

**THE AMBIVALENT IMAGE OF A HUMAN BEING**  
**(CASE STUDY OF G. CHAUCER'S FABLE**  
**“THE NUN'S PRIEST'S TALE”)**

**Glavatska Yu.L.**

**INTRODUCTION**

Anthropocentrism is the position that human beings are the central or most significant species on the planet (in the sense that they are considered to have a moral status different to that of other animals), or the assessment of reality through an exclusively human perspective.

Nowadays having analyzed profound scientific works by well-known linguists<sup>1</sup> we may conclude that the anthropocentric approach to language focused on the world of semantics and mental activity of the person forces to revise many developed theories. It makes us come closer to the essence of language and its human nature. Therefore it is necessary to acknowledge that anthropocentrism, being the leading general scientific principle, opens new horizons for linguistics.

Such horizons specify the topicality of our scientific research which is caused by its correspondence to preemptive anthropocentric tendencies of modern linguistics. These tendencies are identified by revealing linguistic aspects of the comic as a special type of a man's activity in comic picture of the world as well as by studying linguistic and cognitive mechanisms of comic sense formation in the texts of English-American fables. The mechanisms of creating comic sense in the texts of fables are predetermined by cognitive operation of contrastive mapping: attributive,

---

<sup>1</sup> Кубрякова Е. С. Язык и знание : На пути получения знаний о языке : Части речи с когнитивной точки зрения. Роль языка в познании мира. М. : Языки славянской культуры, 2004. 560 с.

situational and narrative. The linguistic and cognitive mechanisms of comic sense formation constitute the compositional structure of English-American fables.

It is a linguistic and cognitive construal representing such a way of comic sense formation in the text of the fable that reflects the knowledge about the world and a man in it as well as it serves a basis of creating the generalized image of a human being, which is represented by ambivalent, imperative, paradoxical and grotesque types of images. They are singled out while constructing conceptual system of the comic. The ways of comic sense organization are exposed through the conceptual analysis of the stylistic means of humour, satire, irony and sarcasm manifestation. Humour and satire are regarded as the components of the comic. Irony and sarcasm are considered to be dominant means of comic tonality realization<sup>2</sup>.

The studying of the generalized image of a human being widens the opportunities to show the English-American fable image specificity through the development of different types of poetic thinking<sup>3</sup>, to classify English and American fables via the description of various characters<sup>4</sup>.

The last scientific paper has a deep connection with the interdisciplinary approach which is actual on the stage of up-today scientific paradigm of knowledge. The text-original of Bernard Mandeville's fable ("The Grumbling Hive: Or, Knaves Turn'd Honest") and its translation have been analyzed in the aspect of intercultural

---

<sup>2</sup> Главацька Ю. Л. Композиційно-сміслова структура англійської байки: лінгвокогнітивний аспект : автореф. дис. ... канд. філол. наук : 10.02.04. Харків, 2008. 20 с.

<sup>3</sup> Главацька Ю. Л. Образна специфіка англійської байки крізь призму розвитку різних видів мислення. *SCIENCE and EDUCATION a NEW DIMENSION. Philology*. Hungary, Budapest. Philology 1(2). Issue: 11. Nov. 2013. P. 82–85.

<sup>4</sup> Главацька Ю. Л. Класифікація англійських байок: характеристика різноманітних персонажів. «East West» Association for Advanced Studies and Higher Education GmbH : proceedings of the 6<sup>th</sup> International Congress on Social Sciences and Humanities. Vienna, 2015. P. 168–173.

communication as the dialogue of two cultures. Three stages of indirect communication reflecting have been presented<sup>5</sup>.

The linguistic and cognitive mechanisms of comic sense formation of paradoxical image of a human being have already been described<sup>6</sup>. The linguistic and cognitive mechanisms of comic sense formation of grotesque image of a human being have also found their place within modern Ukrainian scientific world<sup>7</sup>.

The specificity of the compositional structure of English-American fables is revealed through their genre peculiarities within ontological and gnosiological characteristics.

Actually there are two dominant ways in the development of the fable – Aesop’s fables and the ones of Classicism (Jean la Fontaine). Thus, the scientific interest is oriented into the double nature of the fable which contains two origins: moral and psychological as well as poetical.

This very article is oriented into the studying of basic foundations of the ambivalent image of a human being. The case study is G. Chaucer’s fable “The Nun’s Priest Tale”. Our goal is to prove that the formation of the ambivalent image of a human being is based on parabolic poetical thinking. The latter is the result of linguistic and cognitive operation of narrative mapping.

---

<sup>5</sup> Главацька Ю. Л. Міжкультурна комунікація як діалог культур: три етапи відтворення непрямой комунікації (на матеріалі аналізу тексту оригіналу та тексту перекладу англійської байки Бернарда Мандевіля «The Grumbling Hive: Or, Knaves Turn’d Honest»). *Перекладознавство та міжкультурна комунікація*. Херсон, 2017. Вип. 4. С. 176–181.

