

## ФИЛОЛОГИЧЕСКИЕ НАУКИ

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### ODOR QUALIA OF DAGMAR TRODLER'S INDIVIDUAL STYLE ОДОРАТИВНА КВАЛІА ХУДОЖНЬОГО ІДИОСТИЛЮ ДАГМАР ТРОДЛЕР

*Ein Tag ohne Dufterlebnisse ist ein verlorener Tag...  
(Altägyptisches Sprichwort)*

**Abstract.** The article studies the fiction literature details of Dagmar Trodler's novel "Waldgräfin", the influence of odor lexemes on the perception of her works, in particular. Dagmar Trodler's individual style can be called cognitive as the events sensor data are transformed and reflected in the form of qualia, which are mental representations. There are the parts in the novel, having relations of semantic equivalence due to the qualia SMELL, which is a unity of author's dominants and constants. The subjective intertextuality allows uniting denotative language units, grammar means and lexico-semantic field of the concept SMELL, which define semantic development of the text.

**Key words:** odor, concept, linguistic-cultural, sensor and sensual, scent, aroma, stench.

**Анотація.** У статті досліджується сфера художньої деталізації творів Дагмар Тродлер, а саме, вплив одоративних лексем на загальне сприйняття творчості авторки. Ідиостиль Дагмар Тродлер можна назвати когнітивним, оскільки сенсорні дані подій трансформуються і відображаються у вигляді ментальних репрезентацій – квалій. У романі виділяються тексти, між якими встановлюються відносини семантичної еквівалентності через квалію ЗАПАХ, що є сукупністю глибинних домінант і констант письменниці. Суб'єктивна інтертекстуальність в романі дозволяє залучити в єдине ціле як денотативні мовні одиниці, так і граматичні засоби, лексико-семантичне поле концепту ЗАПАХ, які визначають смислове розгортання тексту.

**Ключові слова:** одоративний, концепт, лінгвокультурний, сенсорно-чуттєвий запах, аромат, сморід.

**The rationale** of the study is conditioned by insufficient analysis of sensor and sensual imagery as one of the most important methods of cognition of the world due to sense organs. The issue of odor definition is urgent in the world linguistics. The scientific literature foregrounds the descriptive method of rendering odor properties of a subject, but not a lexeme, because it is easier to render not a direct property of a subject, but to point at similarity of that phenomenon with the other. Moreover, odor lexicon on the basis of German prose is insufficiently studied (except for Süskind). It is Dagmar Trodler who uses a wide range of lexico-semantic means to render the characters' mood. Thus, all above-mentioned constitute the prospect of the research. A lot of national and foreign linguists studied this concept

such: I. Franko, O. Biletskyi, V. Vynohradov, L. Weisgerber, V. Doroshevskiy, Yu. Karaulov, A. Vasylyevych, L. Kriukova etc.

**The aim** is to identify the semantics of the words which denote the concept SMELL in German and to analyze the functions of odor lexicon on the example of the novel "Waldgräfin" by Dagmar Trodler. **The object of the study** is to investigate odor qualia of works of the German writer Dagmar Trodler. **The subject** is to study the rendering means of odor perception with the help of lexical means in the literature. It is also necessary to study the concept SMELL from physiological, psychological, historical and cultural points of view; to identify the semantic peculiarities of odor lexicon in

German; to analyze the value of odor lexicon for literature metaphorisation; to prove the status of Dagmar Trodler's individual style; to research the lexical and semantic field SMELL; to characterize mini-concepts of historical novel "Waldgräfin" with the help of the method of antonymic contracting.

The factual material was analyzed with the help of component analysis of dictionary definitions, which presupposes distinguishing macro and micro components in word meaning; etymological and conceptual analysis, which is used for studying the concept history and represents its language units; contextual analysis, which defines what meaning of a word is realized in the context; categorization method which systemizes the language material, nominating the language processes according to their essence.

The conceptual analysis is a means to systemize knowledge or information in consciousness of a person, which appear as a result of semantics analysis of the language units. Directly, the concept is an information model related to a specific notion, phenomenon, subject etc., which exists in the objective reality. The concept should include all types of knowledge of the given phenomenon.

