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## STANISLAV LEM LANGUAGE PERIOD

*Стаття присвячена розгляду мовотворчості Станіслава Лема з послідовним простеженням особливостей лінгвістичного ландшафту, в якому формувався майстер художнього слова. Такий аспект мотивував залучення матеріалів різних досліджень, що виявляють видозміни мовного тла Львова, активну взаємодію українського та польського мовних сегментів, функційний статус мов інших національностей. Перебіг змін мовного наповнення львівського ландшафту значною мірою зумовлювався історико-культурними та управлінсько-адміністративними постановами й настановами. У дослідженні виявлені особливості відбиття мовної стихії Львова в окремих творах митця, а також скваліфіковані найрегулярніші новотвори Станіслава Лема, які активно поповнили словник наукової фантастики, а почасти стали реаліями сьогодення. Окремо простежувані структурно-сміслові та функційно-типологічні зв'язки оказіоналізмів в цілісному авторському просторі.*

**Ключові слова:** мовний ландшафт, мовна епоха, неологізм, авторське слово, Станіслав Лем.

**Introduction.** Stanislaw Lem is one of the ordinary creative personalities who formed linguistic and aesthetic tastes, produced their own authorial worlds, where the latest realities became recognizable, for the naming of which established language models and innovative resources were used. Through many of the latter, it is possible to set the functional load of the relevant concepts, which in their entirety form a fantastic model of the author's worldview. Through the knowledge of this world, it is possible to open a linguistic and creative laboratory of Stanislaw Lem. It is important to determine the features of the language period in which the foundations of the artist's linguistic worldview were formed, and to determine the main indicators of the language period formed by Stanislaw Lem. The latter, with no doubt, requires an examination of the whole body of the artist's texts and the use of appropriate methods and techniques.

Stanislaw Lem's language style was under the view of M. Fastyn (Fastyn 2019: 73–78), who qualified the neological richness of the artist based on the neologisms dictionary of M. Krajevaska (Krajewska 2006). Polish-Russian Dictionary of Neologisms of M. Krajevaska contains 1 450 neologisms of the artist of the word, among which M. Fastyn considers 27 lexemes as dialectisms, archaisms, professionalisms or scientific terms, which testifies to the complexity of the qualification problem of Lem's neologisms. The peculiarities of S. Lem's prose within the fantastic-prose field were investigated by R. Handke (Handke 1969). T. Piotrowski (Piotowski 2019) and others also touched upon the issues of Lem's neologisms. The apt statement of Georges-Louis Leclerc de Buffon «le style est l'homme même» (style is the man himself, style reveals the most important qualities of the author) conveys the very spirit of the creative handwriting of any artist, because «Les ouvrages bien écrits seront les seuls qui passeront à la postérité: la quantité des connaissances, la singularité des faits, la nouveauté même des découvertes, ne sont pas de sûrs garants de l'immortalité: si les ouvrages qui les contiennent ne roulent que sur de petits objets, s'ils sont écrits sans goût, sans noblesse et sans génie, ils périront, parce que les connaissances, les faits et

les découvertes s'enlèvent aisément, se transportent et gagnent même à être mises en œuvre par des mains plus habiles» (Leclerc de Buffon 1753) (Well-written works will be the only ones that will be passed on to descendants: the amount of knowledge, the uniqueness of facts, the novelty of discoveries, have no guarantee of immortality: if the works containing them are based only on trifles, if they are written without taste, nobility and no genius, they will perish, because knowledge, facts and discoveries are easily removed, transposed and can even be done by more skillful hands. These things are beyond man, style is a man himself). Relying on the arguments of Georges-Louis Leclerc de Buffon, T. Piotrowski summarizes: «Lem <...> should give us an idea of his creative personality, as well as the period when these works were created» (Piotrowski 2015: 179), because «autor, używając zastanych środków, kreuje nowe elementy języka, umieszczając je w takim kontekście, aby można je było interpretować. Niekiedy bawi się konwencją, owymi zastanymi środkami, tworząc nowe jednostki, jakich w języku poza jego dorobkiem literackim nie znajdziemy – choć czasem sprawiają wrażenie, jakby tylko przez niedopatrzenie nie zaistniały» (Piotrowski 2015: 179–180) (The author, using existing tools, creates new elements of language by placing them in a context that can be interpreted. Sometimes he plays around conventionality and appropriate available tools, creating new units that, except for literary results, cannot be found in language – although sometimes it seems that they were absent due to negligence). The source of such author's derivatives is the imagination of the artist and his unique and fantastic world, and the origins must be sought in the extraordinary conditions that formed the linguistic world of the artist of the word).