<sup>6</sup> Главацкая Ю. Л. Парадоксальный образ человека в тексте англоязычной басни. *Современная филология: теория и практика* : материалы междунар. научной конференции (Москва, 1-2 ноября.). Москва, 2010. С. 53–56.

<sup>7</sup> Главацька Ю. Л. Гротескний образ людини в текстах англійських байок: лінгвокогнітивні механізми його формування. *Науковий вісник Міжнародного гуманітарного університету. Філологія*. Одеса, 2016. Вип. 24. Том. 2. С. 14–16.

## **1. The fable as a certain model of the reality: different scientific approaches to its studying**

A fable or apologue seems to be, in its genuine state, a narrative in which beings irrational, and sometimes inanimate, are, for the purpose of moral instruction, feigned to act and speak with human interests and passions<sup>8</sup>.

The fable is distinguished from the myth, which grows and is not made, the spontaneous and unconscious product of primitive fancy as it plays round some phenomenon of natural or historical fact. The literary myth differs from the fable in so far as it is self-interpreting; the story and the moral are intermingled throughout. Between the parable and the fable there is no clear line of demarcation. But the soundest distinction is: in the fable human passions and actions are attributed to beasts; in the parable the lower creation is employed only to illustrate the higher life and never transgresses the laws of its kind. Lastly, we may point out the close affinity between the fable and the proverb. A proverb is often a condensed or fossilized fable, and not a few fables are amplified or elaborated proverbs.

The history of the fable goes back to the remotest antiquity, and Aesop has even less claimed to be reckoned the father of the fable than has Homer to be entitled the father of poetry. The fable has its origin in the universal impulse of men to express their thoughts in concrete images, and is strictly parallel to the use of metaphor in language.

The fable has appeared as the answer to the question: how the world is structured, how a man should behave himself in the environment<sup>9</sup>. A man gets acquaintance with the world via sensory channels. He has certain information about the world, differs and identifies the objects of his cognition. The cognition of any new information of the world leads to conceptual system of representation that is

---

<sup>8</sup> Галич О., Назарець В., Васильєв Є. Теорія літератури : підручник. Київ : Либідь, 2001. 488 с.

<sup>9</sup> Гаспаров М. Л. Античная литературная басня (Федр и Бабрий). М. : Наука, 1971. 280 с.

reconstructed by a man<sup>10</sup>. Thus, we can presume the fable to be a certain model of the reality; the model which regulates as well as arranges the reality necessary for a man's orientation in the environment.

G. Chaucer, the greatest English medieval writer and forerunner of the English Renaissance, has given us the fable, in his Nun's Priest's Tale, which is an expansion of the fable by Marie de France. This genre of literature is not yet extinct and is capable of new and unexpected developments. It is survived in J. Chandler Harris's Uncle Remus and R. Kipling's Jungle Book, J. Gay's poetic Fables and A. Bierce Fantastic Fables, J. Thurber's fables and G. Ade's Fables in Slang, G.W. Carryl's Fables for the Frivolous and H.W. Phillips's Fables for the Times, B. Mandeville's The Grumbling Hive: or, Knaves Turn'd Honest and W. Saroyan's fables. The new millennium faces M. Kington's Updated fables for the 21st century.

At the stage of modern linguistics we can differentiate such vectors of studying the fable nature as: *ontological*, in the course of which scholars try to define what the fable is (A. Veselovskiy<sup>11</sup>, G. Hegel<sup>12</sup>); *gnosiological*, where the question arises – for what purposes the fable exists (H. Blackham<sup>13</sup>, B. Perry<sup>14</sup>); *psycholinguistic*, the representatives of which find the answer to the question – in what way the fable influences the reader, what main peculiarities of the fable image are (L. Vygotskiy<sup>15</sup>, A. Potebnya<sup>16</sup>); *structural and semantic* – how the text of the fable acquires

---

<sup>10</sup> Павиленис Р. И. Проблемы смысла. М. : Мысль, 1983. 285 с.

<sup>11</sup> Веселовский А. Н. Историческая поэтика. М. : Высшая школа, 1989. 404 с.

<sup>12</sup> Гегель Г. В. Ф. Басня. Лекции по эстетике. СПб. : Наука, 1999. Т. 1. С. 420–427.

<sup>13</sup> Blackham Н. J. The Fable as Literature. London : Athlone Press, 1985. 256 p.

<sup>14</sup> Perry В. Е. Babrius and Phaedrus. Cambridge, Massachusetts : Harvard University Press, 1984. 114 p.