The concept SMELL means an information model connected with olfactory perception and which preserves information about olfactory feature of an object in certain language reflection. The notion SMELL is related to the sphere of perception concepts and has complex structure, which includes notional, language and cultural components. The notional component of the above mentioned concept includes the volume, i.e. all "types" of smell, starting from aroma to stench, and the concept content, based on the notion of SMELL, which is formed due to general cognitive characteristics. The second component of the concept SMELL contains the history of the given concept, modern associations, connected with perception of smell and its evaluation.

The usage of ethnolinguistics for studying the concept SMELL helped to comprehend the given concept with the help of cultural oppositions of life and death, sin and virtue, friend and foe, presented either in folk literature, or secular literature and dictionaries. At the same time, the cultural oppositions inherent in smell were transformed and now they cause different associations in people on the modern stage of society development.

The evaluation component is one of the basic components of the studied concept and is closely connected to all its aspects. In general, the smell evaluation is unique according to its essence. It is highly subjective, as smell perception and its further evaluation is influenced not only by physical condition of a person (sex, age, pernicious habits, health condition, perception limit etc.), but also personal preference, life experience and emotions connected with the smell. At the same time, the smell evaluation is influenced by objective characteristics. First of all, these are properties of the smell, i.e. intensity, persistence, concentration in the air etc., atmosphere around a person and also nation's cultural experience in general.

Olfactory phenomena are traditionally the object of fiction literature. The depiction of smell aggressiveness in fiction literature is of importance for this study. It was noted long ago that you cannot avoid the smell, it follows a person, and you cannot close the door and escape. Its "omnipresence" resembles aggressiveness and violence. Thus, the importance of olfactory depictions in a fiction text is explained.

The modern interpretation of the word "perception" means reflection of a subject or phenomenon by a person, during its direct influence on sense organs. While perceiving, sensual properties of any subject are transformed, reflecting in varied types of senses.

Linguistics uses the term "qualia" to determine subjective perception [3]. This term was introduced by an American philosopher Clarence Irving Lewis in 1926. The notion "qualia" is used by psychologists. They define it as "long-time sensor and perceptual qualitative emotions, which define the content of consciousness, for example, pictures, sounds etc."

Dagmar Trodler's historical novel describes in detail the content of concept SMELL, which is the basic feature of the world order of the Middle Ages. The writer describes the events due to the smell qualia – aroma and stench – which reveal the aspects of real historical reality. The most important features of reality and stereotypes about it acquire the individual author's comprehension and certain denotations. Almost all novels of Dagmar Trodler possess certain odor linguistic characteristics, which are the basis of her individual style and the unique author's means of language expression.

The peculiarities of smell functioning in its verbal expression are not only defined by genre and descriptive characteristic of the text of the historical novel, but also by author's individual comprehension of phenomena SMELL for rendering the historical coloring of the novel. The role of smell is reflected in stereotypes of people, who lived in the Middle Ages. Dagmar Trodler's tried to depict either the historical epoch in general, or the inner world of the main character with her emotions and search of answers for eternal rhetoric questions, i.e. synesthetic life, full of colors, sounds and smells. The nominative odor lexicon and perceptual lexico-grammatical means help the writer to depict the life collisions and different bright gestalts of novel characters, which have diverse inner worlds.

Alienor von Sassenberg is not really the main character, because the novel is told from the point of view of ego-perspective of the writer itself, which is not traditional for historical novel. D. Trodler suggests interesting methods for historical novels writing technique; sometimes it looks a bit exaggerated, though. Alienor doubts in everything what she does and says, but she is a very religious person and while making her decisions she trust in God.

The odor lexicon and conceptualization method help the reader to perceive synesthetically the spiritual inner world of the main character. Due to the transubstantiation of physical and psychological states, the surrounding subjects and locations unite the inner and sensual worlds creating the following chain: event – image – gestalt – word – and help the reader more

realistically perceive the world image of Alienor von Sassenberg. For example, *Das von mir erdachte Mahl – sechs Gänge, darunter ein mit Mandeln gestopfter Hirsch und Fisch in einer Sauce aus Pflaumen und Zimtstangen – war gelungen, der Wein ausnahmsweise richtig temperiert und mit feinsten Gewürzen versehen* [5,14].

