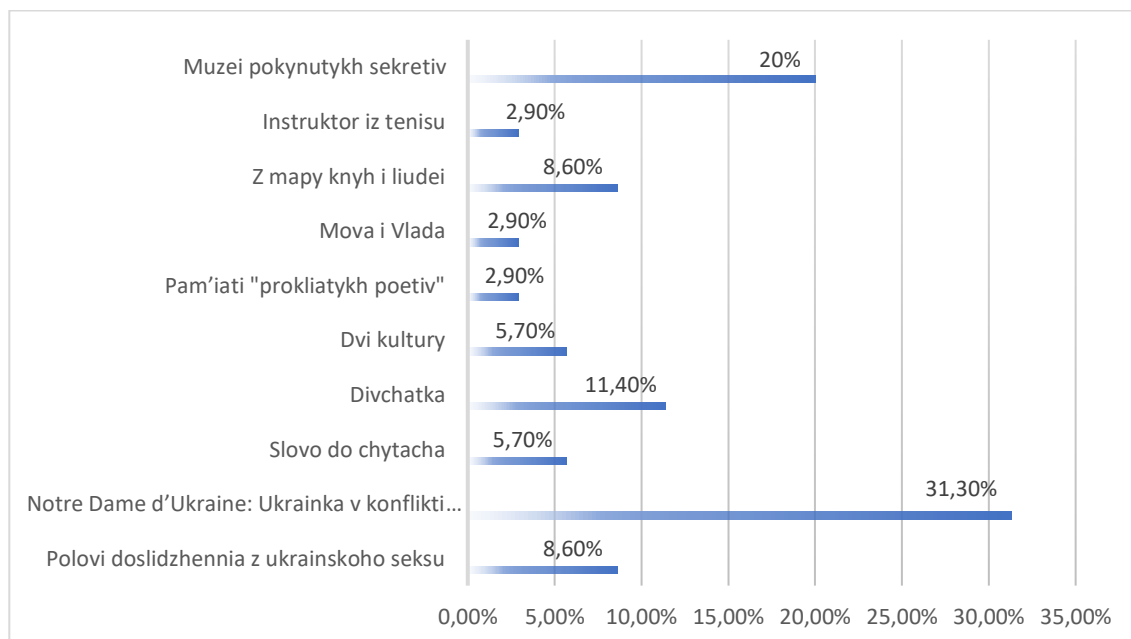


Figure 4: The frequency of use of determinologism **діагноз (diagnosis) [diahnoz]** in the works of O. Zabuzhko

When the term “loses its definitive signs, it becomes a new shade of meaning, and also becomes an element of artistic means (trope, stylistic figure)” [27, p. 93], it is credited to the category of semantic-stylistic determinologisms. This category requires particularly attentive attitude towards oneself, the impeccable feeling of all the additional “overtones” that arise when introduced into the artistic text. In the selected material it is revealed about 11 % of determinologisms of this level, which allows illustrating the creation of such artistic means as metaphor, comparison, and antithesis.

Antithesis. In the lyrical story “Instruktor iz tenisu” (“Tennis Instructor”), which relate to the topic of spiritual searches of a person who tries to find out what the meaning of being, such a quote is revealed: “Я сміюся перебільшено голосно – головним чином від полегкості опинитися врешті на своїй території: – Це **діагноз чи комплімент**?” (“I am laughing exaggeratedly loudly – mostly because of the relief to find myself in my own territory: – Is it a **diagnosis or a compliment**?”). We observe that determinologized lexeme is a **діагноз** (diagnosis) [*diahnoz*] that extends its semantics to a “хворобливий стан” (“disease state”) [*khvoroblyvyi stan*] is opposed to lexeme **комплімент** (compliment) [*kompliment*], that is, “a commendable, comforting response of someone, something” [28, p. 374], however, in the context of a stylistic figure, the semantic modification becomes even significant: diagnosis as a negative phenomenon and compliment as positive.