<sup>15</sup> Выготский Л. С. Психология искусства. М. : Педагогика, 1987. 345 с.

<sup>16</sup> Потebня А. А. Теоретическая поэтика : учебн. пособ. М. : Издательский центр “Академия” ; СПб. : Филологический факультет СПбГУ, 2003. 374 с.

coherence and integrity (L. Taranenko<sup>17</sup>, V. Shmid<sup>18</sup>); *linguistic, pragmatic and synergetic* – whether the fable is the system of constant self-developing and self-organizing (L. Pichtovnikova<sup>19</sup>), what pragmatic aspects of the fable cause its functions, models of communication, discursive strategies and codes (L. Pichtovnikova, O. Goncharuk)<sup>20</sup>.

Each scientific approach highlights different attitudes as for the fable as a genre / type of the text that are caused by the object of the investigation as well as the attention to various aspects of the fable. Such a scientific tendency proves to be topical as it opens new perspectives of further studying the text of the fable.

Thus, within **ontological** approach the origins of the fable, its immanent characteristics and structural patterns are in the focus of attention.

The scholars of **gnosiological** approach study the specificity of the fable as a social genre, the functions of which are changing through the fable centuries-old existence – from moral and evaluative till satirical.

**Psychological** approach traces the changes in structural arrangement of the fable by means of the way of “experimental deformation”: the modification of any constituent of the compositional structure and the investigation of such changes. The deformation mentioned coincides with the creating of the same fable plot by fabulists of different cultural epochs. Moreover, the fable as an image in the general sense of the word should be the explanation of a separate case in a man’s life. The key

---

<sup>17</sup> Тараненко Л. І. Просодичні засоби реалізації зв’язності тексту англійської прозової байки (експериментально-фонетичне дослідження) : дис. ... канд. філол. наук : 10.02.04 / Київський лінгвістичний університет. Київ, 2003. 233 с.

<sup>18</sup> Шмид В. Нарратология. М. : Языки славянской культуры, 2003. 312 с.

<sup>19</sup> Pichtownikowa L. Synergie des Fabelstils: Die deutsche Verfabel vom 13.-21. Jahrhundert. Aachen : Shaker Verlag, 2008. 322 S.

<sup>20</sup> Піхтовнікова Л. С., Гончарук О. М. Англomовна прозова байка: прагмастилістичний і лінгвокогнітивний аспекти. Харків : ХНУ імені В.Н. Каразіна, 2016. 176 с.

characteristics of the fable are a chain of acts, their integrity and specificity, the brevity of the narration.

The links of the plot and the fable contents as well as its compositional, structural and semantic peculiarities are the objects of the scholars working within **structural and semantic** approach.

The fable as a system of cooperation of linguistic and extralinguistic factors, a system of self-organizing and self-developing of a literary genre, a typical model of a literary text which is characterized by permanent pragmatic, compositional, structural, thematic and stylistic features – is highlighted within **linguistic, pragmatic and synergetic** approach<sup>21</sup>. Moreover, speech strategies, the interpretation of speech realization of stylistic features, the authors' codes (the satirical one), pragmatic and stylistic characteristics of the discourse of English prose fable discourse in synergetic aspect are brightly presented.

The studying of the peculiarities of English-American fable compositional and sense structure is caused by general tendency of modern **linguistic** and **cognitive** scientific studios. The semantics of a literary text within the plane of mental processes helps to qualify the essence of language and thinking cooperation. Besides, it helps to state how the changes in the reality are reflected in the semantics of the fable text.

Through texts, where the information about the world is fixed by means of verbal means, we get at most cases general and special knowledge<sup>22</sup> as well as the ways of conceptual organization of the world<sup>23</sup>. Semantic analysis investigates only

---

<sup>21</sup> Піхтовнікова Л. С. Еволюція німецької віршованої байки ( XIII – XX ст.): жанрово-стилістичні аспекти : дис. ... д-ра філол. наук : 10.02.04, 10.01.04 / Харківський національний університет імені В.Н. Каразіна . Харків, 2000. 427 с.

<sup>22</sup> Кубрякова Е. С. Части речи с когнитивной точки зрения. М. : Институт языкознания РАН, 1997. 331 с.

<sup>23</sup> Дейк ван Т. А. Язык. Познание. Коммуникация. М. : Прогресс, 1989. 312 с.

“semantic frame of the language”<sup>24</sup>, it is oriented into the explanation of a language unit, specifying denotative, significant and connotative constituents. Conceptual analysis is connected with the clarification of thinking essence, creating the principles of conceptual modeling of the meaning. It addresses to the world knowledge and is “a marker of well-known cognitive structure”<sup>25</sup>. The comic sense of the fable is formed on the basis of comprehension various types of knowledge which are mapped in the semantics of the fable words and reconstructed by means of conceptual analysis.

