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LINGUISTICS AND PHILOLOGY STUDIES

ASSOCIATIVE FIELD "TIME" IN VINNYTSIA WRITERS' NOVELS OF THE XXth CENTURY

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Abstract

The article considers the associative field "time" in the language of novels of Vinnytsia writers of the twentieth century. The study is based on the analysis of the associative field of temporality through as the associations caused by the temporal nomination in the mind of the recipient.

Keywords: associative field, temporality, temporal nomination, sensation, receptor, image.

Formulation of the problem. The worldview of Vinnytsia writers allows us to perceive the associative field of "time" in a special way, because the perception takes into account the ethnic and mental characteristics of the region. The following associative characteristics of temporality are traced on the material of the studied texts: spatial orientation, visual, auditory, olfactory, tactile and taste. By evoking such associations in the minds of recipients, writers touch the finest limits of imagination and memory, leaving readers with the longest lasting memory – associative one. Thus, verbal images-associates touch the right receptors and cause certain sensations, forming a holistic conceptual element. Sensory perception is often the subject of research by psychologists and biologists in terms of the physiological effects of stimuli on various receptors in the human body, which is associated with the emergence or detection of certain reflexes, conditioned or unconditioned. However, according to our observations, the word acts on the consciousness of the recipient with much greater force than, say, taste or hearing stimuli, causing the same sensations first in his imagination and then in the real state. We refer to the sensory characteristics of the category of temporality to the associative field "time", because they evoke visual, auditory, olfactory, tactile and taste associations with temporal concepts in the imagination of the recipient and act only internally, individually. The linguistic material of the novel "Four Fords" is quite diverse and full of associative images of time perception associated with sensory sensations, so it needs detailed study.

The purpose and objectives of the article. The purpose of our research is to trace and analyze the main connections "WORD - RECEPTOR - FEELING", which gives grounds to determine the role of the stimulus on the peculiarities of the reader's perception of time categories. This goal requires solving the main tasks: to find out the peculiarities of the reader's perception of the word-stimulus, to trace possible emotions and associative connections that will arise in his imagination in the presence of certain descriptive characteristics, to determine the importance of using stimulus words to perceive temporality in artistic texts based on the analysis of the language Vinnytsia writer's novels.

Analysis of research and publications. Sensory characteristics of temporality occupy a huge layer of the associative field "time". The associative field as a

psycholinguistic phenomenon is considered by I. Khodareva [11]. Temporal nominations, which evoke certain feelings in the mind of the recipient, were partially studied by O. Petrushenko on the material of poetic language [7]. In general, the description of sensory characteristics in Ukrainian and foreign languages can be found in the articles by O. Parshak [6] and O. Turchak [10], as well as in the textbook on lexicology and phonetics by A. Moisienko [9]. Odorative sensory characteristics became the object of research of V. Dyatchuk, I. Inshakova, N. Klochko and Y. Pozdran, L. Stavyt'ska [2; 4; 5; 8]. Analysis of the tactile behavior of the speaker on the material of the English artistic language is found in the dissertation of A. Zhukovskaya [3]. I. Haidaenko studied taste nominations, their etymology, semantics and peculiarities of functioning [1].

Presentation of the main research material.

An associative field is a set of certain ideas about a phenomenon that exist only in the consciousness of the recipient and are related to his personal, individual characteristics of perception. As researchers emphasize, "associative groups are not part of a hierarchical organization (thematic group - lexical-semantic field - lexical-semantic group - synonymous series), but permeate in different directions the entire lexical system of language" [9, p. 22].

Thus, the word alone does not carry any load and has no meaning if it does not evoke any associations; it exists in our personal system of meanings and has such semantic nuances that arise on the basis of our previous experience or ideas. To improve the perception of the literary text, the author uses a layering of certain associative images, which enhances the understanding of temporal concepts through the emergence of associations, sensations: "The text can cause a variety of auditory, visual, gustatory and tactile images, which are often not" [6, p. 197].

