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Non-verbal means denoting aggression in Modern English

Анотація. Стаття присвячена проблемам вербалізації агресивних станів людини в англомовних текстах художньої прози. Агресивні стани та агресивна поведінка особистості є однією з найважливіших соціальних проблем сучасності. Питання про співвідношення вербального і невербального в агресії складне і багатогранне. Воно включає в себе такі проблеми, як визначення емоцій, що стимулюють агресію, як частина загальних умов виникнення агресії, власне агресивний акт і емоційні стани, що виникають в результаті вчинення агресивного акта. На деякі з цих запитань відповідь можна знайти в процесі лінгвістичного аналізу художніх текстів.

Тексти художньої прози є сховищем емоційного досвіду людства. В них відображаються стереотипізовані уявлення носіїв мови про невербальний прояв тих чи інших емоцій в даній культурі, в тому числі і емоцій - складових агресивних станів. Вербалізації емоцій у художніх текстах набагато більше інформаційно навантажені, ніж у живій розмовній мові, оскільки вони представляють собою стилізовану репрезентацію уявлень про те, як повинна виражатися та чи інша емоція. У засобах опису агресивних станів, таким чином, міститься інформація про емоції, що стимулюють агресію.

З проведеного аналізу теоретичної літератури випливає, що агресія є фізичним (в тому числі і мовним) актом, поведінкою, що стимулюється і підтримується емоціями комплексу ворожості, в який, в свою чергу, входять емоції гніву, відрази і презирства.

Проведене дослідження стало підтвердженням того, що емоційна комунікація побудована насамперед на невербаліці, а слова, будучи містком між вербальними і невербальними, не дають можливості повністю відчутти в

художньому тексті невербальний світ емоцій. З іншого боку величезна кількість прикладів опису невербального вираження емоцій тріади ворожості в художніх текстах ще раз підкреслює значимість невербального мовлення в плані швидкості, надійності трансляції агресивних станів і адекватності їхнього декодування отримувачем.

Наступне завдання, вирішене в процесі дослідження, полягало у виявленні лексико-граматичних засобів, що слугували для опису агресивних станів людини в англійській мові. Було встановлено, що відображення емоційного стану мовця в художньому тексті здійснюється через опис власне емоційного стану і через опис невербального і вербального вираження тієї чи іншої емоції. При цьому найбільш частотним способом опису емоцій було визнано лексичний опис емоційних кінем і просодики, який в свою чергу, може бути експліцитним та імпліцитним. Превалювання експліцитного або імпліцитного способу опису залежить як від джерела емоції, так і від того, яка саме емоція описується в тексті.

Аналізуючи текстові засоби вербалізації агресивних станів людини ми прийшли до висновку, що в цілому вони досить традиційні. В англійській мові автори художніх творів описують, в першу чергу, стереотипізовані прояви емоцій тріади ворожості (мімічні, жестові, пантомімічні і просодичні стереотипи). Ці стереотипи, базуючись на культурних моделях фізіологічних симптомів емоцій, відображають елементи невербального вираження агресивних станів.

Ключові слова: агресія, комунікація, невербальні засоби, міміка, жести, просодика.

Abstract. The paper is devoted to the verbalization of aggressive human states in English texts of fiction. Aggressive states and aggressive behavior of the individual is one of the most important social problems. The question of the relationship between verbal and nonverbal in aggression is complex and multifaceted. It includes such problems as the definition of emotions stimulating aggression, the actual act of aggression and emotional states that arise as a result of an aggressive act. Some of these questions can be answered in the process of linguistic analysis of literary texts. Texts of fiction are a repository of emotional experience of mankind. They reflect the stereotyped ideas of native speakers about the nonverbal manifestation of certain emotions in a given culture, including emotions - components of aggressive states. Verbalizations of emotions in literary texts are much more informative than in living spoken language, because they are a stylized representation of ideas about how an emotion should be expressed. The means of describing aggressive states thus contain information about the emotions that stimulate aggression. It follows that aggression is a physical (including verbal) act, behavior that is stimulated and supported by the emotions of the hostility complex, which, in turn, includes the emotions of anger, disgust and contempt.