The comic is the integral part of the fable as it belongs to satirical and humorous genre of literature. The animals become comic when via their natural characteristics a social content is viewed – human characters and persons’ relationship.

Associatively immanent features of animals become closer to people’s habits, actions, manners and are shaped in the object of aesthetic evaluation as a result of man’s experience.

The depicting of animals, which speak and behave themselves as people, is humorous while projection of definite negative features from animals’ world onto human beings’ – satirical. Thus, a human being becomes a comic object although it is not his ontological characteristic.

## **2. Linguistic and cognitive mechanisms of the ambivalent image of a human being creation**

A human being has been the main object of any science studying for a lot of centuries. Any branch of knowledge uses its own tools as for the object investigation and sees it via its own “branch” world picture. Since anthropocentric paradigm has dominated in linguistics a human being automatically got in the focus of linguists’

---

<sup>24</sup> Борухов Б. Л. “Зеркальная” метафора в истории культуры. *Логический анализ языка. Культурные концепты*. М. : Наука, 1991. С. 109–116.

<sup>25</sup> Кубрякова Е. С. Об одном фрагменте концептуального анализа слова *память*. *Логический анализ языка. Культурные концепты*. М. : Наука, 1991. С. 85–91.



attention. All linguistic branches in any case expose the essence of a human being as a speaker, a recipient, a reagent or a reproducer of the reality.

Yu. Stepanov states that A HUMAN BEING is the very concept which has a lot of parameters in linguistic world picture. In general all parameters are summarized in three main groups: 1) a human being in relation to the world (God); 2) a human being in relation to similar human beings (“one’s own” – “alien”); 3) a human being in relation to the society<sup>26</sup>.

The fable as a certain model of the reality reflects the evolution of public idea about the place of a human being in the world as a man is the object of critics and the comic in the fable. The formation of a human being image has always been connected with the surrounding world via his labour and activities which create the world of circumstances around a man and in its turn convert him. The character of the fable of Antique cultural and historical epoch corresponded to the world harmoniously as he absorbed all the specters of circumstances of the reality. To study the sense of Antique texts of the fables we used the methods of semantic analysis that allowed us to expose some dominant conceptual metaphors such as WORLD IS DOMINATION OF EVIL, PASSIONS ARE EVIL, VISIBILITY IS DELUSSION and FATE IS CHANGES.

These conceptual metaphors illustrate pessimistic depiction of life circumstances and form the image of an antique man as a sponge of circumstances. It means that a man cannot change the state of things in cruel and sullen world where evil and violence dominate; neither gratitude nor love for children exists<sup>27</sup>.

Our fundamental studying of the generalized image of a human being in the texts of English and American fables gave us the opportunity to state that the

---

<sup>26</sup> Степанов Ю. С. Константы: словарь русской культуры. М. : Академический проект, 2004. 991 с.

<sup>27</sup> Гаспаров М. Л. Античная литературная басня (Федр и Бабрий). М. : Наука, 1971. 280 с.

generalized image of a human being is represented by ambivalent, imperative, paradoxical and grotesque types of images. They are singled out while constructing conceptual system of the comic. The latter is viewed as the system of eight conceptual fields: A MAN AS GOD'S CRAFT, A MAN AS MARIONETTE, A MAN AS IDENTIFICATOR OF VICE AND VIRTUE, A MAN AS PRODUCT OF SOCIAL AND ECONOMIC FORCES, A MAN AS EMBODIMENT OF A CERTAIN VICE, A MAN AS MONSTER OF CIVILISATION, A MAN AS SOURCE OF WORLD'S COGNITION, A MAN AS TIME ENGINE.

Each conceptual field consists of a certain number of concepts that in their turn are subdivided into some subclasses. To our mind the studying of concepts is impossible without the studying of extralinguistic factors and dominant conceptual metaphors of each cultural and historical epoch which is under analysis. The ways of comic sense organization are exposed through the conceptual analysis of the stylistic means of humour, satire, irony and sarcasm manifestation. Humour and satire are regarded as the components of the comic. Irony and sarcasm are considered to be dominant means of comic tonality realization. Moreover, fabulists reflect not only prevailing vital reference-points but their intentions and hope. They interpret them via their own individual experience.

The Nun's Priest's Tale is one of Chaucer's most brilliant tales, and it functions on several levels. The tale is an outstanding example of the literary style known as a bestiary (or a beast fable) in which animals behave like human beings. Consequently, this type of fable is often an insult to man or a commentary on man's foibles. To suggest that animals behave like humans is to suggest that humans often behave like animals.