**Basic ideas and hypotheses.** The aim of the study is to establish the peculiarities of the Lviv language landscape in the 20s and 30s of the XX century with the disclosure of its main components and tracing their echoes in the cultural-linguistic and aesthetic-instructive reminiscences of Stanislaw Lem. The stated goal implies the need to solve the following tasks: 1) to find out the main values of the linguistic portrait of Lviv in the 20s and 30s; 2) to reveal the functional load of the language field of Lviv in the formation of aesthetic tastes of the artist; 3) to identify the most representative and functionally loaded author's neologisms in the speech of Stanislaw Lem and their reflection in translations.

The novelty of the study is motivated by the fact that for the first time the concept of the linguistic period of Stanislaw Lem is qualified with the overview of peculiarities of the formation period of the basics of linguistic and ideological foundations of the artist and the qualification of functional measurement of the concept «linguistic period of Stanislaw Lem». Theoretical significance is determined by the substantiation of the functional status of the concept «Stanislaw Lem language period» in its two interpretations and the qualification of the dynamics of reflection of the Lviv language landscape in the 20–30s of the twentieth century in the fiction works of the artist. The practical direction is motivated by the possibility of using his materials in courses on the linguistic and cultural space of Ukraine, as well as in the study of Polish literature, compiling bilingual and multilingual dictionaries of authorial neologisms.

**Trends and directions of research.** Stanislaw Lem (author of 17 novels and more than a hundred stories and short stories) was one of those linguistic personalities whose

presence not only determined certain priorities, but also formed an appropriate attitude to relevant values and stereotypes, ideas and preferences, etc. Preferring agnosticism, he was tolerant of other worldviews and perceptions of the objective world. The ability to critically comprehend what was created and written should be added here, also ability to analyze and consider the public demand for relevant challenges. At the same time, it is necessary to take into consideration the linguistic-cultural and socio-aesthetic context in which the artist lived and in which his artistic and aesthetic tastes were formed. This approach to the consideration of the creative portrait of Stanislaw Lem is quite justified, as it allows to establish his language priorities.

Stanislaw Lem was born into a family that actively supported Jewish youth in higher education gaining (so-called Society of Graduates in Lviv (pol. «Towarzystwo Rygoryzantów»), but spoke Polish and practiced the Roman Catholic religion. Adherence to such discursive practices testifies to their Polish assimilation. At the same time, financial assistance to the Jewish community of Lviv confirms their active ties with the national Jewish cultural and aesthetic environment. The artist himself, while studying at a Polish gymnasium, attended classes on the faith of Moses. Both Stanislaw Lem's parents and their friends followed well-established traditions and actively opposed all steps of assimilation. Of course, this confrontation was quite civilized and was implemented within all culturally acceptable norms. The memory of the artist preserved the peculiarities of the Lviv language background with its Polish and Ukrainian words, the functioning of national Jewish, Armenian and other communities, but Lviv was mainly Polish-speaking, where Ukrainian and Jewish communities played a significant role.

It's interesting, that the linguistic and national background in which Stanislaw Lem was born and raised in the first decades of his life was multilingual, in which certain linguistic (and / or linguistic-national) force fields were distinguished, among which, undoubtedly, the Polish-speaking population was one of the most significant, as at that time Lviv and other lands formed part of Polish Republic, or the Second Polish-Lithuanian Commonwealth. Features of the language situation in Lviv in the early twentieth century were reflected in the dictionary «Lviv Lexicon: seriously and jokingly» (composed by Lviv lexicographers – dialectologists N. Hobzey, O. Simovych, T. Yastremska, G. Didyk-Meush, where N. Hobzey was the author of the idea and editor-in-chief; the first edition – 2009, the second edition, adjusted and corrected – 2012, the third edition, adjusted and corrected – 2015) (Hobzey, Simovych, Yastremska, Didyk-Meush 2012). The claimed lexicographical publication covers the functional field of Lviv language life «<...> from slang to one that would represent the characteristic features of the lexical richness of residents of Lviv-Ukrainians during the twentieth century» (Ibid. 9).

No less relevant is the desire to cover the Lviv language space in Polish linguistics, as evidenced by the work of Z. Kurzowa «Polszczyzna Lwowa i kresów południowo-wschodnich do 1939 roku». The study quite capaciously qualified the language situation in Lviv of that time: the development of the city, and its plebeian layer and uneducated people led to the formation of urban dialect, which began to live its life, even the intellectual layer started to use it at home, which in certain situations

equated all the inhabitants of Lviv (Kurzowa 1985: 433). No less revealing is the consideration of the speech environment of Lviv and the lexical structure of the municipal koine, which was carried out by Jerzy Habela and Zofia Kurzowa in the study «Songs of streets, cabaret and suburbs of Lviv until 1939» («Lwowskie piosenki uliczne, kabaretowe i okolicznościowe do 1939 roku»). According to the authors, foreign languages elements percentage in the lexicon of Lviv residents was approximately 50 %, of which 21 % – German-speaking, 18 % – slang, 7,9 % – Ukrainian-speaking, and 2,6 % – Jewish, i. e., Yiddish (Habela, Kurzowa 1989: 55). The above-mentioned analysis states that the other 50 % were lexemes of the Polish language, because for J. Habela and Z. Kurtsowa Ukrainian-language elements were classified as foreign languages.

The language situation of the 10s of the twentieth century was reflected in the census of 1919, according to which 58,9 % used the Ukrainian language in Eastern Galicia, 39,8 % – Polish, 1,2 % – German, but in Lviv Polish-language communication covered 85,8 % of the population, while Ukrainian-speaking – only 0,8 %, and German-speaking – 3 %. According to J. Habela and Z. Kurzowa, the high percentage of Polish-speaking residents is motivated by the fact that the majority of Jewish citizens defined their Polish language (Habela, Kurzowa 1989: 12). The analyzed situation was formed mainly due to the utrakwizm support in school education, which aimed at polonization. According to A. Portnov, who considers the studies of M. Ivanytskyi and S. Mauersberg, in 1918 there were 3,600 Ukrainian-language schools in Poland, in 1921 – 3,000, and in 1939 – only 450 (Portnov 2013: 37–38). This can explain that according to the census of 1931, 63 % of the population of Lviv residents spoke Polish, 11,3 % – Ukrainian, 0,8 % – German and 24,1 % – Yiddish (Portnov 2013: 12). Lviv multilingualism is quite aptly described in Yuri Vynnychuk's novel «Tango of Death»: *Мама складала ці гробкові віршики трьома мовами – українською, польською і німецькою, залежно від замовлення, а коли треба було вдатися до їдиш, то тут на допомогу приходила Голда, і вони вже разом римували. Я був гордий, коли відразу в кількох львівських газетах міг прочитати: «Віршовані привітання та надмогильні написи складаю всіма мовами. <...> Ви гадаєте, що таке оголошення виглядає надто нахабним – «всіма мовами!» – але ще не було випадку, аби звернувся до нас хтось по віршик якоюсь іншою мовою, аніж згадані чотири* (Vynnychuk 2013: 55–56). *(The mother composed these tomb poems in three languages – Ukrainian, Polish and German, depending on the order, and when it was necessary to use Yiddish, Golda came for help, and they rhymed together. I was proud to read in several Lviv newspapers at once: «I compose poetic greetings and gravestone inscriptions in all languages. <...> You think that such an announcement looks too brazen – in all languages!» – but there has never been a case when someone asked us for a poem in a language other than the four mentioned).* In the official environment, the Polish language completely prevailed, but in the urban environment of Lviv there was a desire for national-linguistic self-identification. Yu. Sheveliov in his study «Ukrainian language in the first half of the twentieth century (1900–1941): Condition and status» states that in Ukraine under the Poland influence the Ukrainian language performed «not only a communicative function between peasants, clergy and other intelligentsia groups; it has acquired a new meaning as a means of national self-affirmation, as a

form of challenge, as an expression of contempt for the political regime» (Sheveliov 1998: 146). The Ukrainian language has realized itself in the most intense form – to distinguish itself from Ukrainians in the Polish environment, to recognize and identify its own identity.

The important question is to what extent Stanisław Lem retained his Jewishness, Lviv multilingual background, as his works were written in Polish. According to Agnieszka Gajewska (*Zagłada i gwiazdy. Przeszłość w prozie Stanisława Lema*. Poznań: Wydawnictwo Naukowe UAM, 2016 (dodruk 2017). 242 p.), behind the bright, bold and sometimes grotesque images of the future, the past of the master himself is hidden, full of traumas (psychological and moral-ethical). Stanisław Lem described his childhood most fully in the psychological novel *The High Castle* (1966), in which he shows Lviv in detail in the interwar years: *Wysoki Zamek* (*The High Castle*), which was, according to the author, «what sky is to a Christian», *Східні торги* (*Eastern Trade Fair auction*) (international fair on the upper terrace of Stryj Park), *Гран-прі де Леополь* (*Leopolis Grand Prix*) (car races, the route of which ran around the modern city park of culture), *Panorama Racławicka* (*Panorama Racławicka*) (a giant painting depicting the moment of the battle of the Polish insurgents led by Tadeusz Kościuszko with the Russians in 1794), *uwagę moją przykuwała cukiernia Zalewskiego przy ulicy Akademickiej. Miałem widać dobry gust, ponieważ od tego czasu nie widziałem doprawdy nigdzie wystaw cukierniczych urządzanych z takim rozmachem* (picturesque and tempting shop windows of Ludwig Zalewski's confectionery) (*Akademichna Street – now Shevchenko Avenue, which houses the «Puzata khata»*), which attracted the attention of children and created fairy-tale worlds.

The artist miraculously escaped death during the Lviv pogrom, lost all his relatives in the Holocaust. In this case, it is worth returning to the topical issue of Stanisław Lem's silence about the suffered and experienced during the terrible war years. The artist never mentioned his Jewish origin. The inquisitive addressee encrypted the answer in his texts, which can still be interpreted in different ways. According to Agnieszka Gajewska, the memories were read «in narrative gaps, seemingly random jokes, sudden plot twists and grotesque images». Their adequate interpretation still awaits the researcher, who through associative-interpretive models and adequate analysis of the relevant textuality will find answers to many questions related to memory, which implicitly arises at every step. This analysis can be performed not only on the basis of original texts, but also on the basis of translations, although the latter always conceal a subjective interpretation of the translator, which directly depends on the depth of interpretation of the cultural and historical context.

Episodes from the past, read in the text of the psychological novel «High Castle», which describes Ludwig Zalewski's confectionery shop windows, are functionally loaded: «*Była to zresztą właściwie scena, oprawna w metalowe ramy, na której kilkakrotnie w roku zmieniano dekoracje stanowiące tło dla potężnych posągów i figur alegorycznych z marcepanu. Jacyś wielcy naturaliści albo i Rubensowie cukiernictwa urzeczywistniali swoje wizje, a szczególnie już przed Bożym Narodzeniem i Wielkanocą działały się za szybami zaklęte w masę migdałową i kakaową dziwy. Cukrowi Mikołaje powozili zaprzęgami, a z ich worów kipiały lawiny smakołyków; na lukrowych półmiskach spoczywały szynki i ryby w galarecie, też marcepanowe z tortowym nadzieniem,*

*przy czym te moje informacje nie mają czysto teoretycznego charakteru. Nawet plastry cytryny, przeświecające spod galarety, były udaniem cukierniczego rzeźbiarstwa. Pamiętam stada różowych świnek z czekoladowymi oczętami, wszystkie możliwe rodzaje owoców, grzyby, wędliny, rośliny, jakieś knieje i wertepy: można było dojść do przeświadczenia, że Zalewski potrafiłby Kosmos cały powtórzyć w cukrze i czekoladzie, słońcu przydając luskanych migdałów, a gwiazdom lukrowego lśnienia...» (It was, in fact, a large stage, framed in a metal frame, on which the scenery changed several times a year, which was the background for the impressive sculptures and allegorical figures of marzipan. Sugar Nicholas raced on a sleigh; avalanches of delicacies rushed from their bags. On the glazed half-bowls hams and fish in the gallery rested, also marzipan and with cream filling. Even the lemon slices that shone through the gallery were a work of confectionery carving. I remember herds of pink pigs with chocolate eyes, all kinds of fruits, mushrooms, plants, some caves and rocks. It seemed that Zalewski was able to recreate the whole SPACE in sugar and chocolate, decorating the sun with peeled almonds and the stars with a shiny glaze). The observed is a theater, where there is a stage (a large stage, framed in a metal frame), and changing scenery (scenery that was the background for impressive sculptures and allegorical figures of marzipan), and art works (Sugar Nicholas, glazed half-bowls, herds of pink pigs with chocolate eyes) etc. Panoramic shop windows, creation of associative series becomes the basis for the general conclusion «Zalewski potrafiłby Kosmos cały powtórzyć w cukrze i czekoladzie, słońcu przydając luskanych migdałów, a gwiazdom lukrowego lśnienia» (Zalewski will manage to recreate the whole Space in sugar and chocolate, decorating the sun with peeled almonds and stars with shiny glaze), because chocolate dream is the basis of children's dreams.*

Through the world of his creative meanings and generalizations, Stanislaw Lem sought to show how important the issues of human identity, personal self-identification, nationality and national genesis are, because similar issues always addressed to him in the pre-war period by populist, in occupation – by szmalcownicy and in Poland – by Mochar supporters, already in free Poland, the artist heard these questions from the populists. The issue of personal national self-identification was not also avoided in 2002 by the LPR (Liga Polskich Rodzin), which attacked him for «promoting the civilization of death». No less important in this context is his stay in the Lviv ghetto, from which the artist managed to escape thanks to forged documents (science fiction novel «Voice of the God»).

The inner word was important for the master of the artistic word, which he preserved and was unlikely to fully reveal. This is the inner wealth in which happy and tragic moments of the experienced and meaningful were mixed. After all, the artist has never visited Lviv since leaving it, although in many novels and short stories the easily recognizable Lviv landscape is both the «High Castle» and the «Szpital Przemienienia» (a psychiatric hospital with a Moorish-style tower is an obvious hint to the Jewish hospital three hundred meters from Braierivska, now a maternity hospital), and «Return from the Stars» (the hero returns from an interplanetary expedition and finds the Earth unrecognizable), where there is an allusion to Lviv, which in several war and postwar years almost lost its original population.

When today 13 neologisms predicted by Stanislaw Lem are enumerated (obviously many more, because the dictionary of author's neologisms Stanislaw Lem contains almost 1,500 lexemes) (these are tablets and e-books – *transoptory* («Return from the Stars»), and *audiobooki* (*lektony*), and *Интернет* (*computer networks*, «Dialogues»), and *Google* – a *Trion library composed of trions* («Magellanic Cloud»), and *smartfony* – *small portable devices with permanent access to the Trion library* («Magellanic Cloud»), and *3D printing* («Magellanic Cloud»): *Врешті, тріон може містити записи «конструкторських розробок» або «взірців продукції». Автомат, з'єднаний з тріоном через радіо, виготовить потрібний абонентові виріб і в такий спосіб зможе задовольнити найвигадливіші збажання фантазерів, яким захотілося мати меблі старовинних стилів чи оригінальний одяг. <...> Якби роль тріонів зводилася тільки до витіснення застарілої форми накопичення знань, до того, аби кожен, хто хоче, міг користуватися всіма скарбами світової культури, врешті, до спрощення системи розподілу споживацьких благ, то й ця роль була б дуже важлива (Finally, the trion may contain records of «design technologies» or «product samples». The machine, connected to the trion via radio, will make the product the subscriber needs and thus be able to satisfy the most intricate ideas of dreamers who want to have antique furniture or original clothes. <...> If the role of trions was reduced to the displacement of the outdated form of knowledge accumulation, so that everyone who wants could enjoy all the treasures of world culture, and finally, to simplify the system of distribution of consumer goods, this role would be very important), and *The Sims* («Cyberiada»), and *Futura* («Star Diaries of Ion Pacific» and «Story of Pirx the Pilot»), and *kurz elektroniczny* («Cyberiada»), and *elektroniczny bard* – a computer device that can write poetry («Cyberiada»), and *wirtualna rzeczywistość* (*phantom*) – phantom, phantom generator («Sum of Technology»): <...> неможливість відрізнити фантоматичний спектакль від дійсності призвела б до непоправних наслідків. Може діяти до здійснення вбивства, після якого вбивця, виправдовуючись, стверджуватиме, що він був глибоко переконаний, буцімто це лиш «фантоматичний спектакль». Крім того, багато людей настільки заплутуються у справжніх і фіктивних життєвих ситуаціях, які годі відрізнити одну від одної, в суб'єктивно єдиному світі реальних речей і привидів, що не зможуть знайти вихід із цього лабіринту (<...> the inability to distinguish a phantom performance from reality would lead to irreparable consequences. There may be a murder, after which the killer, justifying himself, will claim that he was deeply convinced that it was just a «phantom performance». In addition, many people are so entangled in real and fictitious life situations that are indistinguishable from each other, in a subjectively unified world of real things and ghosts, that they will not be able to find a way out of this maze); and *Matryca*, or *Świetna symulacja*, is an image of the great simulation, which Stanislaw Lem connected with the concept of «cerebromatics», i. e., direct impact on the brain with the help of chemical substances («Futurological Congress»); *Postprawda* («Voice of the God»): *заборонені думки можуть оберталися в голові потайки, та що накажете робити, якщо значущий факт тоне в повені фальсифікатів, а голос істини – в оглушливому гамі і, хоча звучить він вільно, почути його неможливо? (forbidden thoughts can linger in your head secretly, but what do say if a significant fact sinks in a flood of falsifications and the voice of**

*truth is deafening and, although it sounds free, is it impossible to hear?*). Розвиток інформаційної техніки призвів лиш до того, що найліпше чути найверескливіший голос, хоч навіть і найбрехливіший; (*The development of information technology has only led to the fact that the loudest voice, even the most deceitful, can be heard best*); and Трансгуманізм («Do you exist, Mr. Jones?») – what is the legal status of a person in society, all organs of which are prostheses, and *Biotechnologia* («Ion Pacific's Star Diaries»), of which the author himself said: *Мої написані 40 років тому сатиричні оповідання, в яких кора головного мозку використовується як прикраса для шпалерів, починають набувати форми жахливої реальності* (*My satirical stories, written 40 years ago, in which the cerebral cortex is used as an ornament for wallpaper, are beginning to take on the form of a horrific reality*). You can also add *betryzacja* (betrization) as eliminating the tendency to aggression (*Powrót z gwiazd*).

**Conclusions and prospects.** It is necessary to think whether these 13 (undoubtedly, there are many more) such attractive things of the future are motivated by the multilingual wealth in which Stanislaw Lem obtained the primary realizations of his OWN SELF and which the artist named so creatively, finding out authorial words that later grew into authorial neologisms, and later – a significant part of them became common. Stanislaw Lem's incorporation of neologisms into socio-linguistic inquiries testifies to the high artistic aesthetics of the master of artistic word, his ability to feel the linguistic element and produce derivative lexemes in accordance with established traditions and tastes.

After all, why do we call it the «linguistic period of Stanislaw Lem»? And is it legitimate to talk about the language period of his name? One is aware that this is, to some extent, a metaphor, which is based on the multilingual set, which formed the worldview and personal values of the artist. One of the most defining features of this language period is that «two world wars and interwar violence in different ways nationalized the life experiences of millions, often making their national identity a matter of life or death» (Hrytsak 2013, 14). National identity is fully revealed in the creative works of Stanislaw Lem, but not in explicit form, rather in implied form. The linguistic self-expression of the outstanding science fiction writer, creator of numerous virtual worlds can be qualified as sensory-intuitive introversion, where inner self-suggestion motivates linguistic not even binary, but more arity, when Ego differentiates by self-expression in chronological and spatial dimensions up to linguistic and existential unrecognizability.

The study and analysis of the influence of the multilingual background of the Lviv urban continuum on the individual creative SELF of Stanislaw Lem and the manifestation of this special functional-linguistic environment, structured by purpose in his works, are promising. And, as always, the implied realization of the linguistic set observed by the artist and its recognition in various discursive practices is hindered. No less interesting and important is the recognition of the evolution of Stanislaw Lem's linguistic persona, the establishment of those linguistic individualizations that have acquired the status of recognizability not only in the original texts, but also in numerous translations in different languages.

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## STANISLAV LEM LANGUAGE PERIOD

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#### Abstract

**Background:** peculiarities of Stanislav Lem's language context, which influenced the perception of the Lviv language landscape, are considered. At the same time, the question of qualifying the set of works of the artist as a language era is clarified.

**Purpose:** The aim of the study is to establish the peculiarities of the Lviv language landscape in the 20s and 30s of the XX century with the disclosure of its main components and tracing their echoes in the cultural-linguistic and aesthetic-instructive reminiscences of Stanislav Lem.

**Results:** It is necessary to think whether these 13 (undoubtedly, there are many more) such attractive things of the future are motivated by the multilingual wealth in which Stanislav Lem obtained the primary realizations of his OWN SELF and which the artist named so creatively, finding out authorial words that later grew into authorial neologisms, and later – a significant part of them became common. Stanislav Lem's incorporation of neologisms into socio-linguistic inquiries testifies to the high artistic aesthetics of the master of artistic word, his ability to feel the linguistic element and produce derivative lexemes in accordance with established traditions and tastes.

After all, why do we call it the «linguistic period of Stanislav Lem»? And is it legitimate to talk about the language period of his name? One is aware that this is, to some extent, a metaphor, which is based on the multilingual set, which formed the worldview and personal values of the artist. One of the most defining features of this language period is that «two world wars and interwar violence in different ways nationalized the life experiences of millions, often making their national identity a matter of life or death» (Hrytsak 2013: 14). National identity is fully revealed in the creative works of Stanislav Lem, but not in explicit form, rather in implied form. The linguistic self-expression of the outstanding science fiction writer, creator of numerous virtual worlds can be qualified as sensory-intuitive introversion, where inner self-suggestion motivates linguistic not even binary, but more arity, when Ego differentiates by self-expression in chronological and spatial dimensions up to linguistic and existential unrecognizability.

The study and analysis of the influence of the multilingual background of the Lviv urban continuum on the individual creative SELF of Stanislav Lem and the manifestation of this special functional-linguistic environment, structured by purpose in his works, are promising. And, as always, the implied realization of the linguistic set observed by the artist and its recognition in various discursive practices is hindered. No less interesting and important is the recognition of the evolution of Stanislav Lem's linguistic persona, the establishment of those linguistic individualizations that have acquired the status of recognizability not only in the original texts, but also in numerous translations in different languages.

**Discussion:** The language situation of the 10s of the twentieth century was reflected in the census of 1919, according to which 58,9 % used the Ukrainian language in Eastern Galicia, 39,8 % – Polish, 1,2 % – German, but in Lviv Polish-language communication covered 85,8 % of the population, while Ukrainian-speaking – only 0,8 %, and German-speaking – 3 %. According to

J. Habela and Z. Kurzowa, the high percentage of Polish-speaking residents is motivated by the fact that the majority of Jewish citizens defined their Polish language (Habela, Kurzowa 1989: 12). The analyzed situation was formed mainly due to the utrakwizm support in school education, which aimed at polonization. According to A. Portnov, who considers the studies of M. Ivanytskyi and S. Mauersberg, in 1918 there were 3,600 Ukrainian-language schools in Poland, in 1921 – 3,000, and in 1939 – only 450 (Portnov 2013: 37–38). This can explain that according to the census of 1931, 63 % of the population of Lviv residents spoke Polish, 11,3 % – Ukrainian, 0,8 % – German and 24,1 % – Yiddish.

Through the world of his creative meanings and generalizations, Stanislaw Lem sought to show how important the issues of human identity, personal self-identification, nationality and national genesis are, because similar issues always addressed to him in the pre-war period by populist, in occupation – by szmalcowniki and in Poland – by Mochar supporters, already in free Poland, the artist heard these questions from the populists. The issue of personal national self-identification was not also avoided in 2002 by the LPR (Liga Polskich Rodzin), which attacked him for «promoting the civilization of death». No less important in this context is his stay in the Lviv ghetto, from which the artist managed to escape thanks to forged documents (science fiction novel «Voice of the God»).

The inner word was important for the master of the artistic word, which he preserved and was unlikely to fully reveal. This is the inner wealth in which happy and tragic moments of the experienced and meaningful were mixed. After all, the artist has never visited Lviv since leaving it, although in many novels and short stories the easily recognizable Lviv landscape is both the «High Castle» and the «Szpital Przemienienia» (a psychiatric hospital with a Moorish-style tower is an obvious hint to the Jewish hospital three hundred meters from Braierivska, now a maternity hospital), and «Return from the Stars» (the hero returns from an interplanetary expedition and finds the Earth unrecognizable), where there is an allusion to Lviv, which in several war and postwar years almost lost its original population.

**Keywords:** linguistic landscape, linguistic epoch, neologism, author's words, Stanislaw Lem.

#### **Vitae**

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