Sensory characteristics in the novels of Vinnytsia writers of the twentieth century are a fairly common indicator of society's perception of time. Thus, temporal names, processes and states associated with the philosophical category of temporality impose a certain stylistic layer on the perception of the content of the literary text and have shades of taste, aroma, touch, visual or auditory perception. Sometimes the sensory characteristics also include orientation in space. In this case, temporal concepts are displayed as certain

spiritual objects that can overcome distance and denote kinetic relations: ...*то від нього відходило літо, відходила дрімота колоса, відходила доля* (Стельмах, Чотири броди, с. 210). У реченнях: *Це вже моя непевна година за деревами стоїть* (Стельмах, Чотири броди, с. 200); *Такою посмішкою окинула його, ніби весна стала поруч із нею* (Стельмах, Чотири броди, с. 199) the analyzed constructions denote static relations (preservation of a constant position). Construction *непевна година стоїть* carries a negative emotional load and evokes associations with sadness, longing, fear of the unknown, and the spring next to it indicates the associative symbol 'joy', 'light', associated with a sincere smile that radiates kindness, trust, and makes a positive influence on the emotional state of the recipient.

However, the affiliation of spatial orientation to sensory characteristics is a debatable issue, because, on the other hand, this phenomenon is not perceived by the recipient due to the emergence of certain sensations or associations. In this case, time is subject to: The expressive subjectivity of time is also observed in the sentence: *Ранок почав розгортати туман* (Стельмах, Чотири броди, с. 124), in which a certain period of time, expressed by the central token 'morning', is an active performer of the action 'began to unfold the fog', and the action is not related to overcoming distance or maintaining a static position, but implies a certain motor activity. A striking representative of the subjectivity of time is also the sentence: *А час ішов: то скапував з рибальського весла, то поскрипував у крилах вітряка, то відлітав у далечінь пташиним граєм* (Стельмах, Чотири броди, с. 15), in which the nuclear token 'time' is combined with the names of long processes 'went', 'dripped', 'creaked', 'flew away', which indicates the regularity of changes of seasons and periods of life on the planet through a combination of associations of the abstract concept of temporality which, accordingly, indicate the possibility of combining the characteristics of spatial orientation went, flew away with the characteristics of hearing scurried, creaked.

Instead, with the objectivity of temporal concepts, time does not take any active action - it is only something like the look, smell, taste, touch, sound to a certain individual image that appears in memory or imagination and contributes to the sensations in the mind of the reader. Among these sensory characteristics, the most studied are odorative (odor) features, as olfactory properties have a significant impact on the perception of a particular state or concept and remain in memory for the longest time. In the analyzed text, the associative connections of aroma and time are important, because "words to denote smells as a result of interaction with other elements of the literary text realize their rich expressive potential and acquire greater stylistic significance" [5].

Turchak notes that the detection of the sense of smell is significantly influenced by the context, lexical and semantic compatibility, in which certain nominations are used. [10, p. 279]. Eg.: *З подвір'я різко віяло матіолою – оцим непримітним зіллям,*

що має в собі чи то вдовину, чи то передосінню сумовитість (Стельмах, Чотири броди, с. 115); *Тихо зайшла в оселю, де густо ворухиться живлющий настій літнього поля і лузу...* (Стельмах, Чотири броди, с. 237); *...торкається рукою її обличчя, її кіс, що пахнуть літом і сном* (Стельмах, Чотири броди, с. 213). Usually, temporality in such sentences is expressed by peripheral elements, which indicates more a sensory feature than the actual temporal concepts, although it does not break them, but creates the effect of the integrity of smell and time. Sometimes the odorative characteristic of temporality does not cause direct associations, but indirectly acts on the olfactory receptor: *Пізній жнив'яний вечір, коли навіть дороги пахнуть житом* (Стельмах, Чотири броди, с. 233), which can be reflected in the connection: the temporality of *the late harvest evening* is a clarifying part *when even the roads* - the irritating word *smell like rye*. We will conditionally consider the clarifying part as additional, as this sentence still has the meaning of *a late harvest evening smelling of rye*. The main function of the clarifying part is to enhance the effect of *smell*, which is determined by the extreme of the adverb *even*.

As a rule, the odorous characteristics of temporality are based on the word-stimulus (or word-stimulus), which evokes associations with the sense of smell of a particular aroma, which occurs in a certain period of time and correlates only with it. In some places we observe the use of common sensory characteristics that form double associative connections: odorative-visual: *Синя чаша вечірнього степену облягла їх пахоцями літа* (Стельмах, Чотири броди, с. 192); odorative and taste: *Захлинався настосм літа і туги* (Стельмах, Чотири броди, с. 241).