The next task, solved in the process of research, was to identify lexical and grammatical tools that served to describe the aggressive states of man in English. It was found that the reflection of the emotional state of the speaker in the literary text is carried out through the description of the actual emotional state and through the description of non-verbal and verbal expression of an emotion. The most frequent way to describe emotions was recognized as a lexical description of emotional kines and prosody, which in turn can be explicit and implicit.

Keywords: non-verbal means, aggression, anger; disgust and contempt, gestures, prosody.

Introduction. In recent decades there has been considerable interest in the emotional sphere of a person by the representatives of various sciences. According to their nature, emotions are the object of research in many scientific disciplines (psychology, psychiatry, physiology, anthropology, philosophy, sociology, linguistics, etc.), and lie at the intersection of these sciences. However, different sciences make use of the methods belonging to other sciences often belonging to a completely different sphere of research while investigating emotions, thus, the study of emotions is interdisciplinary in its character.

In the sphere of the communication theory and discourse theory, nonverbal communication has been studied in the aspect of its functions, performed in the process of communication.

The units of nominating the nonverbal components of communication are also the object of linguistic research.

There appears a number of works devoted to the study of linguistic aspect of nonverbal communication reflecting human emotions in certain communicative acts [12].

The problem of realization emotional reactions of a person, in which a separate place is occupied by aggression, attracts attention of researchers of the various areas of knowledge: psychology [2; 3; 4; 8; 11] and linguistics [10]. Revealing of the social and psychological preconditions of nonverbal aggression allows to establish connection of language with a corresponding psychological conditions for speaking, and also that mode at which a recipient (addressee) is aimed.

The topicality of the research is also determined by the increased interest in the emotional sphere of a person, to the study of methods and means of the reflection of emotions in language and speech. The study of linguistic expression of emotions is of particular importance from the point of view of the further development of linguistic methods of studying emotions, the study of the communication process, taking into consideration the context of different cultures as well.

The **aim** of the investigation is to study the mechanisms of verbalizing the character's emotional state of aggression by non-verbal means in modern English.

The **tasks** of the research are determined by its aim and are the following:

1) to analyze definitions of communication; 2) to study the components of communication process; 3) to ascertain the types of communication; 4) to study the notion of nonverbal communication, its components and functions;

Methods of the investigation. The following methods of research have been applied in the investigation: descriptive analytical method is used for direct observation of the phenomena under consideration and for revealing the patterns of their functioning; comparative generalizing is used for generalizing and comparison of the obtained results according to the means of non-verbal representation of aggression; method of contextual analysis is used for the interpretation of emotions, represented in the text with help of implicit designation of aggression.

Main results. The Notion of Aggression as the Object of Linguistic Research

Aggression is one of the emotional reactions that accompany the process of communication. It has the aim of causing moral or physical harm or destroying another person or a subject. One of the most effective means of achieving the given purpose is believed to be the means of nonverbal communication. It is stated that aggression is based on the emotions of anger, disgust and contempt, which are included into the structure of emotions of a triad of animosities, which in its own turn testifies to the direct connection of aggressive displays in language and speech with emotional sphere of an individual. Studying the essence of emotional reactions, their differentiation, and also ways of their manifestation in the course of communication becomes more and more topical.

Nonverbal aggression embraces many spheres of life and activity of the contemporary person and even it can be often encountered in the language of people in transport, various social establishments, in speech of politicians and etc. Manifestation of aggression in language and speech is an obstacle to mutual understanding between people, which complicates the process of information interchange and communication of interlocutors. Nonverbal aggression finds its representation in abusive communication, verbal attacks at the interlocutor that relieves speaking from negative emotions, removes its nervous tension, gives a chance to his/her emotional discharge and emission of an emotional pressure. In this case nonverbal aggression serves as a means of expressing negative emotions and feelings and is considered as a response to an external irritant.