The component part of the Middle Ages as a literary style is the elements of Christian moralizing, a certain manner of symbols and allusions operating<sup>28</sup>. While analyzing dominant postulates of Christian Neo-Platonism (Boetius, Macrobius, Bonaventura), with which G. Chaucer was deeply connected, we singled out the

---

<sup>28</sup> Гарднер Дж. Жизнь и время Чосера. М. : Радуга, 1986. 448 с.

conceptual metaphor of this epoch: LIFE IS A LADDER LEADING A MAN TO GOD.

The dominant values of a man in this cultural epoch are a man's soul, inner world, the beyond. Imaginary worlds, events and characters – those ones which have no referents in real world – come out on the proscenium. Moreover, the appearance of the Gospels and legends about Christ contribute to new themes connected with the religion of salvation – the form of implicit process of a personality maturing<sup>29</sup>. Besides, a medieval man was inclined to use dogmatic rules more than logical thoughts while creating his life. A man believed in magical signs and symbols, magical visions more than individual critical thinking. As a result of such extralinguistic factors religious concepts GOD, BIBLE, APOSTLE and psychological concept DREAM acquire sense in the text of the fable “The Nun's Priest Tale” by G. Chaucer: “*Again, I beg, look well at what is meant / By the Book of Daniel in the Old Testament, / Whether he held that dreams are vanity!*”; “*O blessed God, thou art so just and true, / Murder, though secret, ever thou wilt betray! / Murder will out, we see it day by day. / Murder so loathsome and abominable / To God is, who is just and reasonable, / That he will never suffer it to be / Concealed, though it hide a year, or two, or three. / Murder will out; to this point it comes down*”<sup>30</sup>.

The sense of the fable – BELIEF IN GOD is revealed through the analysis of conceptual metaphors embodied in the text – GOD IS JUSTICE and GOD IS JUDGMENT.

The functional loading of the fable (its moral) is reflected in its final lines: “*For truly, of whatever is written, all / Is written for our doctrine, says St. Paul / Then take the fruit, and let the chaff lie still*”. The number of verbalization of concepts GOD and DREAM is the most numerous in the text. These concepts are

---

<sup>29</sup> Бєлєхова Л. І. Словесний образ в американській поезії: лінгвокогнітивний аспект : монографія. М. : ООО “Звєздопад”, 2004. 376 с.

<sup>30</sup> Chaucer J. The Canterbury Tales. The Nun's Priest's Tale. *The Norton Anthology. World Masterpieces*. N.Y., L. : W.W. Norton & Company, 1992. P. 160–1621.

basic as for the reconstruction of conceptual field A MAN AS GOD'S CRAFT and the ambivalent image of a human being. The latter reflects the co-existence of two points of view as for the realizing of a man in the world: his fate depends on God's providence and a man himself is a regulator of world's order.

The ambivalent image of a human being appears to highlight opposite views as for attitude and perception of the world. It especially touches the attitude to God, the fate and place of a man, his personal understanding of the world. Parabolic poetic thinking is the basis of ambivalent image of a human being formation. Parabolic poetic thinking is artistic mentality of a man's activity. It is grounded on narrative imagination, a man's capability to contemplate the contents of one language unit into the other, to retell one event in the terms of the other<sup>31</sup>, to carry the plot or motive (theme) of one literary work on to the content of a verbal poetic character<sup>32</sup>. Parabolic poetic thinking is the basis of narrative mapping as one of the linguistic and cognitive operations.

The plot of "The Nun's Priest Tale" is not the author's invention from literary point of view. There were a lot of stories among popular literature of medieval Europe: the rooster had been stolen because of his weakness to flattery and how he escaped through the fox's haughtiness. Thus, the fable under analysis is the sample of parabola, transferring of the medieval plot.

To find out linguistic and cognitive mechanisms of the formation of the ambivalent image of a human being we use the methods of the conceptual, semantic and quantitative analyses. The first ones are oriented to single out the conceptual filling of the conceptual field A MAN AS GOD'S CRAFT. The quantitative analysis gives the opportunity to sum up the most numerous actualizations of the concepts within the given conceptual field.

---

<sup>31</sup> Turner M. *The Literary Mind: The Origin of Thought and Language*. N. Y. ; Oxford : Oxford University Press, 1998. 187 p.

<sup>32</sup> Белєхова Л. І. *Образний простір американської поезії: лінгвокогнітивний аспект* : дис. ... д-ра філол. наук : 10.02.04. К., 2002. 476 с.

The signals of narrative mapping are the transferring of the theme of medieval literary texts, two main theories as for the interpretation of dream as display of fate<sup>33</sup> and proper names that are the samples of allusion of certain plots: *“Cato, that has been thought so wise a man, / Didn’t he tell us, “Put no stock in dreams”?”*; *“Macrobius writes – and by his book we know / The African vision of great Scipio - / Confirming dreams, and holds that they may be / Forewarnings of events that men shall see”*.