Metaphor. Lexeme **скальпель** (scalpel) [*skalpel*] were used as functional determinologism in 2 cases of three, but in the novel “Muzei pokynutykh sekretiv” (“Museum of Abandoned Secrets”) we observe its metaphorical use: “проте в побуті цей лицар **скальпеля й кетгута** був звичайнісінький жлоб у синіх спортивних штанах із спузирілими коліними” (“in everyday life, however, this knight of the **scalpel** and the catgut was the most ordinary cheapskate wearing blue sports trousers with bubbled knees”). In addition, the phrase “**лицар скальпеля й кетгута**” (“knight of scalpel and catgut”) [*lytsar skalpelia y kethutu*] is associated with a knowledgeable reader with the famous metaphor “**лицар пера і каламара**” (“knight of pen and paper”) [*lytsar pera i kalamaria*], as they usually speak of glorious writers. Having described the physician as “**лицаря скальпеля й кетгута**” (“a knight of scalpel and catgut”) [*lytsaria skalpelia y kethutu*], the author is ironic, that is, metaphorical use is exacerbated by humorous associations. Here is another interesting example – the use of determinologism **імунітет** in metaphor function: “Ми піддатніші до маніпуляцій, ніж ви, – пояснює він. – У нас нема **імунітету**. Ми не вміємо розгледіти справжньої загрози” (“We are more susceptible to manipulation than you, – he is explaining. – We have no **immunity**. We don’t know how to make out the true threat” (“The Album for Hustav”). In this context, the term **імунітет** (immunity) [*imunitet*] not only has undergone semantic modification, extending its significance to “самозахист від можливих загроз” (“self-defense against possible threats”) [*samozakhyst vid mozhlvykh zahroz*], but also acquired some expressive color and caused a significant artistic effect.

Comparison. On the example of comparisons, which are distinguished from the novel “Muzei pokynutykh sekretiv” (“Museum of Abandoned Secrets”), we can trace the use of different semantic modifications in different contexts depending on the artistic needs of the writer: the comparative turn “**як одноразові шприци**” (“like disposable syringes”) [*yak odnorazovi shprytsy*] the author uses twice, and every time he takes different semantic shades as a basis determinologized lexical unit. In the quote “Тоді ми остаточно опинимося в дистильованому, мертвому просторі, заповненому зовсім іншими речами – ергономічними й безликими, як **одноразові шприци**” (“Then we will find ourselves in a distilled, dead space, filled with completely different things – ergonomic and faceless, **like disposable syringes**”) the comparison of “безликі речі – одноразові шприци” (“faceless things – disposable syringes”) [*bezlyki rechi – odnorazovi shprytsy*] is the sign of the unimpreted appearance of the object, since after the first use, a disposable syringe becomes unnecessary, so no one pays much attention to its appearance. In another quote “віра, мова й прапори мінялися в українських родинах ледь не щопокоління, навіть не як костюми, а як **одноразові шприци**, вколювся – і в відро, і так всю дорогу” (“faith, tongue and flags have changed in Ukrainian families almost every generation, not even like suits, but **like disposable syringes**, after getting a jab – into a bin, and the same all the way”) the basis of comparison is another sign of disposable syringes – what they must constantly change, to use new and new, and to throw old syringes.

A vivid picture of the stylistic use of determinologization in Oksana Zabuzhko's creative style is observed on the example of the term **хвороба** (disease) [*khvoroba*], separated from the annotated corpus in 51 quotes. The frequency of use of this lexeme in different works of the writer is reflected in Fig. 5.