One of the important questions in linguistics is a question of how English, Ukrainian and other languages describe emotional aggressive conditions into the basis of which mainly the negative emotions of anger, disgust, lie, contempt and other negative emotions and conditions of an individual are included. We consider that aggression is the integral part of the modern culture and take place not only in nonverbal behaviour of English people, but also in fiction and poetry of the given languages, which testifies to the necessity of studying English texts by making the analysis of lexical means at the expense of which communicative aggression is reached. Though, there observed an increasing interest to the description of nonverbal aggression which is connected with their enough frequent use in all

spheres of human life and activity, but the questions of the analysis of aggressive displays in language and speech are not examined in details.

Nonverbal aggression is one of the personal emotional displays and it is represented as a widespread way of social interactions between individuals [10, p. 213]. However, emotional sphere of a person contains in itself the set of components, such as affect, emotion, feelings, which cause some difficulties in defining a place of nonverbal aggression in the emotional sphere of an individual.

The term aggression comes from the Latin word *agressio*, meaning attack. The Latin was itself a joining of *ad-* and *gradi-*, which meant step at. The first known use dates back to 1611, in the sense of an unprovoked attack. A psychological sense of "hostile or destructive behavior: dates back to 1912, in an English translation of the writing of Sigmund Freud. Alfred Adler had theorized about an "aggressive drive: in 1908. Child raising experts began to refer to aggression, rather than anger, from the 1930s [1].

Means of Describing the Aggressive Emotional Facial Expressions

The material for analysis includes 287 English-language examples describing the emotions of anger, disgust and contempt by expressing emotional kinetic elements. It has been found that the English literary texts contain emotional "aggressive" facial kinemas are often accompanied by the specific nomination of the emotions (53.3% of the total number of facial kinemas):

*The chapman must have seen the **look of disgust** on my face, for he stepped in front of me and snatched the sheet from my hands, even as he doffed his cap. " Not what you are looking for, my lady? " he asked [5, p. 102].*

*Dillon shoves Morse aside with his huge paw and shoves his imposing face into Andrews, a **look of cold enmity** [6, p. 56].*

The above mentioned examples represent the description of the facial expression. The writer, nominating the emotion, does not fully reveal what lies behind the "expression of hatred" on the face, allowing the reader to complete the mimic picture of the emotion.

The following example describes only a mimic expression of anger - redness of the face, the other components are not mentioned, although, an intense expression of anger (as indicated by the lexeme *purple*) on the face cannot be fully understood without the participation of other facial components:

*" I feel the same, " Faudron interjected, his hawk-like **face red with anger**. "By God, but you never spoke a truer word, Tom". The chemist's **face was nearly purple with anger**. "Every damned thing rationed, not one promise kept." [6. p. 43]*

Here is an example of implicit description of facial kinema in English:

*Her father's **mouth twisted into a frown** above his dark beard. " You don't know that he will. " He felt he was being angrier than he had any need to be [5, p. 11].*

In the above mentioned example, the emotion is not name in the expression of the facial kinema *mouth twisted into a frown*, although, on the whole, the kinema

undoubtedly refers to the area of disapproval, and the adjective *angrier* used by the author in the text below shows that he describes the emotion of anger.

In implicit description of the facial kinemas in the English language we observe the simultaneous description of the changes in the face and the nomination of the emotions that resulted in these changes:

She climbed onto the bed to explain, but as she flopped down on the mattress her mother's face contracted with wrath [6, p. 54].

The explicit method of describing emotional facial kinemas of anger, disgust and contempt is characterized by the lexical elements fulfilling the following models (to designate the models we use the following English abbreviations: A - adjective, N - noun, V - verb, Adv - adverb, prp - preposition, P - participle, em - emotion):

1. **AprpN_{em}**: gray / pale / red with fury, purple / red / white-faced / pale / livid with anger, pointy / white / yellow with rage;

A loud screech from the crib and when Louise peered out of the railing, Elizabeth's round face red with fury. "Sh-sh", she said, helpless, as she weighed the six-month-old [5, p. 219].

2. **NprpN_{em}**: a mask of fury / anger, a flash / a flush of anger, a look of hatred, an expression of annoyance / contempt, grimace of self-repulsion, a frown of revulsion;

Then, with no warning, he leapt to his feet, his face twisted into a mask of fury and animal intensity. He grasped me by the throat in a grip of iron, his eyes blazing with demonic power, and pushed me against the nearest wall [5, p. 238].

3. **VAdv_{em}**: flushed angrily, knitted (his) brows angrily, blushed furiously / angrily;

Mrs. Davenport flushed angrily. "They're already putting it into probate? Celia's not in the ground yet!" [5, p. 236]

NVA_{em}: face became spiteful / furious, face was repulsive, etc.;

We see her lips form the word " what? " Allison continues whispering, and Heather's face becomes furious. [5, p. 52]

4. **VprpN_{em}**: (face) flushed with anger / stamped with conflict;

"Why did that happen?" Barry's face was contorted in furious concentration [6, p. 128].

5. **N_{em}V(P)prpN**: hatred showing on (his) face, fury imprinted on the face, destruction printed on (his) face, insanity stamped on his face, there was anger in (his) face.

"How can you know me!" There was anger in the upturned face [5, p. 56].

The implicit method of describing the investigated emotions is characterized by the following models:

1. **A(P)N**: a red / white / burning / livid / sulky face;

Hull uncocks the gun, rubs it against his burning face. [6, p. 43]

2. **NvA(P)**: face was / grew flushed / dully red, crimson, (carefully) impassive, face kept getting redder and redder, teeth were clenched;

His seamed face was crimson, his hands knotted into fists [5, p. 165].

3. **NV**: face hardened / flushed / reddened, brow darkened.

Madame Lipsky's face reddened, and her mouth tensed. "This is unacceptable [6, p. 129].

The description of emotional facial kinemas expressing disgust and contempt in the English language is performed in very general terms: the meaning of kinema is indicated, in this case any component of the mimic may be described, or the description of external signs of kinema are not given at all:

But Lilly saw the white frown of revulsion on the convalescent's face [5, p. 154].

The example contains the nomination of the kinema (revulsion), as well as the description of one of the mimic components of the given emotion (frown). In general, the visualization of the description and the reconstruction of the outward signs of emotion is left to the reader.

Means of Describing the Aggressive Emotional Gestures

Gesture communication components play a significant role in revealing a person's emotional state. This is particularly significant for aggressive states of a person, because in this case the gestures are a transition stage from the actual aggressive state to the act of direct aggression.

A significant cluster of body movements is used to signal aggression. There are many gestures that have the primary intent of insulting the other person and hence inciting them to anger and a perhaps unwise battle. Single and double fingers pointed up, arm thrusts, chin tilts and so on are used, although many of these do vary across cultures (which can make for hazardous accidental movements when you are overseas).

In our sample the examples of aggressive gestures constitute 191 unit; examples of body position total 145 units in English. The range of verbalized gestures is highly traditional: 28% of all descriptions of aggressive gestures in English constitute the description of the aggressive "vacuum" gestures, the main component of which is clenched fists:

His gaze swung back to the door. Elin had deprived him of two years he could have had with his daughter. His fists clenched again, and his throat ached from clenching his jaw [5, p. 20].

The motor-bike cut it on us, scraping the front wing with a fraction of an inch to spare. Charles shook his fist at him. "You stupid bastard!" he yelled [6, p. 127].

- The description of the classical gesture of aggression is supplemented with the usage of the emotive expression in the character's speech - "stupid bastard", the description of the prosodeme "he yelled", which in general makes up the picture of aggression.

Language reflection of the human aggressive state is performed by means of describing re-oriented gestures, that is gestures ending not in the contact with the opponent, but, as a rule, with some inanimate object.

Such gestures reflect the everyday understanding of the idea that aggression should be vented on someone / something and not necessarily on the offender,

otherwise the accumulation of nervous tension sooner or later lead to a nervous breakdown.

The object of the re-oriented aggression can be any thing that got under a hand:

“I always suspected Dougall MacCulloch was a fool,” Father said, “and now I know it.” “Why?” I blazed, “Why?” We were standing at the foot of the stairs. My father put his hands around the newel post and gripped it as though it were a throat. [5, p. 19].

In this example, the character's father, vents his hatred and contempt for MacCulloch on the newel post of the spiral staircase.

Almost all descriptions of gestures fixed in our sample (descriptions of gestures to manifest threats and reoriented gestures) belong to the implicit method of verbalization, when the author describes the external sign of emotions, however, the very emotion is determined from the context. The gesture of clenching fingers into a fist, for example, has many meanings: it can mean both the aggressiveness and anger and other strong emotions, determination and power of thought, so to clarify its meaning we must observe the context.

*e.g. She shook her head at him again, she **clenched her fist**, and her mouth opened, and he put his hand over her mouth [6, p. 40].*

The lexeme “fist” has been found in the collocations with the verbs *clench, bang, pound, slam, smack, smash, strike, thump* to denote aggressiveness, for instance:

*Gillian heard a loud thump, as of a **fist striking** a hard surface, and then a long string of profanity [5, p. 43].*

Explicit description of gestures also occur, in this case no external signs of kinema are described, for example:

*She sat down on the arm of his chair and caressingly passed her hand over his hair. **He drew back with an angry gesture.** “Don’t do that,” he said. “I hate having my hair mussed about.” [6, p. 51]*

In this example, the author leaves the interpretation of the kinema “drew back with an angry gesture” on the reader's discretion. However, most of these descriptions (angry, annoyed, contemptuous gesture / movement) are the background of the narrative and do not attract the reader's attention.

Explicit descriptions of pantomime components include the reference to the nature of the action (turned, jumped, stood up, etc.), combined with indications of the meaning of emotions (angrily, in disdain / fury, contemptuously, etc.):

*He was very angry and very rude. She merely **turned away from him in disdain.** [5, p. 10]*

Implicit descriptions of gesture and pantomime components of aggressive behavior rarely occur in isolation from texts descriptions of other non-verbal components. Anger, rage, hatred are usually the end point of emotional conflict, the description of these emotions is almost always the climax of the story.

Unlike facial and prosodic components of aggressive states, which are difficult to disguise and are direct exponents of hostile emotions, gestures, and especially body movements are under great conscious control.

His hands clenched fiercely. He came down the two bottom steps and advanced towards them, his eyes fixed on Ree's thin bloodless mouth with threatening intensity. He was livid with rage and thirsting for battle. "Mrs. Page," he said in a laboured tone, "you've made a charge against me..." ... "I'm waiting, Mrs. Page". The words came with a rush choking him. [6, p. 66]

In the above given example, the aggressive state of Andrew Manson is transmitted by the descriptions of the aggressive gesture of squeezing fists (*his hands clenched fiercely*), body movements (*advanced towards them*), indicating the reduction in the distance, that is proxemic component, eye kinema (*eyes fixed with threatening intensity*), face kinema (*livid with rage*), metaphor (*thirsting for battle*) and prosodic components (*said in a laboured tone; the words came with a rush choking him*).

With regard to the structure of descriptions, the gestures of threatening are characterized by the following scheme: the description of a gesture proper + indication to the object of hostility (target). The descriptions of reoriented gestures in general are built according to the same scheme, but the recipient does not coincide with the object of emotions.

The explicit descriptions of emotive gestures and pantomime in English are characterized by the following basic models:

V(prp)A_{em}N: made a violent / angry gesture, turned away with a disdainful movement, swept (the books) with an angry gesture

VAdv_(em): flung angrily, spat contemptuously, waved furiously, jerked violently, wiped viciously, nodded unsmilingly, turned savagely, came up menacingly, leaned angrily, stepped forward menacingly

V(A)prpN_{em}: pressed (his face) in fury, turned with rage, sat rigid with indignation / fury, turned with anger, stood helpless with rage

Posture can be used to determine a participant's degree of attention or involvement, the difference in status between communicators, and the level of fondness a person has for the other communicator. Studies investigating the impact of posture on interpersonal relationships suggest that mirror-image congruent postures, where one person's left side is parallel to the other person's right side, leads to favorable perception of communicators and positive speech; a person who displays a forward lean or a decrease in a backwards lean also signify positive sentiment during communication.

There are a lot of different explanations of the meaning of crossed arms. The analyzed examples show that the characters using this gesture render the meaning of irritation, anger:

Jamie leaned against the cabinet and crossed her arms. "Spill it." [5, p. 34]

In conclusion, we should note that we have not met a single example, reflecting the cultural specificity of the threat gestures in English. According to D.

Morris' research, cultural identity of aggressive gestures is manifested primarily not in the gestures of threat, having overall biological character, but rather in gestures – insults, that social in their origin.

The analysis of means used to describe the aggressive gestures and pantomime has showed that the English language has generally a set of linguistic means reflecting the considered nonverbal components. The cases of describing gestures and pantomime components include the descriptions of gestures of threat, reoriented aggressive gestures and explicit descriptions of gestures and pantomimic elements without reflection the external characteristics of action, which are to be reconstructed by the reader on the basis of his/her background knowledge in the process of reading the text.

Conclusions. Aggression is the emotional reactions that are the constituent element of the process of communication. It has the aim of causing moral or physical harm or destroying another person or a subject.

In the process of the investigation we have analyzed 287 English-language examples describing the emotions of anger, disgust and contempt by expressing emotional kinetic elements. It has been found that the English literary texts contain emotional “aggressive” facial kinemas are often accompanied by the specific nomination of the emotions (53.3% of the total number of facial kinemas).

The explicit method of describing emotional facial kinemas of anger, disgust and contempt is characterized by the lexical elements fulfilling the following models: **AprpN_{em}**: gray / pale / red with fury, purple / red / white-faced / pale / livid with anger, pointy / white / yellow with rage; **NprpN_{em}**: a mask of fury / anger, a flash / a flush of anger, a look of hatred, an expression of annoyance / contempt, grimace of self-repulsion, a frown of revulsion; **VAdv_{em}**: flushed angrily, knitted (his) brows angrily, blushed furiously / angrily; **NVA_{em}**: face became spiteful / furious, face was repulsive, etc.; **VprpN_{em}**: (face) flushed with anger / stamped with conflict; **N_{em}V(P)prpN**: hatred showing on (his) face, fury imprinted on the face, destruction printed on (his) face, insanity stamped on his face, there was anger in (his) face.

The implicit method of describing the investigated emotions is characterized by the following models: **A(P)N**: a red / white / burning / livid / sulky face; **NvA(P)**: face was / grew flushed / dully red, crimson, (carefully) impassive, face kept getting redder and redder, teeth were clenched; **NV**: face hardened / flushed / reddened, brow darkened.

The description of emotional facial kinemas expressing disgust and contempt in the English language is performed in very general terms: the meaning of kinema is indicated, in this case any component of the mimic may be described, or the description of external signs of kinema are not given at all.

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Динамічний потенціал семантичного інваріанта і його вплив на процеси термінотворення

Анотація. У пропонованому дослідженні розглянуто феномен семантичного інваріанта термінологічних одиниць як концептуальну систему. Значущими її рисами є складність структури і особливий характер взаємодії рівнів і компонентів. Динамічний потенціал виступає однією з ключових характеристик функціонування інваріанта в різноманітних семантичних полях. Архітектоніці інваріанта притаманна концептуальна