Thus, the author promotes the emergence of more detailed associations and stronger associative images, because the stimulus words conditionally act on several receptors.

The main sensory characteristics also include taste. They are usually divided into motivated and unmotivated. I. Haidaenko notes that motivated indicate the quality or feature of the material: sweet, eg: *Та солодкий час швидко минається, а приходить реальність, від якої навіть на коні не втечеш* (Стельмах, Чотири броди, с. 240); *Я, звісно, знаю, що кожна людина має солодкий час любовців...* (Стельмах, Чотири броди, с. 240); sour, eg: *Покинь, брате, свою лементажію, бо від неї і день скисне* (Стельмах, Чотири броди, с. 218); bitter, eg: *...вербичкою стало, шумить собі листом, цвіте, а росу має гірку. Життя!* (Стельмах, Чотири броди, с. 232).

In the metaphorical construction, the dawn frost has eaten the fog, the author uses the token eaten, which brings the reader closer to taste associations, but does not directly name any taste traits. The reader independently builds taste associations with the night mist, which is replaced by the morning frost – tart, a little prickly with mint freshness, as in the sentence: *Досвітний морозець з'їдав туман, перетворюючи його на колючу мряку, що голками впивалася в обличчя (Земляк, Ніч без милосердя, с. 60).*

Unmotivated are the core among the nominations of taste sensations of the Ukrainian language, which denote the names of taste features of dishes, food, plants [1]: wormwood bitterness, eg: *І знову ніч тривоги, і полинної гіркості, і невідомості* (Стельмах, Чотири броди, с. 215). According to I. Haidaenko, unmotivated taste characteristics predominate in the Ukrainian language, but on the material of the artistic language of the analyzed text as part of temporal features they are extremely rare.

The auditory sensory characteristics of temporal concepts are much more common in the pages of the novel. We will conditionally divide them into actually auditory (subjective) and audible (objective). Actually auditory express the process of listening and its derivatives, eg: *Як славно було раніше зустрітися з вершинами у полі, погомоніти про се, про те, прислухатись до ночі, по якій никають сонні тумани* (Стельмах, Чотири броди, с. 228); *Правицею піднімає чарку, а вухом прислухається до тиші вечора...* (Стельмах, Чотири броди, с. 289).

Audial features quantitatively prevail over the actual auditory and serve as an important indicator of temporal concepts. The sounds that a person perceives often remind him of certain moments, events that occurred at a particular time, and the word-stimulus evokes in the imagination of the recipient associations with echoes, the murmur of water, etc., eg: *І чи то далекі роки, чи хата, чи колос обізвилися йому* (Стельмах, Чотири броди, с. 198); *Так це ж озвалася до світня журавлина сурма!* (Стельмах, Чотири броди, с. 211); *Це характерне хурчання озвалося в серці чоловіка далеким дитинством.* (Стельмах, Чотири броди, с. 113).

Auditory characteristics can also be combined with others, forming common associative connections: occasional-auditory, eg: *На пригнутих плечах її зашелестіла хвиля осіннього волосся* (Стельмах, Чотири броди, с. 179); *Згадавши той вечір із вчорів і ті коси, що назбирували раннє місячне проміння, і вологі з довірою, з тривоною й очікуванням очі, і того джмеля, що забринів їм на довгі роки* (Стельмах, Чотири броди, с. 190). We see effect of sound-auditory associations also in the syntactic constructions: *Вона, тиха та негомінка, з тихим поглядом, з тихими добрими руками, наче здавалася духом самої зими...* (Гуцало, Біль і гнів, с. 204); *Оце б і собі прилягти біля колоса і під шерех стебла заснути до того світанкового багаття, чи до того вінця, яким сонце розтинає ніч* (Стельмах, Чотири броди, с. 228).

The sentence deserves special attention from the point of view of research of associative fields: *Тут саме білою хвилею цвіли гречки, підворушуючи над собою чи в собі теплу музику літа* (Стельмах, Чотири броди, с. 286), in which the author describes summer through audible auditory characteristics - music (sound), tactile - warm and partially touches on the occasional features of the white wave of buckwheat mold. Thus, we see a triple sensory characteristic of temporality: audio-tactile-occasional.