The author skillfully uses certain determinants, which are the basis of different types of human being's memory (referential, combinatory, sound, rhythmical and syntactic), connected with the words. The individual style of Dagmar Trodler can be called cognitive, as sensor data are transformed and reflected as mental representations, which are called qualia. There are texts in the novel, having relations of semantic equivalence due to the qualia SMELL, which is a unity of dominants and constants of the writer. The subjective intertextuality in the novel allows to unite denotative language units, grammar means, lexico-semantic field of the concept SMELL, which determine the sense development of the text. The lingocognitive definition of a common event in the life of Alienor, from the point of view of a reader forms the stable qualia of the concept SMELL. It presupposes not only full description of denotative meaning of the words, but also connotation, conditioned by extralingual (cultural factors). Alienor renders all her feeling and emotions indirectly, through smell, which defines her attitude to the events. For example, *Wetter hatte den Schnee fast weggeschmolzen, nur noch vereinzelt lagen weiße Flecken auf den Wiesen. Gottlob war der Winter bald vorbei! Ich hasste diese Jahreszeit, in der es in den Ecken nach Tod roch und die Kälte einem den Verstand raubte...* [5, 49]. The smell of snow, winter and cold are the forerunners of death for her, because the fortress was not heated and her little, weak sister was constantly ill. Waiting for the summer with its herbs and fruit brought hope for the better: *Wenn sich die ersten Halme durch die Ackerkrume der Sonne entgegenreckten, würden auf den Brachen Raps, Kornblumen und Mohn blühen, und die Frauen würden zwischen den Blumen nach Schnecken, essbaren Kräutern und Pflanzen suchen gehen. Ihr rhythmischer Gesang und das Pfeifen der Hirtejungen würden endlich den Sommer ankündigen...* [5, 49]. Having experienced the death of her mother, little brothers and sisters, Alienor had a lot of duties as a landlady of the fortress, which was very often difficult for a girl, that is why different things due to their smell brought her joy: *Meine Gewürze lagerten in einem verschlossenen Kasten in der Speisekammer, und ich gab sie nur sorgfältig abgewogen heraus – zu viel wurde in einer großen Küche gestohlen. Der betäubende Duft von Zimt und Muskat stieg mir in die Nase, als ich den Deckel öffnete. Aus einem braunen Säckchen ließ ich kleine, harte Pfefferkörner in die Waagschale kullern und sortierte die Gewichte* [5, 14].

The components of the concept SMELL, connecting the odor features with different elements of reality, become a special code, which renders not only olfactory meaning, but also are transformed in a special way in historical novel genre.

The main element of the language category SMELL is element SMELL, which is at the same time

its name and category classifier. The given lexical unit is the most universal and describes different olfactory situations in combination with any adjectives, adverbs and verbs. The other category elements (aroma, smell, fragrance, and stench) are the variants and are included on the basis of general meaning SMELL. At the same time they are opposed to each other according to several parameters (sensor evaluation, intensity, functional style etc.) and are limited in usage. All language means, with the primary function of smell description, are the centre of the category.

The language means (verbs, adjectives, adverbs, comparative constructions), which realise olfactory meaning in the context, form the periphery of the category. The given language units express other meanings at first and belong to other language categories. They contribute to the description of smell on the basis of different cognitive mechanisms. For example, *riechen*: 1) a) *durch den Geruchssinn, mit der Nase einen Geruch, eine Ausdünstung wahrnehmen*; b) *den Geruch von etwas wahrzunehmen suchen, indem man die Luft prüfend durch die Nase einzieht*; 2) *einen bestimmten Geruch verbreiten*. The synonyms to the word *riechen* are *einen Geruch wahrnehmen, schnüffeln, schnuppern*; (*Jägersprache*) *wittern*; *duften, einen Geruch ausströmen/verbreiten*; (*abwertend*) *stinken* [2]. The combinations often met in the novel are *Duft, Luft, Alkohol, Schweiß riechen*.

The basics of odor meanings are different cognitive and language mechanisms. The cognitive mechanisms are presented, first of all, by metaphoric transfer, which means conceptualization of one conceptual domain due to another, i.e. conceptualization of olfactory units domain due to another domains. The most productive types of metaphoric transfer at smell conceptualization is "evaluative" metaphor and synesthesia. Synesthetic metaphor describes the characteristics transfer from domain-source, which is perception sphere, to domain-target, which is another perception sphere, in this case it is smell domain (sweet smell, white smell, to feel smell etc.).