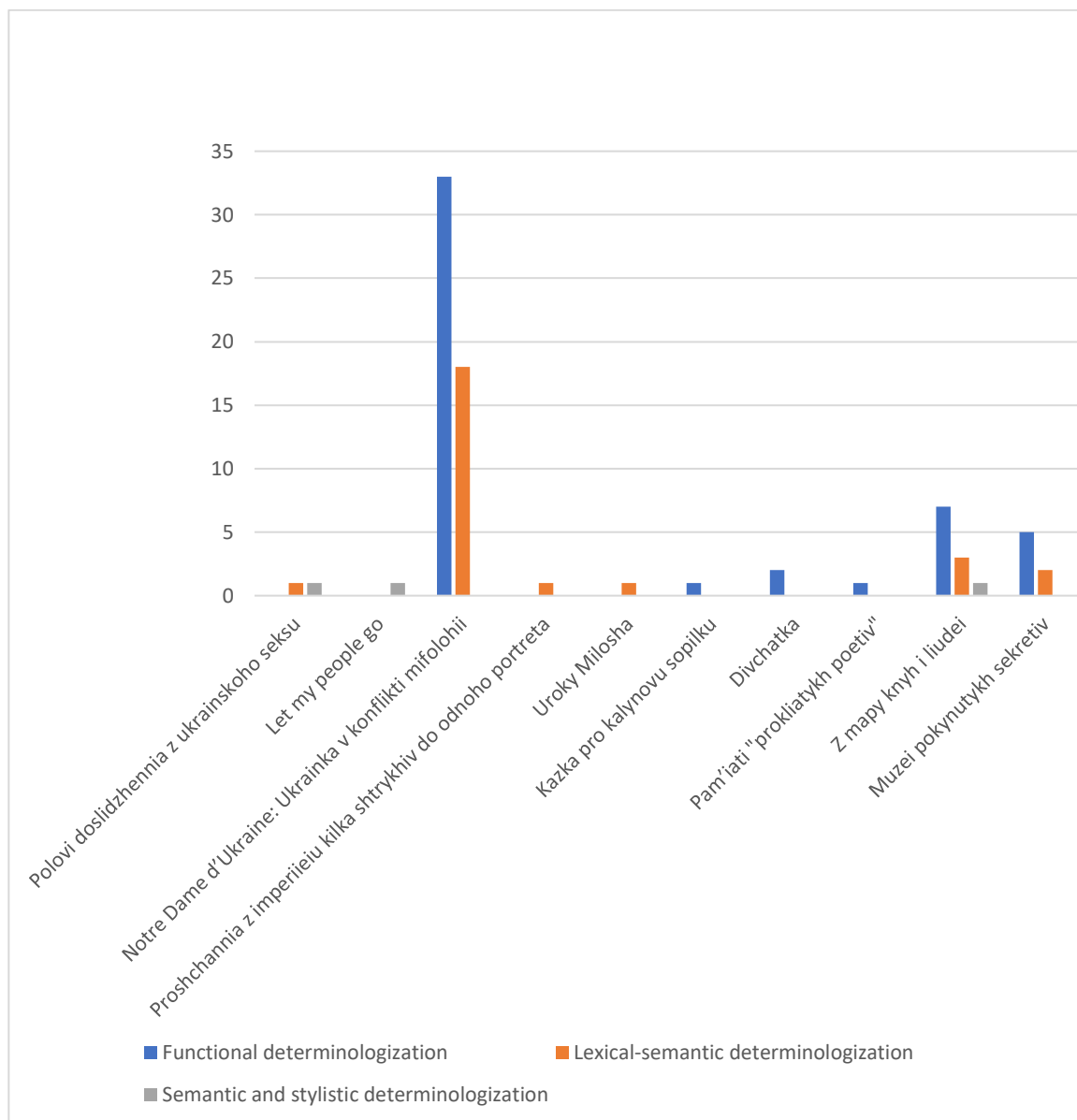


Figure 5: The frequency of use of determinologism *хвороба* (disease) [*khvoroba*] in the works of O. Zabuzhko