The auditory characteristics include not only certain sounds, but also their absence: *the August silent*

steppe, eg: *Над серпневим мовчазним степом з густого призахідного різнобарв'я ткалась і курилась ота рожева задумана година, яку добрі люди називають – ще не вечір, але вже й не день* (Стельмах, Чотири броди, с. 70). The analyzed sentence also combines several common characteristics, including occasional-tactile: *густого призахідного різнобарв'я* and occasional-kinetic: *курилась рожева година*.

Occasional characteristics of temporal concepts are the product of the activity of the visual analyzer of the cerebral cortex. Because most information is perceived by sight, the most common associations are with visual activity. Coloratives occupy a huge layer of visual characteristics of temporal concepts: *Надворі – мочний день: білі, пухкі хмари вкучали небо, пливуть і наче не пливуть* (Гуцало, Біль і гнів, с. 171). The most commonly used color associations of time are blue-gray, which carry the semantic load of cold rest, eg: *На синіх долонях вечора темним смутком горбатився старий вітряк* (Стельмах, Чотири броди, с. 190); *І все одно треба йти до крил, які стільки напрацювалися за свій вік, що стали сизими від часу та негоди* (Стельмах, Чотири броди, с. 186); *От і наближається він із синьої ночі, з місячної дрімоти, чи з метелиці, чи з років, наближається його подив, його сум, його радість* (Стельмах, Чотири броди, с. 110); *Ступач отетерів, і навіть у сутінках було видно, як осінньою водою гусли його очі* (Стельмах, Чотири броди, с. 191); *Катря пішла в сріблясто-зелену синь вечора* (Стельмах, Чотири броди, с. 195); *...і проходили недавні видіння і сива давнина ще від ординських часів, про які читала та не раз чула від старих людей і Ярослава* (Стельмах, Чотири броди, с. 35); *Там над засніженою кригою пламеніло ранішнє небо* (Трублаїні, Лахтак, с. 487);

Among the coloristic occasional characteristics of temporal concepts, the author involuntarily mentions the national symbols of the Ukrainian people – blue-yellow, although he does not associate these colors with the Ukrainian nation, but only on an intuitive level, unobtrusively presents them in the description of nature: *На золоті неводи ланів вечір опускає синій сон* (Стельмах, Чотири броди, с. 278); *Обабіч нього синів жовтий сон, він востаннє висипався під колосом, бо завтра-позавтра вже ляже на стерні* (Стельмах, Чотири броди, с. 228).

The semantics of blue are somewhat different - light, dreamy, somewhat naive, romantic, eg: *Він бачив далеке Килиїмське поле, і козака Голоту в бою, і ту годину, коли з блакитного вечора виїжджав червоний козак Терентій* (Стельмах, Чотири броди, с. 214). Such a semantic load has an occasional coloristic characteristic, expressed by the author's verb *зблакитнавися*: *Уже надвечір'ям зблакитнавися день, уже й сизі тіні шугнули в клуню...* (Стельмах, Чотири броди, с. 214); *Уже вечір міняв синю кирею на темну* (Стельмах, Чотири броди, с. 299); *У нас на Поділлі криги розбиває блакитно-окий березень* (Стельмах, Чотири броди, с. 43). The writer describes the period of the day when the day gradually turns into evening, connecting it with twilight. The change of parts of the day is also observed

in the sentence: *Він глянув у вікно, похитав головою зорям, що вже мінили нічну барву на досвітню* (Стельмах, Чотири броди, с. 244). It does not specify what color semantics is inherent in the stars, but from the context the reader understands that at night they are bright, and at dawn the human eye can not perceive them. The presence of certain shades and colors is evidenced by the use of the token 'color': *мінили нічну барву на досвітню* (тобто, 'до світанку').

A special semantics is characterized by the token black in the sense of unexpected danger, terrible event, inevitability, for which people are preparing all their lives. By the way, this meaning is inherent in black in many nations, because it is the darkest, and therefore characterizes the darkest state of mind in human life: *От я й бажаю приплисти до свого тихого берега, щось збудувати на ньому про чорний день, для себе...* (Стельмах, Правда і кривда, с. 326). In this sentence, the phraseologized phrase black day expresses the mental habit of Ukrainians to stockpile in the event that in the future it is possible that they will not be able to use certain resources. This is quite natural given the historical past of the Ukrainian people, because our ancestors could not plan their lives without fear of unknown troubles, because they often became the norm.