These two opposite points of view concerning dream are the grounds of the conversation of two characters of the fable – Lady Pertelote (the hen) and the cock called Chauncleer (the comic context). Two different conceptual metaphors are reconstructed by means of the methods of the conceptual analysis: DREAM IS THE RESULT OF PSYCHICAL STATE OF A MAN (*“God knows there’s only vanity in dreaming! / Dreams are produced by such unseemly capers / As overeating”*) and DREAM IS THE SIGN OF FATE (*“...That dreams are omens and prefigurations / Both of good fortune and of tribulations / That life and its vicissitudes present”*). The conceptual metaphor FATE IS THE REGULATOR OF LUCK is the basis of verbal poetic image: *“...As his luck would have it, or his destiny / That governs all us creatures equally”*.

Through this dialogue between the main characters G. Chaucer raises a global question: whether a man’s fate depends on God’s craft (A MAN IS GOD’S CRAFT) or a man is free while choosing his way of life (A MAN IS THE REGULATOR OF WORLD’S THINGS): *“I cannot sift it down to the pure bran / As can the sacred Doctor, Augustine, / Or Boethius, or Bishop Bradwardine, / Whether God’s high foreknowledge so enchains me / I needs must do a thing as it constrains me - / “Needs must” – that is, by plain necessity; / Or whether a free choice is granted me /*

---

<sup>33</sup> Гуревич А. Я. Средневековый мир: Культура безмолвствующего большинства. М. : Искусство, 1990. 396 с.

*To do it or not do it, either one, / Though God must know all things before they are done”.*

The key element as credible name of the theme dominant of this comic context is the lexeme *God* as a dominant concept of the fable. Two conceptual metaphors structure this concept. They are: GOD IS FORESIGHTER and GOD IS KNOWLEDGE. The existence of two statements within one sentence contributes to the ambivalent image of a human being formation. It is formed in the conceptual field A MAN AS GOD’S CRAFT. A man is viewed in relation to God<sup>34</sup>.

The results of the conceptual analysis show that the conceptual field A MAN AS GOD’S CRAFT includes nine concepts (DREAM, FATE, LOVE, LIFE, LUCK, GOD, DEVIL, APOSTLE, ANGEL). Their meanings are realized in eighty-six contextual usages. These concepts form two subclasses: “a man’s existence” (five concepts verbalized in fifty-five comic contexts) and “belief” (four concepts in thirty-one usages). The results of contextual realization of comic concepts which create the conceptual field “a man as God’s craft” in G. Chaucer’s fable are presented in Table 1.

The quantitative analysis gives the opportunity to sum up that the most numerous actualizations within the conceptual field A MAN AS GOD’S CRAFT are the concepts DREAM (forty-one usages), GOD (twenty-seven examples) and FATE (five usages), which cross in the fable: dream is the sign of the fate that is given to a man by God.

The semantic and conceptual analyses of the fable “The Nun’s Priest Tale” shows that conceptual oxymoron A MAN’S CHOICE vs. A MAN’S FATE GIVEN BY GOD is the basis of the ambivalent image of a human being formation. This conceptual scheme illustrates the way of contrastive comprehension of a man’s understanding the world via two opposite thoughts as for a man’s existence.

---

<sup>34</sup> Степанов Ю. С. Константы: словарь русской культуры. М. : Академический проект, 2004. 991 с.

Table 1

**Conceptual field A MAN AS GOD’S CRAFT**

<b>Subclass</b>	<b>Concept</b>	<b>Actual number of actualization</b>
<b>A man’s existence</b>	DREAM	41
	FATE	5
	LOVE	4
	LIFE	3
	LUCK	2
<b>Belief</b>	GOD	27
	DEVIL	2
	APOSTLE	1
	ANGEL	1
<b>Total</b>	9	86

This is the embodiment of humorous and ironic tonality which is actualized in this way – a man must realize that dream is God’s sign on the one hand (“...*That dreams are omens and prefigurations / Both of good fortune and of tribulations / That life and its vicissitudes present*”); on the other hand, a man occupies a higher position over the world of natural necessity and fate because of his ingenuity and bravery. The latter gives the ability to overcome natural fear as fate itself sometimes can change the course of events: “*Fortune, I say, will suddenly override / Her enemy in his very hope and pride!*”<sup>35</sup>.

The comic sense formation in the fable “The Nun’s Priest Tale” reflects three layers of the concept COMIC knowledge: universal and sense, generalized and sense, evaluative and imagery. The universal and sense layer is presented by archetypes

---

<sup>35</sup> Chaucer J. The Canterbury Tales. The Nun’s Priest’s Tale. *The Norton Anthology. World Masterpieces*. N.Y., L. : W.W. Norton & Company, 1992. P. 1620–1621.