Despite the fact that the term *хвороба* (disease) [*khvoroba*] in the book about Lesia Ukrainka is used 33 times in the urgent sense, that is, functional determinologism, which is caused by the theme of the work (since it is about a grueling and incurable disease of Lesia Ukrainka, from which she suffered from all her life – phthisis), our sample makes it possible to trace the use of this lexeme as lexical-semantic determinologism. In different contexts the semantics of the word *disease* spreads through the combination with the lexemes of other thematic fields: *хвороба свавілля* (disease of outrage) [*khvoroba svavillia*], *хвороба духа* (disease of the spirit) [*khvoroba dukha*], *хвороба свідомості* (disease of consciousness) [*khvoroba svidomosti*], *хвороба в культурі* (disease in culture) [*khvoroba v kulturi*], *хвороба розриву* (disease of rupture) [*khvoroba rozryvu*], *хвороба доби* (disease of the time) [*khvoroba doby*]:

- “Перефразовуючи С. Булгакова, можна сказати: *хвороба українського духа є хвороба української інтелігенції* – компенсаторного, на російський зразок, “продукту історичного дефіциту”, породженого циклічно репродукованим “розривом часів”” (“Paraphrasing S. Bulhakov, it’s possible to say: *the disease of Ukrainian spirit is the disease of Ukrainian*

intelligentsia – compensatory, after the Russian sample, “the product of historical deficit”, bred by cyclically reproduced “time gap””).

- “Національна історія таким чином перетворюється на колоніальний сурогат, колись нищівно точно схарактеризований Є. Маланюком як “мізерія чужих історій та сльози п'яних кобзарів”, і мусимо чесно визнати, що доба незалежності наразі так і не внесла в перебіг цієї **“хвороби свідомості”** по-справжньому радикальних змін” (“The national history thus turns into the colonial surrogate, once characterized by Y. Malaniuk in a deadly precise way as “a poverty of alien stories and tears of drunk kobzars”, and we have to honestly admit, that the independence epoch has not brought truly radical changes into the course of this **“disease of consciousness”** yet).

- “Ціла трагедія новітньої історії, з її тоталітаризмами, світовими війнами, таборами масового знищення й маніпуляціями масовою свідомістю, з погляду класичної етики найуніверсальнішим чином відчитується саме як **“хвороба свавілля”**, в проекції на культуру – як результат того, що провідні “течії європейської думки” “неправильно зрозуміли, що таке особистість, стали на шлях індивідуалізму і прямим шляхом прийшли до людинобожжя”, – властиво, здійснили підміну понять, заступивши в масовій свідомості свободу – свавіллям” (“The absolute tragedy of the modern history, with its totalitarianisms, world wars, camps of mass extermination and manipulation of public consciousness, is felt in the most universal way just as a **“disease of self-will”** from the classical ethics point of view, in the projection on culture – misunderstanding of what is personality by leading “European intellectual movements” resulted in taking the way of individualism and, by going ahead, coming to human-as-god”, – namely, they have committed the substitution of concepts by replacing freedom with self-will in public consciousness”).

- “Так що галицька інтелігенція теж була “інтелігенцією розриву”, і всі її численні слабості (від дрібничкової “котерійності” періоду Лесині “трушіади” аж до “великого ісходу” на Захід у 1940-ві та полишення націоналістичного підпілля на стефаниківських “мужиків, котрі смерті не бояться”) можна зрозуміти тільки в цьому контексті – як **“хворобу розриву”**” (“So that Galician intelligentsia also was “the intelligentsia of gap”, and all of its numerous weaknesses (from petty “coteries” of Lesia’s “Trush” period up to “the great exodus” West in 1940s and leaving the nationalistic underground to be run by Stefanyk’s “peasants, who aren’t afraid of death”) can be understood only in this context – as **“a disease of gap”**”).

It should be emphasized that similar use of determinologism the **хвороба** (disease) is also observed in other works of the annotated corpus of Oksana Zabuzhko, such as:

- “Значить, вона заразна, ця **хвороба духа**?” (“Does it mean that it is contagious, this **disease of spirit**?”) (“Polovi doslidzhennia z ukrainskoho seksu”).