Writers express a special admiration for the evening and night, when after hard rural work the characters of the novel indulge in thoughts, dreams, feelings. Notable is the use of time and night and evening with epithets with the meaning of *lighting radiant, lunar*: *А тепер в цю сяйливу ніч він прощається із ним, бо інакше не міг, і мав смуток, і мав радість од того прощання* (Стельмах, Чотири броди, с. 114); *Відтепер, здається, усе його життя стало очікуванням оцих зимових місячних вечорів, з яких, наче саме кохання, виходила і приходила Мирослава* (Стельмах, Чотири броди, с. 245). Visual characteristics of time are related to lighting semantics *удень стікатиме сонце, а вночі – місяць* in the sentence *...от тільки він не жинуватиме з ними, не пройдеться з косою, не зв'яже тугий, ошатний сніп, не поставить полудіпка, з якого удень стікатиме сонце, а вночі – місяць* (Стельмах, Чотири броди, с. 229).

In contrast to the pensiveness, sadness and coldness of the blue-gray colors, the author introduces into the artistic palette a new colorful image: золотистого волосся, золотого літа (перед приходом осені), золотого колосся: *Данило почав цілувати отой сніп, що тримав у собі ранок, оті очі, що тримали в собі вечорину* (Стельмах, Чотири броди, с. 243); *Дядько Лаврін теж побачив Мирославу і журавлино пішов до неї, несучи на виду золотавість літа і передосінній смуток...* (Стельмах, Чотири броди, с. 225); *Чи тоді сонце щедріше обмиває колоски ранньої і призахідної години, чи щось інше тут є?* (Стельмах, Чотири броди, с. 230).

In some cases, occasional color characteristics are directly related to anthropomorphic features, eg: *Це був високий літній чолов'яга, який, здається, підвів розпатлану голову не з подушки, а з самої зими* (Сте-

льмах, Чотири броди, с. 231); *А тепер уже й він посивів, як довгий вік* (1, с. 199), where the phraseologized epithet characteristic testifies to old age *літній чолов'яга*, as well as an associative symbol of winter hair – gray, because white predominates in winter: he raised his disheveled head from the winter. Use of comparative construction *посивів, як довгий вік* specifies the relationship of gray with the age of the person and indicates the period of life 'old age'. Occasional characteristics of temporality, which are associated with anthropomorphism, are also observed in the sentence: *Минули роки, як весняна повіль, і знову ніби юність тобі дивиться у вічі очима молодих побратимів* (Стельмах, Чотири броди, с. 292), where youth is the subject of action: youth looks, and its main feature is the eyes of young brothers, associations with which arise in the memory. Tactile characteristics of temporality have their own semantic load, encourage the reader to deeply understand and empathize with the fate of the literary hero, because through skillfully selected tactile characteristics the reader bears the same feelings as the hero. A. Zhukovska notes that through the tactile channel with the help of touches, which are "semiotic capacities of meanings", the author transmits tactile actions to the reader, who sensory perceives and interprets them [3, p. 23]. According to our observations, one of the main features of the tactile characteristics of temporality in the studied work is the correlative feeling 'heaviness - lightness': *І досі в негодю стогнуть оці береги, бо тяжкий час ходив по них і втиснув свої сліди у пам'ять землі* (Стельмах, Чотири броди, с. 198); *Кожний час має свої ваги* (Стельмах, Чотири броди, с. 185); *Од партизанської кринички до нього, похитуючись од ваги років, підійшов дід Корній* (Стельмах, Чотири броди, с. 107); *Чоловікові на якусь мить приємно стало під цією шершавою вагою літа* (Стельмах, Чотири броди, с. 209). Thus, the author achieves the effect of compassion, experience, difficulty in the mind of the reader, using descriptions of time periods of history as difficult, filled with sadness, grief, deprivation, struggle through the use of context: *тяжкий час ходив і втиснув свої сліди у пам'ять землі, час має свої ваги, похитуючись од ваги років, шершавою вагою літа*.