Metonymic transfer is a result of concept processes interaction of the two concepts of common structure where one is considered to be an object, and another one is a part of the whole, that is a specific kind of metonymy - synecdoche (its scent) (*moister is in the air, it scents of hay, autumn scent, the perfume of flowers*, etc.) The interaction of metaphor and metonymy is acting as a formation mechanism for the odor meanings which are expressed by shift (object feature – odor feature) via synesthesia. The comparative mechanisms of the olfactory meaning formation stipulates the establishment of relevance between the perceived smell and someone's realization (*scents musty*, etc.). On the language level, the cognitive mechanisms are realized in metonymic and metaphoric expressions, synecdoche, smell evaluation nomination and its characteristics (evaluative adjectives and adverbs), synesthetic adjectives, comparative constructions and comparative degrees of adjectives and adverbs.

The set of lexical units of the word SMELL determines a definite concept in the broad sense. It con-

sists of different parts of speech, including phraseological units, national vocabulary units of the standard language and also units of the vernacular (dialects, slang) appealing to the historical units during the diachronic research. The lexico-semantic field is characterized by number of systematic features such as synchronic (semantic correlation of lexical units, 'sharing', existence of hyponyms and hyperonyms) and diachronic (defined set of multiple made motivation models, repetitiveness of word formation models, repetitiveness of productive etymological family of words, which generates the lexical field). However, the field is an open unit of the lexical organization, because of its close connection with the extralinguistic factors and it differs significantly from the other language level systems (phonological, morphological). The lexical level of the language is organized by complex correlations between adjacent, plain and subordinated lexico-semantic fields: 1) a) *durch den Geruchssinn, mit der Nase einen Geruch, eine Ausdünstung wahrnehmen: z.B. 1) den Duft der Rosen, ein Parfüm, jemandes Ausdünstungen riechen; 2) Knoblauch nicht riechen können (den Geruch nicht ertragen können) <in übertragener Bedeutung>: er roch (umgangssprachlich; merkte) sofort, dass hier etwas nicht stimmte. 2) den Geruch von etwas wahrzunehmen suchen, indem man die Luft prüfend durch die Nase einzieht, z. B. an einer Rose, Parfümflasche, Salbe riechen [2].*

Odor cognition is intensified due to the writer's frequent use of the verb *stinken* 1) (*abwertend*) *üblen Geruch von sich geben; 2) (umgangssprachlich) eine negative Eigenschaft in hohem Grade besitzen; 3) (umgangssprachlich) eine bestimmte Vermutung, einen Verdacht nahelegen; 4) (salopp) jemandes Missfallen, Widerwillen erregen [2].*

The synonyms to the verb *stinken* are: *einen üblen Geruch ausströmen/verbreiten, scheußlich/schlecht riechen, übel/unangenehm riechen; (umgangssprachlich abwertend) miefen; (ironisch) duften; (landschaftlich umgangssprachlich) muffeln*. The compound words with *Stink-* are given in the Duden Dictionary: *stinkbesoffen; Stinkbock; Stinkbombe; Stinkdrüse; Stinkfinger [2].*

The analysis of the concept SMELL verbalization in the literary text gives a possibility to describe the given concept content in further details. The perceptive SMELL concept expresses and describes certain fragment of reality in the text. In German the word *Duft* has such synonyms as: 1) *Aroma, Blume, Bouquet, Bukett, Dunst, Geruch; (gehoben) Parfüm, Wohlgeruch; (veraltend) Odeur; 2) Air, Atmosphäre, Ausstrahlung, Feeling, Flair, Fluidum, Hauch, Klima, Kolorit, Stimmung; (gehoben) Dunstkreis, Gepräge. (Duden) [2].*

While describing the inner world of the main character, her relationships with others, historical setting, atmosphere of the fortress where main characters live, the writer operates on various odor verbal means, which make the novel unique and help the reader to imagine and understand the Middle Ages. Such constituents of the concept SMELL can be defined in the novel as: "illness", "suffering", "love", "harm", "magic", "treatment", "health".