- “І то не лише тому, що одним із перших, на зорі 50-х, у світі, вдоволено-приспаному половинною перемогою над тоталітаризмом, і задовго до того, як розкрилася, війнувши на безвік трупним смородом, незглибна яма сталініщини, зумів вицілити пальцем і з яснозорістю closesutoго поста назвати на ім'я **головну хворобу** доби, ту, од якої нам лікуватися ще не одне десятиліття, – “поневолений розум”” (“And it is not only because at the dawn of the 50s one of the first in the world, contentedly-lulled by the semi-victory over totalitarianism, and long before the bottomless pit of Stalinism got open, bringing an everlasting breath of corpse stench, he had managed to point with his finger and with brightness of the star closesutoho post to name the **mane disease** of the epoch, for which we will be being treated for not one decade, – “enslaved mind””) (“Uroky Milosha”).

- “Зрозуміти, розгледіти її в усій її трагічній величі – значить, значною мірою, зрозуміти, що з нами в тому столітті сталося – і якою **хворобою** був уражений наш дух, досі неспроможний із неї вичуняти” (“To understand, to make her out in all her tragic greatness - means, to a considerable extent, to understand, what happened to us in that century – and by what **disease** our spirit was infected, still unable to come to after it”) (“Z mapy knyih i liudei”).

- “Учителевим неопоганством, як у Данте з Вергілієм, – і н о д о л а н н я вчителевого неопоганства, теж по-своєму “дантівським методом”: пройти, вслід за вчителем, крізь пекло наскрізь і вийти з нього – в простір, учителеві вже не доступний: туди, де спасаються (і “спасають світ”!) уже не тим, що ще щось узагалі на цій Землі люблять (наприклад,

дитинство – своє, як у Довженка, а чи своїх дітей, як у фон Трієра), – коли **хвороба** входить у “полинну” фазу, цього вже замало! – а тим, що свідомо перекривають, собі канал в и н а з о р о д и за свою любов – віддають довженківське “яблуко” із саду земних утіх назад ненадкушеним” (“By the teacher’s neopaganism, like Dante and Virgilio, – and overcoming the teacher’s neopaganism, also in their own “Dante-like method”: to follow the teacher throughout the hell and go out of it – into the space, already inaccessible to the teacher: to there, where they rescue themselves (and “rescue the world”!) but with not what they still have been loving (for example, childhood – their own, like Dovzhenko, or their children, like Von Trier), – when the **disease** gets into the “tarragon” phase, it is already not enough! - but those who consciously block the channel of reward for their love to themselves – give the Dovzhenko’s apple from the orchard of earthly pleasures back, unbitten”) (“Z mapy knyh i liudei”).

The above examples confirm the use of lexical-semantic determinologisms as a specific feature of the writer's creative manner.

Semantic and stylistic determinologization of the term **хвороба** (disease) [**khvoroba**] occurs in the selected material infrequently. Most Oksana Zabuzhko uses this lexeme to create a metaphor, but this trope complicates in various ways. For example, it builds a metaphorical juxtaposition of the concepts of a **пошесть** – **мода** (pestilence – fashion) [**poshest** – **moda**], and the lexeme of the **хвороба** (disease) [**khvoroba**] is a median, “neutral” concept: “- і фартило ж тобі, дівко, в житті на сурйозних чуваків, кого не візьми – усім зараз кортіло женитись, **хвороба** така, чи що? Мар’яжна пошесть, або, може, мода на поетес?” (“and you, girl, were lucky with serious guys in your life, take anyone – all wanted to marry at once, such a **disease** or what? The marriage pestilence, or, maybe, the fashion for poetesses?” (“Polovi doslidzhennia z ukrainskoho seksu”). Another complicated metaphor is found in the novel “Let My People Go”: “Чи це в нашої поезії повна **атрофія соціального нерва**, така собі “**кесонна хвороба**” (коли зі стиснутого простору малотиражних тусовок, та відразу на широкий простір “агори”, то голівонька наморочиться!), – а чи, може, просто був занадто сильний культурний шок, який згодом пересядеться, і свій “Золотий годин 2004” це буде написаний, – побачимо...” (“Has our poetry got the total **atrophy of the social nerve**, kind of “**aeroembolism**” (when out of the compressed space of our petty coteries and at once into the wide space of “agora”, - the head goes dizzy!), – but, maybe, it has been too big cultural shock, which is going to settle down and your “Golden din 2004” will be written one day, – let’s see...”. We notice that the term **кесонна хвороба** (keson's disease) [**kesonna khvoroba**] in context is compared with the term **атрофія нерва** (nerve atrophy) [**atrofiia nerva**], but these two highly specialized terms are used in the context of social problems and indifference of creative intelligentsia to cover them, and the author also presents his own interpretation.