LAUGH and MASK. Benevolent mockery as a shade of humorous laughing is a constituent of the generalized and sense layer of the concept COMIC knowledge and, as a result, it creates the positive evaluation of the comic via humorous and ironic tonality of the text under analysis. The evaluative and imagery layer is represented by the conceptual scheme A MAN'S CHOICE vs. A MAN'S FATE GIVEN BY GOD. This conceptual scheme is embodied in the ambivalent image of a human being with the help of such conceptual metaphors as GOD IS KNOWLEDGE, FATE IS THE REGULATOR OF LUCK, and DREAM IS A SIGN OF FATE.

## **CONCLUSIONS**

Thus, the analytical survey of scientific works as for the fable lets to describe the key approaches of ontological and gnosiological characteristics of the fable (ontological, gnosiological, structural and semantic, psycholinguistic, linguistic, pragmatic and synergetic, and linguistic and cognitive).

The fable is a result of logical generalization of casual processes of the reality observation. The comprehension of the objects and events of the environment is made by a human being via revealing certain life peculiarities, characteristics and stating the connection between them.

The formation of the ambivalent image of a human being is the result of overlapping three dominant concepts of the fable – DREAM, GOD and FATE. Their overlapping creates positive estimation of the comic through humorous and ironic tonality. The ambivalent image of a human being highlights polar views as for a man's understanding of the world, his attitude to surrounding things and events.

The usage of conceptual and semantic analyses of the English and American fables helps the researcher to describe linguistic and cognitive specificity of their texts in general and the compositional structure in particular. It is revealed through different linguistic and cognitive operations and procedures. The conceptual oxymoron is the common conceptual scheme of linguistic means of the comic tonality actualization. This comic tonality in its various manifestations is embodied in the generalized image of a human being which can be presented by the ambivalent,



imperative, paradoxical and grotesque types of images. The comprehension of each of the types is revealed via metaphoric, parabolic or paradoxical types of poetic thinking.

The perspective of the studying is linguistic and cognitive mechanisms of the imperative image of a human being in the texts of the fables of the Age of Enlightenment which is reflected in the fables of J. Gay.

## **SUMMARY**

The article deals to the outline of the fable itself as a literary genre as well as different scientific approaches as for its studying. The particular attention is paid to basic foundations of the ambivalent image of a human being in the text of G. Chaucer's fable "The Nun's Priest Tale". Besides, the paper focuses on the main linguistic and extralinguistic factors that influence the reconstruction of the conceptual field A MAN AS GOD'S CRAFT; conceptual metaphor of the epoch that is under analysis; parabolic poetic thinking as the basis of the ambivalent image of a human being formation; narrative mapping to be the key linguistic and cognitive operation; dominant concepts that are verbalized in comic contexts of the fable.

The methods of semantic and conceptual, textual and interpretation, quantitative analyses are used. It has been proved that linguistic and cognitive mechanisms of the ambivalent image of a human being formation are the basic foundations of humorous and ironic tonality, the comic potential of which is caused by the function of irony (characterization) and the specificity of its verbal actualization in the macrocontext.

The conceptual oxymoron A MAN'S CHOICE vs. A MAN'S FATE GIVEN BY GOD is the basis of the ambivalent image of a human being formation. Its verbal embodiment is revealed via narrative contrastive mapping as linguistic and cognitive operation and the procedure of dominant concepts overlapping.

## REFERENCES

1. Кубрякова Е. С. Язык и знание : На пути получения знаний о языке : Части речи с когнитивной точки зрения. Роль языка в познании мира. М. : Языки славянской культуры, 2004. 560 с.
2. Главацька Ю. Л. Композиційно-сміслова структура англійської байки: лінгвокогнітивний аспект : автореф. дис. ... канд. філол. наук : 10.02.04. Харків, 2008. 20 с.
3. Главацька Ю. Л. Образна специфіка англійської байки крізь призму розвитку різних видів мислення. *SCIENCE and EDUCATION a NEW DIMENSION. Philology*. Hungary, Budapest. Philology 1(2). Issue: 11. Nov. 2013. P. 82–85.
4. Главацька Ю. Л. Класифікація англійських байок: характеристика різноманітних персонажів. *«East West» Association for Advanced Studies and Higher Education GmbH : proceedings of the 6<sup>th</sup> International Congress on Social Sciences and Humanities*. Vienna, 2015. P. 168–173.
5. Главацька Ю. Л. Міжкультурна комунікація як діалог культур: три етапи відтворення непрямой комунікації (на матеріалі аналізу тексту оригіналу та тексту перекладу англійської байки Бернарда Мандевіля «The Grumbling Hive: Or, Knaves Turn'd Honest»). *Перекладознавство та міжкультурна комунікація*. Херсон, 2017. Вип. 4. С. 176–181.
6. Главацкая Ю. Л. Парадоксальный образ человека в тексте англоязычной басни. *Современная филология: теория и практика* : материалы междунар. научной конференции (Москва, 1-2 ноября.). Москва, 2010. С. 53–56.
7. Главацька Ю. Л. Гротескний образ людини в текстах англійських байок: лінгвокогнітивні механізми його формування. *Науковий вісник Міжнародного гуманітарного університету. Філологія*. Одеса, 2016. Вип. 24. Том. 2. С. 14–16.
8. Галич О., Назарець В., Васильєв Є. Теорія літератури : підручник. Київ : Либідь, 2001. 488 с.
9. Гаспаров М. Л. Античная литературная басня (Федр и Бабрий). М. : Наука, 1971. 280 с.

