

(в) повні редуплікації використовуються для вираження безперервності, плавності, зворотності руху (**mormo(ro)*- “страх, жах”), а часткові – імітують ознаки ‘різкість’ та ‘уривчастість’ (**pōl*- “торкатися, відчувати; трясти” > **pal-p*-).

Іконічність і.е. етимонів спрямувала подальшу формально-семантичну диверсифікацію одиниць й особливості утворення історико-етимологічних гнізд у дочірніх системах.

Висновки. Репрезентація повторюваних рухів в і.е. прамові має іконічний характер. При цьому іконічні знаки характеризуються образно-діаграматичною комплексністю, завдяки чому здійснюється неодномірне (синкретичне) кодування позамовного явища у протосистемі та уможлиблюється різноманіття ізоглосного розгалуження етимонів в залежності від потреб і когнітивних преференцій носіїв дочірніх мов.

ENGAGING SENSORY PERCEPTIONS IN NEWSPAPER INFORMATIONAL TEXTS

Kozlovska A. (Sumy)

While activations of sensorial experiences are considered to be of crucial importance for symbolization involving high-order cognitive processes, they are also part and parcel of our daily experiences, including language. For instance, the knowledge and skills of architects, perfume makers, piano tuners, potters require that they are ‘tuned’ to various sense modalities and sensory literacies – from single sense modalities to multiple ones. Even such mundane tasks as choosing a particular brand of toothpaste, soap, clothes or stationary, booking a table at a restaurant, or downloading mobile ring signals reflect our inclinations towards certain colors, smells, textures, taste or sounds, and our decisions are the result of – conscious or unconscious – operations involving several senses. In other words, we are born synaesthetes, i.e. intrinsically cross-sensory beings.

Regardless of the basic nature of sensory perceptions and experiences, the subject still remains under-explored in linguistics – in contrast to what happens in other disciplines within the humanities such as anthropology, psychology, or philosophy. In the framework of Cognitive Semantics, Leonard Talmy [1, p. 244–245] has proposed the notion ‘ception’ as a possible construct to overcome the scholarly tendency to deal with discrete categories and clearly located boundaries through a cognitive domain

encompassing traditional notions of both perception and conception. If we want to gain further insights into the ways we construe the various worlds at our disposal, the relationship between our sensing, thinking, and communicating the world cannot be neglected.

The overall objective of the article is to explore the explication of author’s sensory perception of the world in newspaper informational texts, namely – in newspaper weather forecast report (NWFR).

Details of sights, sound, touch, smell, and hearing are essential ingredients of the imaginative author’s work in NWFR. ‘Weather music’ sounds in NWFR: *a storm system will trigger a couple of showers (October 9), window-rattling winds (May 31), sounding fog horns (August 30).* ‘Ornamentation’ brightens NWFR by means of color-scheme word-stock of the English language providing spectacular description of weather/ weather phenomena: *a blinding thunderstorm (May 9), spectacular weather (May 1), gloomy weather (May 7).* Sometimes a reader is given a chance ‘to touch’ weather phenomena learning some insights of its nature: *baking heat (August 9), thunderstorms will hug (September 10), thunderstorms will brush (September 7).* The samples of weather smell and taste tend to look at weather/weather phenomena from the unusual point of view, as the author experiments with interesting descriptive angles: *the air smells autumn-like (August 30), a sour taste of weather (July 30), very cool air will bring a scent of autumn (August 30).*

Sensory words may be defined as attention-getting devices, new elements to present factual information. The author of NWFR engages in attaining a maximal balance between his awareness that he doesn’t want to be neutral sometimes and his belief that he should fulfill the requirements of objective reporting. Decoding the subjective sprinkles with awareness and concentration, an addressee unconsciously adds the fragments of addresser’s perception of the world to his own perception system. Thus, sensory words in NWFR can be regarded as creative, descriptive, original, new, organization-promoting, and association-exciting.

References

1. Talmy L. Fictive motion in language and “ception” / L. Talmy // Language and space. – Cambridge, MA and London : MIT Press, 1996. -- P. 211–276.