For the most part, medical determinologisms demonstrate the ability to be actively used at all levels of determinologization. For example, such a dynamic is demonstrated by the term **пульс** (pulse) [**puls**], found in six of the writer's works. In addition to the immediate meaning of this word, we observe figurative and expressive contexts: **пульс міста** (the pulse of the city) [**puls mista**], **пульс прогресу** (the pulse of progress) [**puls prohresu**], **пульс філософської думки** (the pulse of philosophical thought) [**puls filosofskoi dumky**], **пульс історії** (the pulse of history) [**puls istorii**], etc. The frequency of use of the term **пульс** (pulse) [**puls**] at different levels of determinologization is shown in Fig. 6.

However, it should be noted that some terms have been identified, in particular, lexemes of foreign language origin, which have never been used as functional determinologisms – they have undergone either lexical-semantic or semantic and stylistic determinologization. For example, these are the terms **анамнез** (anamnesis) [**anamnez**], **синдром** (syndrome) [**syndrom**], **історичний анамнез** (historical anamnesis) [**istorychnyi anamnez**], **сімейний анамнез** (family anamnesis) [**simeinyi anamnez**], **синдром конспіратора** (conspirator's syndrome) [**syndrom konspiratora**], **синдром “культурної шизофренії”** (“cultural schizophrenia syndrome”) [**syndrom “kulturnoi shyzofrenii”**], **колоніальний синдром** (colonial syndrome) [**kolonialnyi syndrom**], **“російський синдром”** (“russian syndrome”) [**rosiiskyi syndrom**], **синдром стисненої агресії** (suppressed aggression syndrome) [**syndrom stlumlenoi ahresii**], etc.