SMELL phenomenon is closely connected with the world order system. That is why SMELL concept actualization causes actualization of the aspects of reality which are connected with SMELL concept in the text. The conceptual perception of *Duft* may be *angenehm, süß, köstlich, zart, würzig*. Not only bad smell, but such negative emotions of the main character as: *unangenehm, stechend, streng, beißend, muffig* in certain situations are verbalized by the word *scent / Geruch (Ausdünstung, Ausströmung) [2].*

The novel is imbued with the character's attitude to church, church life and clergy. Different religions and beliefs are faced in the novel and the writer conceptually describes them with the help of scents. Christianity is verbalized by such words of abbot Fulko as *Weihrauch, Weihwasser*. Judaism is represented by the doctor and healer Meister Naphtali, *Spross einer sephardischen Arztfamilie, ein herausragender Arzt und Heilkundiger*. People of the fortress consider him to be a warlock not only because of the sulphur scent in his workshop, but also of his healing skills. The main character Alienor associates the doctor Meister Naphtali and his black assistant Tassiah, *der Giftmischer und ein schweigsamer Gefangener, ... nach Schwefel gestunken*, with the herb scent: *Er kannte alle Kräuter, die in ihrem Garten wuchsen und mit denen sie die großen und kleinen Leiden der Burgbewohner so zu lindern wusste. Tassiah zeigte mir, wie sie in einem Kessel über dem Feuer gekocht wurden, damit alle bösen Dämpfe getilgt wurden. [5, 18].* Doctor Naphtali's calmness, busyness, tolerance and readiness to treat everyone despite their beliefs strengthen Alienor, and all her fears and lack of confidence disappear: *In seiner Gesellschaft und im Licht der duftenden kleinen Öllampe, die er trug, verschwanden die Dämonen des Kellers, sogar die Stimme hinter der Verliertür schwieg, als wir nacheinander die Treppe zur Oberwelt erklommen [5, 20].*

Paganism is represented by Erik, the son of the Swedish king. Dagmar Trodler describes heroine's feeling of love in an unusual way; the author verbalizes it through smells and contrasts with fragrances and unpleasant odors. When describing the first meeting of Alienor with her future beloved, the author uses methods of synesthesia, intensifying it by odor of prison, dirty body, wounds, stale food and not fresh water, and he contrasts it with Qualia of blue color (Erik's eyes are as blue as blue cornflower on the summer wheat field): *Der Gestank, der mir aus der Zelle entgegenslug, raubte mir fast die Besinnung. Ich rang nach Luft und suchte an der glitschigen Mauer Halt... Neben ihm sah ich einen Napf mit brackigem Wasser und einen Kanten schimmelndes Brot... Ungläubig sah ich, wie hinter den fettigen Strähnen zwei helle Punkte aufschimmerten, Augen von einem Blau, wie ich es in meinem ganzen Leben noch nicht gesehen hatte, blau wie ein Sommerhimmel, wie ein Meer blühenden Flachsens, das sich im Wind wiegt, kleine Kranze aus Kornblumen, die sich zu drehen begannen und mir rund und blau und voller Leben aus dem modrigen Kerkerdunkel entgegenleuchteten... Den Rücken bedeckte eine verkrustete Schicht aus Blut und Schmutz... Faulende Geschwüre, knöcheltiefer, zum Himmel stinkender Unrat, der die Würde eines Menschen für alle Zeiten verschlang [5, 25–27].*

The author refers the smell of disaster and humiliation describing the scene, when heroine's father, the earl von Sassenberg, forcibly enslaved Erik, the son of king: *Die zarte Haut der Brustwarze war unter der Kralle eines der beiden Wappenadler geschmolzen und verschwunden. Rot und entzündet schimmerte das verbrannte Fleisch, schwarze Brandränder deuteten an, dass die Wunde noch frisch sein musste* [5, 41].

At first, Erik's character enduring serious hardship of slavery is of interest not only for Alienor, who always took care about hygiene, but also the inhabitants of the fortress, for example, *Gehorsam steckte ich die Samen in den Mund, und der wohltuende Geschmack von Anis breitete sich in meinem Rachen aus, stieg die Speiseröhre hinab und hatte mit der Übelkeit aufgeräumt...* [5, 20]. Alienor was nauseated by the light unpleasant odors has been head over heels in love with the guy in spite of the disgust to the prison odor.

