

How to Cite:

Yehorova, Y., Mazhara, N., Khomchak O., Akulova, N., & Ohulchanska, O. (2021). Artistic architectonics of human behavioral models in boundary situations and conditions: On the material of analysis of D. Brown's novels «Angels and Demons» and M. Kidruk «Where there is no God». *Linguistics and Culture Review*, 5(S4), 1227-1237.
<https://doi.org/10.21744/lingcure.v5nS4.1758>

Artistic Architectonics of Human Behavioral Models in Boundary Situations and Conditions: On the Material of Analysis of D. Brown's Novels «Angels and Demons» and M. Kidruk «Where there is no God»)

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Abstract--The article is devoted to one aspect of the problem of reproduction of boundaries and states in a literary text, in particular the study of the artistic architecture of human behavioral models in boundary situations and states. Based on philosophical and psychological works, the structural elements of such a model were identified. In invariant form, it consists of three main constructs, which are topos of limited rationality, compensatory satisfaction, awareness of potential meaning. Variant forms of architectonics of behavioral models in boundary situations and states may lose their components or differ in certain artistic and semantic nuances. The artistic architecture of the behavioral models of the characters in the article is studied on the material of the novels Dan Brown «Angels and Demons» and M. Kidruk «Where there is no God». There are similar approaches of the authors to the structuring of images-characters who are in borderline situations, and both works revealed both invariant and variant forms of these structures. The invariant

Linguistics and Culture Review © 2021.

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Manuscript submitted: 27 July 2021, Manuscript revised: 18 Oct 2021, Accepted for publication: 09 Nov 2021

behavioral models of the characters in D. Brown's novel «Angels and Demons» are mostly represented by images of lonely, individual figures (Carlo Ventresca, Pope Francis and Maximilian Kohler).

Keywords---border, boundary situation, chronotope, image-character, topos.

Introduction

In the modern world, the phenomenon of boundaries and states becomes extremely relevant and covers all forms of existence and areas of life. Is it about the existence of the universe, its longevity; or about the birth and death of man, the ways and depths of his knowledge of others and himself; or about society, institutions of statehood, politics, law, morality, culture, art, etc. – there is always a need for their explanation, interpretation, perception with the help of the concepts of boundaries and states – even when they are not used. World and domestic literature provide more and more examples of expressing the function of cognition of the author's text. The writer often acts as a researcher, and the reader in images and symbols seeks not only impressions, emotions, motivations, but also certain information that would satisfy his cognitive interests. In particular, a literary and artistic work can help to understand the «nature» of boundary phenomena and states, to trace patterns of human behavior in appropriate situations, to understand the motives, reasons for a choice. It would seem that the obvious universality of the concepts of «limit» and «state» could arouse constant interest in their study by representatives of various sciences, including literary critics. However, among the latter, this problem was mostly considered, so to speak, «in the filmed» form and – with a few exceptions – was not the subject of a separate study.

Materials and Methods

Most attention to the concepts (and relevant categories) «limit», «state» since ancient times began to pay philosophers. Later, with the development of psychological knowledge, these concepts were enriched with new content. In our opinion, in the most general sense, they should be considered as a philosophical and psychological unity. Aristotle was one of the oldest thinkers to touch on the concept of boundaries. He interpreted the boundary as «the edge of the thing», «the absence of the thing outside itself». First of all, it was about topological and ontological meanings (Borovkova, 2007), but they can be applied to both physical, real things, and mental phenomena. No wonder in further studies of concepts/categories «limit», «state» among researchers we see primarily philosophers and psychologists (G. Hegel, T. Hobbes, W. Humboldt, I. Kant, G. Leibniz, Z. Freud, H. Steinthal), as well as noosphere theorists (E. Le Roy, V. Vernadsky, O. Chizhevsky). Their works became the basis for the latest research, which directly or indirectly analyzed the phenomena of boundaries and states. Now they are perceived as ambiguous, manifested, in fact, at all levels of existence.

Modern scholars consider the concept of «mezha» / «kordon» / «hranytsya» in physical, geographical, philosophical, psychological, historical, cultural, legal, mental, and other aspects. They acquired, on the one hand, concretized, and on the other – generalized, archetypal meanings. According to O. Pelin, the border (let's add – this also applies to the border) is «a place where one space ends and another begins. The border divides the visual, physical space, but hides the potential of an as yet uncertain future. The nature of this potential is symbolic, hidden in concomitant meanings or meanings» (Pelin, 2015). O. Pelin follows P. Ardo who considering the nature of things and its procedurally, reflecting on Heraclitus' philosophy, also spoke about the secrecy, the non-obviousness of the internal processes of things, and at the same time - about the blurring/inseparability of internal boundaries: Heraclitus' aphorism (meaning the expression «That which is born tends to disappear». – V.Z, L.K., Y.Y.) could mean: «The processes of birth and formation tend to hide». We can compare our aphorism with another aphorism of Heraclitus: «Going your way, you will never be able to find the limits of the soul, even if you explore all the ways - so its logos are deep» <...>. Comparing phusis (in the most general definition of P. Ardo – «the process of appearance of things», their inevitable self-transformation, self-movement to spiritual, inner essences, to the logos) and logos, the scientist concludes about their identities, to understand «breath» as such, that combines opposites» (Ardo, 2016).