10. Павиленис Р. И. Проблемы смысла. М. : Мысль, 1983. 285 с.
11. Веселовский А. Н. Историческая поэтика. М. : Высшая школа, 1989. 404 с.
12. Гегель Г. В. Ф. Басня. Лекции по эстетике. СПб. : Наука, 1999. Т. 1. С. 420–427.
13. Blackham Н. J. The Fable as Literature. London : Athlone Press, 1985. 256 p.
14. Perry В. E. Babrius and Phaedrus. Cambridge, Massachusetts : Harvard University Press, 1984. 114 p.
15. Выготский Л. С. Психология искусства. М. : Педагогика, 1987. 345 с.
16. Потебня А. А. Теоретическая поэтика : учебн. пособ. М. : Издательский центр “Академия” ; СПб. : Филологический факультет СПбГУ, 2003. 374 с.
17. Тараненко Л. І. Просодичні засоби реалізації зв’язності тексту англійської прозової байки (експериментально-фонетичне дослідження) : дис. ... канд. філол. наук : 10.02.04 / Київський лінгвістичний університет. Київ, 2003. 233 с.
18. Шмид В. Нарратология. М. : Языки славянской культуры, 2003. 312 с.
19. Pichtownikowa L. Synergie des Fabelstils: Die deutsche Verfabel vom 13.-21. Jahrhundert. Aachen : Shaker Verlag, 2008. 322 S.
20. Піхтовнікова Л. С., Гончарук О. М. Англomовна прозова байка: прагмастилістичний і лінгвокогнітивний аспекти. Харків : ХНУ імені В.Н. Каразіна, 2016. 176 с.
21. Піхтовнікова Л. С. Еволюція німецької віршованої байки ( XIII – XX ст.): жанрово-стилістичні аспекти : дис. ... д-ра філол. наук : 10.02.04, 10.01.04 / Харківський національний університет імені В.Н. Каразіна . Харків, 2000. 427 с.
22. Кубрякова Е. С. Части речи с когнитивной точки зрения. М. : Институт языкознания РАН, 1997. 331 с.
23. Дейк ван Т. А. Язык. Познание. Коммуникация. М. : Прогресс, 1989. 312 с.
24. Борухов Б. Л. “Зеркальная” метафора в истории культуры. *Логический анализ языка. Культурные концепты*. М. : Наука, 1991. С. 109–116.
25. Кубрякова Е. С. Об одном фрагменте концептуального анализа слова *память*. *Логический анализ языка. Культурные концепты*. М. : Наука, 1991. С. 85–91.

26. Степанов Ю. С. Константы: словарь русской культуры. М. : Академический проект, 2004. 991 с.
27. Гаспаров М. Л. Античная литературная басня (Федр и Бабрий). М. : Наука, 1971. 280 с.
28. Гарднер Дж. Жизнь и время Чосера. М. : Радуга, 1986. 448 с.
29. Белёхова Л. І. Словесний образ в американській поезії: лінгвокогнітивний аспект : монографія. М. : ООО “Звездапад”, 2004. 376 с.
30. Chaucer J. The Canterbury Tales. The Nun’s Priest’s Tale. *The Norton Anthology. World Masterpieces*. N.Y., L. : W.W. Norton & Company, 1992. P. 160–1621.
31. Turner M. The Literary Mind: The Origin of Thought and Language. N. Y. ; Oxford : Oxford University Press, 1998. 187 p.
32. Белёхова Л. І. Образний простір американської поезії: лінгвокогнітивний аспект : дис. ... д-ра філол. наук : 10.02.04. К., 2002. 476 с.
33. Гуревич А. Я. Средневековый мир: Культура безмолвствующего большинства. М. : Искусство, 1990. 396 с.
34. Степанов Ю. С. Константы: словарь русской культуры. М. : Академический проект, 2004. 991 с.

**Information about author:**

**Glavatska Yu.L.,**

Candidate of Philological Sciences,

Associate Professor of the Department of Theory and Practice of Translation and Applied Linguistics Kherson State University

27, Universitetska str., Kherson, 73000, Ukraine