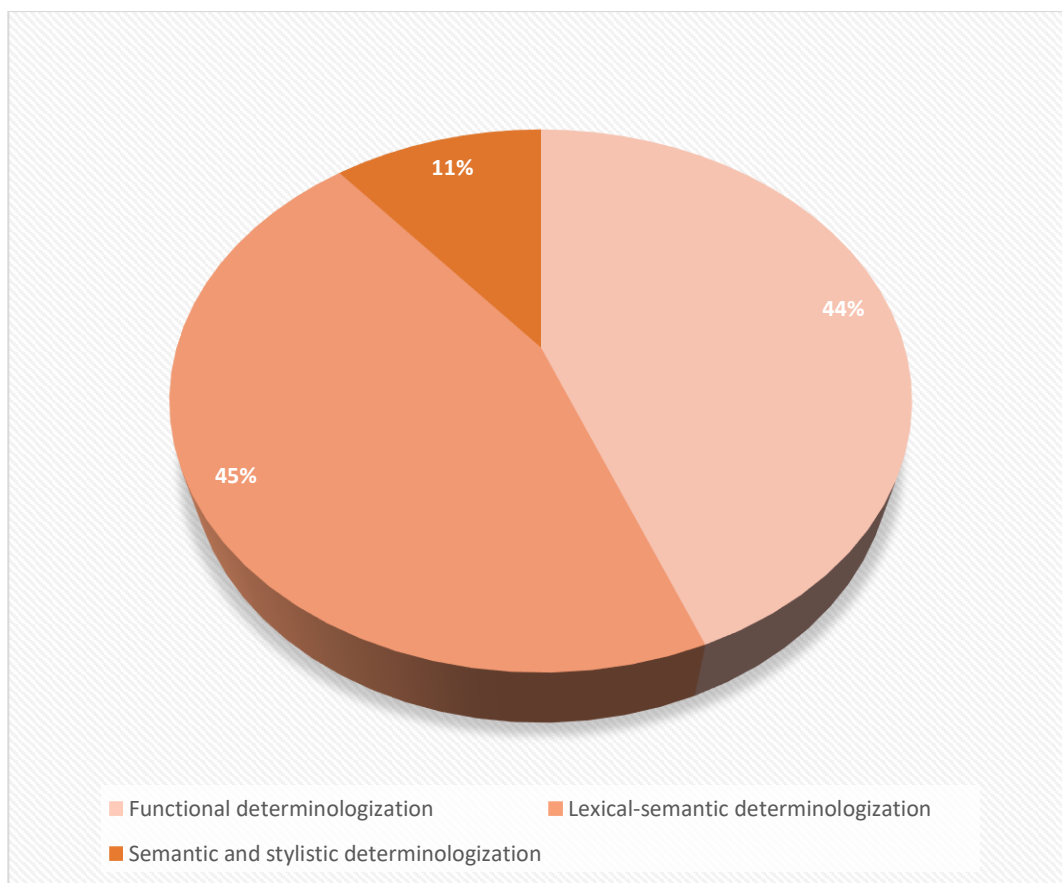


Figure 6: Frequency of use of the term *пульс (pulse) [puls]* at different levels of determinologization

Let us give an example of semantic and stylistic determinologization, when the term syndrome becomes an element of a broad metaphor: *“Про цей синдром “культурної шизофренії” – коли вночі чекається на “чорний вороняк”, а вдень повторюється “Життя стало краще, життя стало веселіше”, коли реальні “кубанські козаки” конають од голоду, а екранні регочуться з жиру, врешті, коли єдиносанкціонована – соціалістична – естетична доктрина прямо проголошує чинною для свідомості не ту дійсність, що є, а ту, що має бути, писано й переписано вже донесхочу, однак до головного практичного висновку, драстично актуального до сьогодні, наша думка, схоже, так і не наважується сягнути”* (“About this syndrome of “cultural schizophrenia” when at night you are waiting for “the black voronock”, but during a day you can hear repeatedly “To live has become better, to live has become funnier”, when real Kuban’ Cossacks are starving, but those on the screen are laughing because of too prosperous life, at last when the only-sanctioned-social-realistic-aesthetic doctrine directly declares not the existing reality actual for your consciousness but which should be, it has been written and rewritten more than needed, although our mind still seems not to dare to reach the main practical conclusion, drastically actual up to now” (“Filosofia i kultura: pytomnist natsii”).

5. Conclusion

Medical terms-substantives are one of the important components of the language of the Ukrainian writer Oksana Zabuzhko: from the General Regionally Annotated Corpus of the Ukrainian Language (GRAC) a significant number of quotations from the writer's artistic and publicistic works were selected, which became material for linguistic analysis. Functional determinologisms, which the author uses, primarily for the most accurate reproduction of linguistic reality, communicative features of

modern educated society, which harmoniously uses scientific terms in its everyday life, have a significant quantitative advantage.

The selected material makes it possible to state Oksana Zabuzhko's significant commitment to the use of lexical-semantic determinologization. Determinologisms of this type demonstrate the modification of semantics due to inclusion in a new thematic field, however, the reader will not be able to understand the deep thought of the writer without understanding the term meaning.

It has been studied that the semantic and stylistic determinologisms of the medical field in the analyzed material become elements of various artistic tools, such as: *metaphor*, *antithesis*, *comparison*, etc.

Based on the analysis of medical determinologisms used in Oksana Zabuzhko's works and selected by identification from the annotated corpus, we can claim that the term vocabulary organically enters the artistic publicistic context and becomes an important component of the writer's individual creative style, contributes to the achievement of a creative idea. Determinologisms in the work of Oksana Zabuzhko are designed to create new bright and original stylistic tools and to increase the emotional impact on the reader, to saturate the text with expression.

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