Dagmar Trodler verbalizes the medieval knight's fortress atmosphere through brandy odor of the servant, Gisela: *die andere Kammerfrau, schlief, in eine Decke gehüllt, auf der Bank. Ihre Naharbeit lag am Boden, aus ihrem Mund roch es nach Branntwein...Ich schnupperte an Giselas Branntweinkaraffe... der scharfe Geruch raubte mir fast den Atem* [5, 7–8]. Alienor associates her father and his knights with wine: *Bier und Met flossen in Strömen. Wer die Völlerei nicht vertrug, entledigte sich vor dem Tor seines Mageninhalt, um von vorne zu beginnen, oder rollte sich schnarchend unter einem der schwer beladenen Schragentische zusammen* [5, 16]. The heavy smell of sweat stirs her various emotions. She is irritated by the sweaty, slow and lustful servants: *Nass geschwitzte Mägde schleppten Schüsseln mit Hirse – und Gerstenbrei herein* [5, 14].

But the smell of sick on tuberculosis little sister Emily elicits Alienor's pity and relief that her sister feels better: *Emilias blondes Haar war nass geschwitzt und klebte an ihrem Hals* [5, 20].

Dagmar Trodler skillfully refers the synesthetic contradiction in smell perception through the heroine's attitude to the blood and meat odors. The smell of blood and fresh game meat stimulates her appetite: *Blut war in den Schnee gesickert und glitzerte hellrot im Licht der schaukelnden Laternen. Sein Geruch erregte mich... Der strenge Geruch von Wildbret bemächtigte sich meiner Sinne und ließ mir das Wasser im Munde zusammenlaufen* [5, 12]. The smell opposition may be seen through the Alienor's attitude to the kitchen. Good smell of different dishes and spices disappears at the sight of untidy kitchen, stinky eating leftovers and untidy knights and servants: *Ringsum stapelten sich die schmutzigen Kessel, es roch nach ranzigem Fett und Gemüseabfällen. Rehkeule, Gerstenbrei und Kürbisrumorten in meinem eigenen Bauch. Ich wusste nicht, was schlimmer war, die Kopfschmerzen oder das saure Aufstoßen, jedenfalls fühlte ich mich hundeeelend* [5, 17].,

The author describes Alienor's synesthetic smell perception as a special emotional inner world, where various feelings are united, and the author expresses it by simple lasting impressions in description of season

changing, some changes in the fortress, where Alienor's father and his retinue live, changes in the forest, where she often goes for a walk with her servant, who will turn out to be the Swedish king's son.

Alienor, Waldgräfin, as the author herself, is a "multiple" synesthet of the "project type", because she perceives the outside world through synesthesia of a great number of simple additional feelings. "Ein gewöhnlicher Roman ist "Die Waldgräfin.,, keinesfalls, denn er erzählt nicht nur von dem Beginn der innigen Liebe eines ungleichen Paares, sondern nimmt den Leser auch mit auf eine Reise in die Gedankenwelt einer ungewöhnlichen Frau" [4].

Thus, the words semantics used for the definition of the concept SMELL in German was studied and functions of odor lexicon was analyzed on the example of the novel basis "Waldgräfin" by Dagmar Trodler. Due to her individual style, the most important features of reality connected with the concept SMELL received special comprehension, as odor feelings of the main character, which are described with the help of olfactory lexicon. The analysis of semantics of odor lexicon revealed that it does not only render the meaning of smell, but also is used figuratively for evaluative conceptualization: person's character features, his behavior and way of life, speaker's attitude to him.

The peculiarities of the concept SMELL functioning in the form of mini-concepts "illness", "suffering", "love", "harm", "magic", "treatment", "health" in the novel "Waldgräfin" are genre peculiarities of the historical novel. The connection of odor features with different elements of reality allows using olfactory units as a certain code, which transmits not only the exact meaning of the word. Physical objects, abstract notions and emotions come down to one thing, sound and visual images of our consciousness. They act as signs, which determine an object and have a specific sense. It is necessary to carry out theoretical analysis of synesthesia conceptualization of literary odor image in modern literature and define the specifics and regularity of intermodal association formation with olfactory component.

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