Thus, the inner not obvious at first glance the essence of the border connects it with mental principles. First of all, with certain states that accompany the one who crosses the border he finds himself in a situation of choice. Psychologists – E. Bern, O. Grigorieva, K. Dyubua, A. Cardiner, T. Levy, J. Honigman, W. Frankl – emphasize the personal (individual) states of man in his relationship with the environment, social and civilizational conditions, also distinguish their internal and external manifestations, emphasizing the interdependence of internal and external borderline situations, their deep relationship with a worldview, cultural psychotype, behavior in society (Gbaguidi & Allagbe, 2018; Suryasa et al., 2019).

In the XX – XXI centuries a noticeable tendency of not only purely philosophical or scientific, philosophical-psychological, but also philosophical-artistic, artistic-psychological interpretation of the concepts «limit», «state» became clear. Examples of this are the works of J. Barnes, A. Bitov, V. Golding, W. Eco, Y. Izdrik, A. Camus, P. Coelho, G. Marquez, L. Petrushevskaya, S. Regener, F. Sagan, J.-P. Sartre, V. Pidmohyl'ny, and many other writers. Awareness of the existence and further development of this trend encourages its theoretical and literary, literary, and critical thinking. The latter leads to questions about genera and genres of literature, blurring of genres, artistic and figurative systems, stylistic paradigms, the compositional architecture of works, their ideological and aesthetic value, etc. what are the limits and states.

In previous publications we have emphasized the close connection of literary images/topos/loci «of boundaries and states with the chronotope, the researchers of which are M. Bakhtin, Y. Lotman, O. Pelin, N. Seibel, A. Temirbolat and others», on their antinomic character (Zotova, 2020). «In the ratio of time, space, boundaries and states of antinomy play the role of connecting links. In particular, the chronotopic notions of closedness/openness are transformed into boundary

states, into the archetype of overcoming boundaries. According to N. Seibel, together with the spatial meaning of the border in a work of art is endowed with dynamic properties, the ability to change their meanings, status, status and at the same time «fit» into the aesthetic system of a particular author <...>» (Zotova, 2020). We also came to the conclusion that in a work of art, images of boundaries and states «can take the form of unique micro- and macroconstructs, subject to different levels of the text and different tasks of the author. A certain artistic-semantic group of boundaries and states may dominate, but this is not obligatory. And their interpenetration is almost always observed» (Zotova, 2020). The purpose of the article. Any structuring of phenomena, in particular artistic ones, promotes their deeper understanding and awareness. Therefore, in our opinion, the attempt to model the compositional constructs «boundary», «state», «boundary situation» can be fruitful in the process of understanding the author's idea, its multilevel and generalized interpretation of existence. Given the above, the purpose of this article is to analyze the artistic architecture of human behavioral models in borderline situations and states on the material of the novels by D. Brown «Angels and Demons» and M. Kidruk «Where there is no God».

Results and Discussion

In addition to the already mentioned philosophical, psychological, literary definitions, the concept of the model is important for our study. I. Kant paid much attention to modeling as a method of cognition of his time, his ideas were continued by neokantians and other philosophers: K. Dyubua, A. Cardyner, I. Novik, H. Saymon, Dzh. Khonihman, V. Shtof. The latest researchers of the modeling problem are V. Zaitsev, V. Kozlovskyy, K. Kononova, A. Makulin, O. Ovcharuk, Y. Plotinsky, M. Smulson, A. Uyomov, V. Fed.

Considering the models of the anthropological discourse of I. Kant, V. Kozlovskyy showed that modeling as a certain ideology of cognition has the following features: 1) location «between reality, or rather the subject of scientific study (theoretical or empirical), and certain ideas about it» («intermediate» topos); 2) autonomy of model constructions; 3) «recourse to analogy as a methodological method of reproduction of the subject of study»; 4) the ability to be expressed «in two main ways – the creation of formal and meaningful (or «quality») models» (Kozlovs'kyy, 2015). The author emphasizes Kant's teaching about man «as a «complex», whose nature is not grasped by any universal synthesis, no «inclusion» of the physical and biological level in the higher levels, such as moral» (Kozlovs'kyy, 2015), and, based on the work of domestic and foreign scientists, reasonably represents Kant's versions in the form of certain anthropological models: as a natural, mental, cosmopolitan, moral, intelligible being (Kozlovs'kyy, 2015).

In fact, the behavioral model of man in terms of economic problems was the subject of research by Simon, who linked its components with the causes, conditions, nature of relations in society, and human behavior in a particular decision-making situation (Simon, 1957). He also foresaw the possibility of extending his theory to the study of other areas of life (Saymon, 1993), which is present for our study. According to Simon (1957), the key in the behavioral model are two concepts: 1) limited rationality (the situation of attempting a rational solution with the theoretical possibility of another, more correct choice); 2)

compensatory satisfaction (as a kind of compensation for the inability to achieve complete rationality). Since we are talking about borderline situations, we add to these components Frankl's «awareness of potential meaning» (Frankl, 2016), which strengthens the motivational field of the situation of choice, and extrapolate all three components to the ideal (imaginary) artistic structure, which is the architectonics of the behavioral model of images-characters of a literary work. Thus, in our opinion, it can be represented as a combination of three main artistic constructs, sequentially or simultaneously unfolding in the space-time of the artistic text, intertwined and embodied in topos of limited rationality, compensatory satisfaction, awareness of potential meaning. These components are invariant. The outlined structure may have certain options or nuances.

Consider in more detail the architectonics of behavioral models of character images in the novels of the American writer D. Brown «Angels and Demons» (2004) and the Ukrainian writer M. Kidruk «Where there is no God» (2018). The works for analysis were chosen not by chance. Written with a difference of almost twenty years, they have many tangents in their genre form, composition approaches to plot construction, image architecture, and so on. Both authors touched upon issues relevant to people of different generations and different eras. No wonder they agree on the motives of spirituality, culture, morality, human behavior in an extreme situation, the choice that a person makes under certain circumstances. Already the most hybrid genre form of novels by D. Brown «Angels and Demons» and M. Kidruk «Where there is no God», and these are adventure novels, travel novels, thrillers with active use of techno elements and tangible philosophical and psychological sound, gives a wide space for reflections on the meaning of life, the roads and boundaries that a person overcomes during his life, the conditions of choice of action in stressful, borderline situations. It should be noted at once that the characters of D. Brown and M. Kidruk are not always aware of their behavior, but the reader gets a unique opportunity to observe the shocking development of events, conscious or subconscious human choice, and reflect on what is read. And given that both texts are a diverse multifaceted cognitive field, based on historical and social subtext, marked by intellectual narrative, its remarkable emotional and aesthetic impact, we can also postulate the scale of coverage of issues addressed by writers (Lefebure, 2019; Ohanezova-Hryhorenko et al., 2021).

D. Brown builds his fascinating adventure story around mysterious assassinations involving the Illuminati, the theft of antimatter, and the threat of a high-powered bomb that could destroy not only the Vatican but all of Rome. The novel has signs of conspiracy, a detective (Chernyk, 2016), his characters are constantly or permanently intense borderline situations, externally embodied by the writer in the topos of geographical boundaries, overcoming them: R. Langdon is not forced to urgently fly from Massachusetts to the Swiss Center for Nuclear Research, and from there – to Rome; Vittoria Vetra interrupts her business trip abroad, returns to Geneva, and then her way is also directed to the Vatican. All the cardinals urgently gather there, and it is to Rome that journalists Gunther Glick and Chinita Macri come in pursuit of sensations. The external, geographical, boundaries within which the characters move are deeply connected with the topos of the boundaries of existential transitions, which are psychological stress, cultural, moral, and spiritual transgressions, overcoming fears and threats. The author presents images of mostly strong personalities who are in a

situation of choice. In the behavior patterns of these characters we trace invariant and variant forms (Koumakhov, 2009; Corwin & Buda-Levin, 2004).

In the image of one of the main characters of D. Brown's novel «Angels and Demons», the chamberlain Carlo Ventresca embodies the «classical» invariant behavioral model, in the architecture of which all three of its components are distinguished. The chamberlain, at first glance, seeks a noble goal: to revive a deep faith in God, to strengthen the Papal Throne. However, the inherently rational goal is limited, as it is impossible to achieve for many reasons: according to Carlo Ventresca, an old pope who professes traditional approaches in his ministry is not capable of doing so; believers, concerned with everyday life, lose interest in the Catholic Church and thus weaken it; for a long time now there have been no miracles that could stir society, make it believe again in the miracle of the Divine manifestation and His power (Dei & Salvadori, 2006; Hassan et al., 2019; Oliinyk, 2021).

To achieve the goal, the chamberlain builds a plan that is the result of realizing the potential meaning of his own service to the Almighty. Carrying out the plan, he is forced to cross all possible spiritual, cultural, civilizational, psychological and other boundaries, eventually surviving the metamorphosis of his «I am» and from a highly educated, intelligent, strong-minded, ascetic man to become a fanatical creature, a cold-blooded killer. Due to the opposition of scientists, some cardinals, the military (Swiss Guards) and the police, Carlo Ventresca understands that even his efforts will not lead to the goal. At the end of the novel, he finds himself in a situation of compensatory satisfaction - dies, but still presents his death to the crowd as a miracle: «Like a soul freeing itself from the earth's shell from its chest, a bright flame burst forth high on the Blessing Loggia, where the chamberlain stood. The fire flew into the sky and instantly engulfed his entire body. The chamberlain did not shout. He raised his hands above his head and looked up at the sky. Flames erupted around him, and from below he looked like a solid pillar of light. It seemed to the stunned world that this action lasted forever. The light grew brighter. And then the fire gradually dissipated. There was no chamberlain. <...> There was only a cloud of smoke, which rose in thin strands into the sky over the Vatican» (Brown, 2004).

The construct of miracle in Carlo Ventresca's behavioral model is the culmination, the apotheosis, on the one hand, of the life and actions of a strong person devoted to the service of his idea, and, on the other, of the tragic mistakes of human choice and fanaticism. It seems interesting that the invariant behavioral models of the characters in Brown's novel «Angels and Demons» are mostly represented by images of lonely, individual figures (Carlo Ventresca, the Pope, Maximilian Kohler). And those who have a couple, or she (or a circle of like-minded people) is formed in the process of plot development, represent the variants of boundary situations. These are Robert Lingdon and Vittoria Vetra, Gunther Glick and Chinita Macri. The first manages to avoid limited reality, because they did not err in their lives, remained faithful to themselves and their cause. So Robert and Vittoria, without the need for compensatory satisfaction and answers to questions about the potential meaning of their existence, had only one choice, and it was «right». The artistic architectonics of the behavioral model of the second pair is another variant. Relationships between partners who do not trust each other,

forced to be on the verge of life and death, do not last long. The author repeatedly emphasizes the «points» of their mutual suspicions and quarrels. They also face the problem of choice, and therefore find themselves in a situation of limited rationality. If for Robert Lingdon and Vittoria Vetra the potential meaning of life was to serve science and morality, for Gunther Glick and Chinita Macri it was a passionate desire to survive. Journalistic character and media fame, as well as friendship or perhaps more, have become just a nice bonus, a kind of «nice to have» after the apocalyptic peaks they overcame and survived. Experienced adventures have made uncomfortable compensatory pleasures in their behavioral model (Augello et al., 2013; Junaidi, 2018; Ozola, 2015).

The characters in M. Kidruk's novel «Where There Is No God» are also in an extreme situation: in the impregnable mountains of Pakistan there is a terrible crash of the plane, after which only a few passengers survive, who miraculously found themselves on a mountain «saddle», where one of the wreckage was stuck aircraft. In the chronotope of the catastrophe, the topos of life and death, good and evil, spiritual height and meanness, compassion and indifference, fear and fearlessness, human and beastly, merge. Without communication, food, clothing, in the bitter cold, these people are doomed to death. Awareness of hopelessness pushes them to do things they would never have done otherwise. Therefore, one of the main problems of the work is the problem of human existence on the verge of «life-death» and the almost inevitable loss of its qualities as a social being. The author himself explains in the annotation to the work: «Where there is no God» - an attempt to understand whether there is something inside us that keeps from turning into animals in a place where morality does not work, in a place where there is no God» (Kidruk, 2018).

Like D. Brown, M. Kidruk offers the reader an artistic and communicative text, encourages not only to express certain emotions, but also to controversy, because throughout the novel he rigidly outlines the main trend: gradually almost all the characters in the struggle for their own lives somehow lose in themselves human and perish. Their death seems innocent only at first glance. And only at the beginning of the story it seems that God has forgotten them, that there is no God on the «saddle». In our opinion, excursions-memories play a much bigger role than D. Brown in understanding the artistic meanings of Kidruk's story. These are peculiar short stories in a large plot, which expand it and without which it would be incomprehensible why God punishes these people because they are already in a terrible situation. Each of the short stories reveals the sinfulness of the characters, their punishment by the Lord was only a matter of time, so they found themselves on a plane doomed to disaster (Demirbaş & Demirkan, 2003; Sears et al., 1978). The polyphonic motif of inevitability combines M. Kidruk's work with M. Bulgakov's novel «The Master and Margarita», in which the events of the characters' lives are also programmed in advance.

Anna Yangol commits a sin that pursues a seemingly noble goal – she tries in every way to save her only son from prison. However, she stole money for this, then prevented the fire from being lit, because she hid the banknotes, which at the time of the catastrophe became just papers that could help light a fire and give everyone a chance to stay on the mountain. Oliver Montgenstern, a Bavarian politician, is just as sinful because, for the sake of his career, he succumbed to

the persuasion of political technologist Wolkenhorst for a campaign «picture» and killed dogs with a car until the right shot was taken. