

РОЗДІЛ III. ФУНКЦІЙНА СЕМАНТИКА ЛЕКСИЧНИХ І ФРАЗЕОЛОГІЧНИХ ОДИНИЦЬ

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FUNCTIONS OF PARAGUAYISMS IN THE NOVEL “GUNTER’S WINTER” BY JUAN MANUEL MARCOS

У статті «Функції парагвайізмів у романі Хуана Мануеля Маркоса “Зима Гюнтера”» розглянуто деякі аспекти лінгвістичної ситуації Парагваю, а саме: лексичні, лексико-семантичні, граматичні особливості вживання мовних засобів, що існують тільки у Парагваї, парагвайізмів, що можуть бути невірно сприйняті і розтлумачені навіть носіями іспанської мови, а в деяких випадках – взагалі незрозумілими, або такими, що викликають певні труднощі при перекладі. Розтлумачується термін «парагвайізм». Встановлено соціолінгвістичну, історичну закономірність вживання «третьої» мови Парагваю, іспано-парагвайського піджину jopará. Встановлено принципи використання парагвайізмів. Сконцентовано увагу на тому, що парагвайська двомовність (іспанська-гуарані) підкреслює індивідуальне вираження кожного з персонажів і об'єктів навколо них в повсякденному житті.

Ключові слова: парагвайізми, конотації, гуарані, лексичні парагвайізми, граматичні парагвайізми, синтаксичні форми, йопара, функції парагвайізмів, “Зима Гюнтера”.

Introduction. Spanish, as we know it today, is the result of a millennial decantation process, throughout which many languages of the inhabitants in the Iberian Peninsula were being modified by the invasive influences of romans, goths and arabs. To the end of the 15th century, with the Union of the Crowns of Castile and Aragon, they extended their sway over the major section of the peninsula, the language of Castile (Castilian) was being gradually imposed upon other languages and dialect and crossed the Atlantic to loins of discoverers, conquistadors and missionaries, and also due to its propagation in America, with difference, the Spanish is a Romance language that has got the major diffusion.

The Spanish contact with aboriginal languages, historical characteristics, ethnographics, socio-politics, etc. influenced on the differentiation of Spanish depending on the area of the American continent where this language is used, where the heterogeneity of Spanish is not restricted by its division in dialects and speech (it does exist, surely). There is another variety distinguished – national variants. In this sense, the author of Argentinian Lunfardo Dictionary, Athos Ricardo Espíndola says: «It may be said that in Argentina the Spanish language is spoken. Untrue, Argentinian people have our own language... Five hundred years of history have contributed to make our country model a singular language, different, alive and strong, with incessant growth and evolutive and permanent enrichment...» (Espindola Athos 2003: 7).

The main category in this classification are variantisms – these are language units, typical units of one of the Spanish-speaking countries, that is, the language variant

always has the national character: *tereré* is a drink infused in cold water of the yerba mate in Paraguay (Moliner, María 2007); *panizo* it is the person whom people get or think to get benefits from in Chile (Moliner, María 2007); *panelito* automobile or covered car smaller than a truck in Cuba (Americanisms).

Theoretical background and Methods. The object of our investigation are paraguayisms, the linguistics units, traditional in Paraguay.

Analysis of what is considered as “paraguayisms” is represented in the Leni Pane works in the book “Los paraguayismos” (Pane Leni 2014), Isabel Baca de Espínola and Ebelio Espínola Benitez in their book “Glosario de paraguayismos en el Hijo de Hombre de Augusto Roa Bastos” (Baca Espínola Isabel, Espínola Benítez Ebelio 2011), Hedy Penner, Soledad Acosta and Malvina Segovia in “El descubrimiento del castellano paraguayo a través del guaraní” (Penner Hedy et al 2012), etc.

The notion is understood in different ways by various scientists. The perspective is determined by the research approach and aim. As a result, according to one approach paraguayisms are a linguistic phenomenon that functions on all levels of language and speech. The paraguayisms are the base of the unique Paraguay’s linguistic situation which, following Bartomeu Mtlià (Melià Bartomeu 2013: 59), we consider “folkloric”, equilibrated bilingualism that has developed due to Spanish and Guarani interaction.

Another approach suggests that socio-cultural factors should be considered while giving definition to the notion “paraguayism”. Thus, we can differentiate between economic, political, cultural strata of Paraguay society that form the basis for intercultural communication of Paraguay on national and international level in Latin America.

Two indicated approaches are complementary.

In this paper we follow the definition of Leni Pane who consider that “Paraguayisms are lexemes, particles or utterances in Spanish language (hispanisms) and Guarani as well as loans from other languages that are characteristic for Paraguayan speech and, as a rule, are difficult to understand promptly for other Spanish speaking people both in Latin America and in Spain (Pane Leni 2014: 25) and as well as for translators of the Paraguayan literature. According to the formal approach, the paraguayism are classified into phonetic, grammatical, synthetic, and lexical (including set phrases, idioms, phraseological units).

The purpose of our article is to reveal the connotative and stylistic peculiarities of the paraguayisms in the book “El invierno de Gunter” (“Gunter’s winter”) by Juan Manuel Marcos who is considered the most famous writer in Paraguay now.

The study analyses the text of the novel, so phonetic paraguayisms are not analyzed in it, as they are not registered in writing.

The main research method is functional analysis of paraguayisms in the novel “The Gunter’s winter” by Juan Manuel Marcos. The novel is translated into more than 40 languages. The analysis is based on the theories of the leading Paraguayan researchers in the field of Paraguay’s linguistic situation Natalio Rubinsztein (Rubinsztein Natalio 2013), Natalia Krivoshein de Canese (<https://www.staff.uni-mainz.de/lustig/texte/cul-pares.htm>), Saro Vera (Saro Vera 1992) etc., comments of the American linguist and literary scholar Tracy K. Lewis, comments of the novel author and our observations.

The grammatical paraguayisms (most commonly formed from hispanisms) are referred to the phenomenon of *voseo* (it is the use of the pronoun “you” informally). “Unlike in other countries, this modality does not constitute an irreverence or a confidence overlooked above of correspond in the circumstances” (Rubinsztein Natalio 2013: 17). It must be mentioned that the form “usted” (pronoun “you” formally) in Paraguay exists, undoubtedly, but the treatment has some connotations. One of it is “to give or demonstrate respect for the shift partner (without being impolite or with a close vinculation as the case of *voseo*)” (Rubinsztein, Natalio 2013: 17).

The examples of *voseo* in the Juan Manuel Marcos novel “The Gunter’s Winter” (“El invierno de Gunter”).

1. The use of *vos* instead of *tú* in the language of youth: *Me imagino que vos te bañarás en un saque – dice Verónica a Chipi* (I imagine that you will take a bath quickly – says Veronica to Chipi) (Marcos 2013: 92).

Verónica and Chipi are the young protagonists of the novel; *Yo ya estuve, mintió uno, ahora te toca a vos* (I already was, he lied, now it is your turn) (Marcos 2013: 99) – talk between Alberto’s friends, they are all young characters.

There is a very interesting episode in the novel where the *voseo*, a typical trait for the paraguayan spanish, is compared with spanish tuteo (address as “tú”) from Spain:

... No, solo tenía tres líneas:

A ti te cantaron los poetas.

Añado yo este verso:

Ahora eres nosotros.

Mmm..., no está mal, Si no fuera por el “tú”, muy español, no estaría nada mal (Marcos 2013: 142).

‘...No, It only had three lines:

The poets sang to you.

I add this verse:

Now you are us.

... Mmm, not bad if it wasn’t for the “tú”, very Spanish, it would not be bad’ (translation of the authors of the article).

2. *Voseo* is a typical feature of the folk language in the “deep Paraguay”, of those, who do not have neither in the behavior nor in the way of communication any layer of brightness. *Vos no vas a poder estudiar luego* (you are not going to be able to study later) – says the character who is called Atilio. We considered him as the “deep Paraguay” because he says: *Yo soy de Cerro* (I am from Cerro)¹².

People who belong to the educated class, elite class, avoid using the “popular” ways: *Usted debe ser el doctor Roberto Azuaga* (You must be the Dr. Roberto Azuaga) – dice Monseñor Simón Cáceres (says Monsignor Simon Caceres) (Marcos 2013: 115); *Cuando yo tenía tu edad, solo pensaba en mis estudios...* Comprendo que debes buscar tus... expansiones. ¿Has conocido a alguna chica que te gusta? (When I was your age, I just thought in my studies... I understand that you must find your... expansions. Have you met some girl you like?) (Marcos 2013: 169) – says addressing

¹² I am from Cerro: Soccer Club, Cerro naturally has no official political affiliation, but the popular mind attributed at least some workers trend (Marcos 2013: 281).

to his son the protagonist as *tú*, who represent the people of the high class, educated, Dr. Evaristo Saria-Quiroga. *¿Qué desea beber el doctor? – preguntó Larrian... ¿Usted se refiere a ese espantoso combinado que llaman “la Cuba libre?”* (what do you want to drink Dr. – asked Larrian... You mean to this awful mix called “Cuba libre” (Marcos 2013: 186–187) – Larrian is a high-ranking military, he is the Brigadier General. Thus, the author emphasizes the difference existed at this time in Paraguayan society.

The lexical paraguayisms are stylistically different. They include the words:

With null connotations (complying denotative functions): *morocha* ‘darker than brunette’ (Marcos 2013: 196); *bombilla* ‘a tube by which the yerba mate is absorbed’ (Marcos 2013: 292); *durazno* ‘Peach’ (Marcos 2013: 140); *costanera* ‘place along the river that is used as a rest area, beach’ (Marcos 2013: 151), etc.;

With the connotative nuances (the use which is characteristic to determine the social strata or to highlight the emotional status of the protagonist): *no es tema* (it is not a subject) – in the youth slang by the time of the novel was written, takes the sense of ‘it is not significant’ (Marcos 2013: 149); *cuarto flaco y alargado como el padre Marcelin* (fourth thin and elongated as the father Marcelin) (Marcos 2013: 210); *ca-ficho* – argot. ‘proxeneta’, ‘chulo’ (pimp) (Marcos 2013: 217); *es que los perros somos picho dulce* – in the jargon of Atilio, *perros* refers to ‘the circle of friends with whom he goes out to have fun’. *Picho dulce* refers to ‘the people who have a love success’, ‘the seducers and playboys’ (Marcos, Tracy 2013) *gaucho* – argot. ‘bastardo’, ‘hijo de puta’ (slang. ‘bastard’) (Marcos 2013: 273); *mersas* ‘vulgares’ (uneducated people) (Marcos 2013: 294); *boludo*, ‘tonto, lerdo’ (‘dumb’) (Marcos 2013: 102), etc.

Most of the words in this sense would have to be considered as loans of Guaraní. And this is the most important feature of Paraguayan Spanish. Being the official language, Guaraní united with Spanish creates a very noticeable bilingualism in the Paraguayan speaking situation.

Lexical and syntactic forms of Guaraní in the denotative function in “Gunter’s Winter”

Name of the ethnic group: Tupí-Guaraní – Family of an ethnic group and languages that dominated in the Eastern and Central parts of South America centuries before the arrival of Europeans, in later decades and up to these days: *Nivaklé* – indigenous ethnic group from Chaco; *Ka’aiguá* – Guaraní ethnic group known in colonial times for its resistance to Hispanic assimilation; *Gualachí* – branch of the *ka’aiguá* ethnic group that used to live in what is now the Misiones province – Argentina, and later, the paraguayan region of Guairá.

The words of everyday use: *kuña* ‘woman’ (Marcos 2013: 360); *kuñata’i* ‘girl’ (Marcos 2013: 263); *pa’i* ‘reverend, priest’ (Marcos 2013: 209); *panambí* ‘Butterfly’ (Marcos 2013: 109), etc.

The words that make reference to the mythological lexicon, magic and folklore: *karaí* (Marcos 2013: 40); *pombero* (Marcos 2013: 78) – the meaning of these two words see before; *payé* ‘magic or practices or magic’ (Marcos 2013: 39); *pora* ‘ghost that walks over the field and frightens the solitary walkers, appearing at nights like a white diaphanous mass’ (Marcos 2013: 78), etc.

At the syntactic level we also observe peculiarities of the languages of Paraguay:

4.1. The mixture of Spanish-Guarani lexicon in the combination of the words (mostly the verb + noun): *¿Dirección?* (Address?) – *E mo 'i Corrientes* 'write Corrientes' (Marcos 2013: 247), etc.;

4.2. The Spanish verb in form of *vos* and a particle of Guarani: *Vos no vas a poder estudiar luego y, además. ¿que calienta? Nadie puede quitarte lo bailado. Pero usá que condón* (you will not be able to study so, additionally, who cares? No one can take away from you. But use condom). (Marcos 2013: 76) – to the mandate of the use of you, that is added as a Guarani particle ('que' is *ke* in the standardized orthography of Guarani), postponed to the imperatives¹³ (Marcos 2013: 273).

4.3. Use of the Guarani particle *-ko'*, usually in the declarative sentences: *Esta ko' – es una ciudad enorme...* (This *ko'* – is a big city) (Marcos 2013: 273).

4.4. Unchanging use of syntax in Guarani: *Lope tiempo* 'time of Lopez' (Marcos 2013: 339).

Lexical and syntactic forms of Guarani in the connotative function in "Gunter's Winter"

1. The syntactic forms of Guarani are used to add more color to the sentences of excitement in order to reflect more strength to effective words. For example:

The atmosphere becomes lighter. It will sunrise. Another sleepless night. – *Aña rakò peguarè, le meto o qué otro – truena, gutural* (Marcos 2013: 73): *Aña rakò peguarè* 'por el coño del diablo' (Marcos 2013: 79);

Es un libro mbore (It is a mbore book) – says Eliza (Marcos 2013: 90): *mbore* 'poor quality', 'no value';

Aquel el pyragüi. he has no job to be there standing like a barking cough... (Marcos 2013: 141): *pyragüi* in guarani means 'fur furry' – name given to salaried spies of Stroessner's regime used to control the Paraguayan population. The echo of this Guarani word is also used in the Paraguayan Spanish in combination with words *pies – mudos*. It means the same as in Guarani *pyragüi*.

Esta ko' es una ciudad enorme... como Buenos Aires, pero sin demasiados curepí... *Casi nadie habla inglés, tampoco guaraní, así que maneja te en castellano* (This is a huge city... like Buenos Aires but without too many curepí... almost nobody speaks English either Guarani, then speak in Spanish (Marcos 2013: 273): the first sentence *esta ko'* we already discussed above. *Curepí* – derogatory name given to Argentinian people and the mother tongue, in guarani, means 'pork skin' (Marcos 2013: 280). The verb *manejar* (to behave) is used in the typical paraguayian form as a mandate of *vos* in imperative affirmative and in this case means 'to speak';

¡Filántropa, filántropa! No hacés más que soñar, como tu viejo. ¡Qué tipo era Sanabria! Comunista tuyá de la gran puta (Marcos 2013: 274). A Spanish word *viejo* is used as a noun and means 'father'. A Guarani word *tuyá* also means *viejo* but this phrase is used as an adjective to enforce the rude sentences following the word;

Espera un rato, lo voy a echar a ese kambá de mierda, como es veterano de Vietnam, negro grandote, cree que puede emborracharse gratis donde le canta (Wait a

¹³ After so many years of living in New York, the main character of the novel "The Gunter's Winter", Uncle Atilio speaks a Castilian of marked influence of Guarani

while, I'll take outside that shitty kambá, as he is a veteran of Vietnam, big black guy, he thinks he can get drunk for free wherever he wants) (Marcos 2013: 276).

2. Guaraní is used to emphasize the importance of a person:

Usted es presidente del Colegio, tiene fama del hombre activo y justo, de ser muy diligente con los presos políticos. Algunos sacerdotes, amigos de mi hermana, y también todas las Madres de la Plaza de Mayo¹⁴ le dijeron: El Mitá Karaí, la única esperanza. (You are president of the School, he has a reputation of an active and just man, to being very diligent with political prisoners. Some priests, friends of my sister, and also all of the Plaza de Mayo mothers told him: The *Mitá Karaí*, the only hope). (Marcos 2013: 306). *Mita Karaí* is a nickname composed of two words of guaraní: *mitã* 'young, kid, child, friend', and *Karaí* 'blessed, baptized, holy' (Krivoshein 2014: 46).

3. In the novel the loans from Guaraní are used in metaphorical meanings.

For example, the lemeke *Kavichu'i* means 'a type of wasp' (Guarana Felix de 2010: 258). It is the name of newspaper that was published during the war by the Triple Alliance. Newspaper articles attacked the Paraguayan Government's actions. The prelude to the war is well known. Paraguay was ready to trigger a war. The best defense is a good offense. That was the way it happened. Paraguay lost the war, a lot of people died. They died suffering. Those who survived, envied the dead. The newspaper journalists wrote about those horrors with expressions that are as sharp as wasp's stings. (Marcos 2013: 340).

As another example we can consider *Radio so'o* which can be translated as "a word of mouth". The point is that in Guaraní *so'o* means "meat". In Paraguay meat was usually sold in the markets. So markets also used to be the place of spreading rumors.

To sum up, we underline that the use of the paraguayisms in the novel by Juan Manuel Marcos "Gunter's Winter" is determined for several reasons.

First, the author has right (and need) to use the language of his country, the language that characterized the creation time of the novel. It is what allows it to transmit the character traits of Paraguayan people, it allows it to demonstrate through the language the exfoliation of the society: the people who belong to the high class of society, dominated the classical language (what we consider as the peninsular variant, variant of Spain), whom belonging to the lower middle class – they use the easiest language with a big influence of Guaraní. Besides young people (who always make the difference between older people, standing up from adults by the way of speak) – they know how to use the classical Spanish, the 'street language' and they know a big number of words in Guaraní depending on situation.

It should be stressed that the book "*El invierno de Gunter*" by Juan Manuel Marcos is considered to be one of the first novels belonging to a new movement in Latin American fiction that began developing in the 80th of the XX century and was called Post Boom. It aims to introduce into the fiction texts the oral speech as it is. In the 60th of the XX century Latin American Boom surprised the whole world. One of its characteristic traits is linguistic "narcissism", that is writers sought and found the

¹⁴ *Madres de la Plaza de Mayo* – Argentinian Organization who advocates for people arrested, and also for the revelation of the whereabouts of the disappeared (Marcos 2013: 310).

beauty in the words (the plot analysis belongs preferably to the field of literary scholar and critics interests). Dialogues between characters show the beauty of the Spanish language. The word and the phrases don't express just character's personality but rather play with a great variety of their meanings (Gorge Luis Borges' texts are the most vivid examples). The writers don't include native people languages and expressions in their works. But in the 80th, when Juan Manuel Marcos was writing the novel, literature changed: why should we use beautiful words while writing about war and violence making less evident war horrors; why should we say "it is not totally clean" when everything is covered with dust and "there doesn't smell like in Paris salons" when it really stinks?

Honestly speaking, real life, cruel as it was, changed view of life. Latin American writers stated to write the way that native people speak. The writers converted into real mirror of their countries' life. The novel "*El invierno de Gunter*" by Juan Manuel Marcos is a proof of that. The fringes don't speak as aristocrats so there is no need to put the aristocratic words in fringes' mouth. The aristocrats when enter other society (when a character of the novel, Alberto who was born in a very well-to-do family, first time in his life come to a brothel), hear representatives of other cultures talking, they got lost. Without the real native speakers' expressions, the readers will not understand the reason of the boy's reaction.

Those who rule have to assimilate the language and speech that are used in the real life. Otherwise one doesn't survive (in that way has developed *lunfardo* in Argentina, for example, Espindola). If drugs and sex in all non-traditional forms are spread, so that is. They are part of a real life not just in Paraguay but also in all Latin America. Juan Manuel Marcos (and many others after him) introduced real, live language into his works. And, as it was noted before, Guaraní language is a language of emotions and feelings. So why should the writer avoid passion, rich metaphoricity of the language. The author uses *paraguayism* and, in particular, *guaranisms* in order to show real Paraguay, this sunny country, the heart of South America.

Through language, the author of the novel "Gunter's Winter" Juan Manuel Marcos shows us, the readers, the history, traditions, customs and mythology of Paraguay.

"Gunter's Winter" describes the behavior of Paraguayan people from any level in the situations during the Stroessner's dictatorship and the Falklands War. In the pages of the novel the readers face something that is poorly understood or already forgotten for South American citizens, mostly, unknown for Europeans. Through the language of the characters, the readers have an opportunity to discover the world in which people have lived during the last decades of the last century in Paraguay, to understand what they thought about, why they did that way and to share (or not) with them their ideas, excusing (or disapprove) their actions, stubbornness, feats...

The use of *paraguayisms* and demonstration of *paraguayan bilingualism* (Spanish – Guaraní) highlighted the individual expression of each character (it can be detected in the conversations) and routine objects around them.

This is one side of the coin. And from the other side, we see that Paraguayan bilingualism is the basis of psychological and social complementarity of the society.

The words used to name an representative of wildlife, food, an object of the everyday life – it is just decoration to the stage where the main characters of the novel act. Mythological lexicon reveals the soul and explains the facts of the actors' shows, that are called the Paraguayan life during the Stroessner's dictatorship. And the Guaraní sounds like music, wrapping every action with its magic, stroking the ears of the main characters and also those of readers.

The author's demonstration of these characteristics allows us to enjoy the language that is even actually heard at university classrooms, in the street, on TV, on radio, in theaters, in the Parliament. So it created the original colors of real life in Paraguay, in the period of the novel creation, the 70–80 years of the XX century, and nowadays.

In the further research we will learn more about the functioning of paraguayisms in this country, we will try to explain the backgrounds of grammatical forms, phonetics or lexical speech of Paraguay, with the general purpose to create the paraguayisms dictionary, which may be useful for both Spanish-speaking people (from American countries), and other native speakers, who study Spanish and its particularities in many forms.

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Abstract

The article “Connotative-Stylistic functions of paraguayisms in the novel “Gunter’s winter” by Juan Manuel Marcos” is about the peculiarities of the linguistic units which are typical for Paraguay together with its forms of speech, and the use of *paraguayisms* in literature analyzed.

A description and general classification of the *paraguayisms* from several points of view are made by:

Formal classification: phonetic *paraguayisms*; grammatical (morphosyntactic); lexicals (including idioms and turns of speech).

Lexico-semantic classification - from the point of view of appearance of connotations.

The sociolinguistic aspect is underlined in the use of *paraguayisms* in the daily life by the Paraguayans and in the literature of the country. The maximum attention in the article is paid to the lexical units.

It is mentioned that the peculiarities of the language of Paraguay can be explained by considering the fact that Paraguay is a bilingual country where both Spanish and Guaraní are spoken alike. In this regard, Paraguay is the only country in the world where the native language is officially enacted as the national language in accordance with the Paraguayan Constitution. In addition, the article deals with the mixture of Spanish and Guaraní, that is to say, with the so-called Jopará.

Another point of view of this article is to pay attention to the functions of *paraguayisms* which emerge in the novel titled *Gunter's winter* by Juan Manuel Marcos. This novel is an example of the new Latin American *Postboom* literary movement, and has been considered by notorious specialists as the main Paraguayan novel of the last four decades, as well as one of the ten most important books in the history of Paraguay. Additionally, it has been recognized by the Ministry of Education of Paraguay to be of National Educational Interest, and it has been translated into more than 40 languages.

Key words: *paraguayisms*; phonetic, grammatical, lexical *paraguayisms*; connotations; Guaraní; the role of paraguayisms in literature; *Jopará*; *Gunter's winter*

Vitae

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