Through tactile sensations, the authors stimulate the emergence of sensations of touch to certain objects, associations with which appear from the token *волохатий*. Epithet *волохатий* usually associated with lightness, softness and combined in the work with the nominatives childhood, dream: *А до нього ніяк не дотягне своє снування отой волохатий, що так дитинство нагадує, сон* (Стельмах, Чотири броди, с. 114); *І напрацювались, і надзвонились ви на віку, – поглянув на свої роками підсушені долоні* (Стельмах, Чотири броди, с. 197). As we can see, the token dried serves as a stimulus word, which creates associations with dryness, wrinkles and causes negative feelings and emotions.

It is important that everyone perceives the same phrase in their own way. The author gives the reader complete freedom of choice of associative symbols and working analyzers in the sentence: *Оце ж собі надивляюсь на колос, бо завтра-післязавтра тут буде*

тільки *стерня, а вона вже осінь нагадає* (Стельмах, Чотири броди, с. 230), where the token encourages visual perception, and the construction of the stubble will remind you of autumn, it touches a wide range of sensations: by tactile similarity – prickly, dry; on the occasional – color characteristics (green or yellow), low; for odorative – fragrant, fragrant.

Another look at the associative field indicates the absence of a token denoting temporality, but the presence of token-associative images that evoke in the recipient's imagination certain symbols associated with a particular temporal concept. Podolsk prose of the twentieth century is marked by a wide range of figurative connections and associations that actively expand the features of perception, adding to it peripheral elements - features that reveal or deepen the semantics of the core seven. For example, in sentences: *Великий мороз злютував усі ополонки на цьому полі...* (Трублаїні, Лахтак, с. 77); *Сніг вкрив болото і невеликі озерця* (Трублаїні, Лахтак, с. 366); *Випав сніг, пухкий і білий* (Волохан, с. 470); *На його обличчі тануть перші сніжинки* (Земляк, Олесь Чоботар, с. 150); *На той час мороз пом'якшав... з неба порошило снігом* (Трублаїні, Лахтак, с. 156) tokens frost, snow, snowflakes bring the reader to the associative perception of temporality – winter – season, which is characterized by the following features: frost, snow, snowflakes.

Such associative symbols form ethnic-mental features of perception of certain phenomena through a specific stimulus, which enters the reader's mind and causes, for example, visual or tactile associations with a specific temporal concept. It is noteworthy that sometimes writers describe events that take place in a different climate zone, so in that part of the world do not match the signs of seasonal nominations with the traditional ones in Podillya. However, the author tries to bring the Podolsk reader closer to the perception of the original text.

Research findings and prospects for further studying. Important in the study of the writer's idiosyncrasy are sensory characteristics that are directly related to extraverbal reality, as they affect the reader's perception of the work through his own feelings and associations that arise within the corresponding analyzers in the cerebral cortex. That is, the perception of information is not external, but internal. Moreover, everyone perceives this or that information in their own way, builds personal associations that are related to previous experience or imagination. Sensory characteristics of temporal concepts in the language of novels of writers of Vinnytsia region include spatial orientation, occasional (visual), auditory, odorative (olfactory), tactile (tactile) and taste characteristics. Spatial orientation is divided into two types: static (fixed position) and kinetic (movement in space). Among the occasional sensory characteristics, colorants occupy a huge place in terms of volume and value. The artistic language of the novel is dominated by blue-gray colors, there are also shades of yellow, including gold. Visual signs are the most numerous among the sensory characteristics of the temporality of the novel "Four Fords". We divided auditory signs into auditory (subjective) ones, which

express the process of listening, and auditory (object) ones, which name certain sounds that evoke associations in the recipient's mind. Odor characteristics are mostly associated with aromas that predominate at certain times of the year or part of the day. It is known that odors remain in the memory for quite a long time and cause quite strong associations. The least used in the analyzed work are taste and tactile characteristics of time. Often there are common sensory characteristics that form double or triple intermediate types, combining several types of sensory characteristics in one phrase.

We see the prospect of further scientific research in a detailed study of the sensory characteristics of temporal concepts on the material of the artistic language of writers of Vinnytsia in the twentieth century to form a holistic linguistic and mental picture of the worldview as a significant part of the associative field "time".

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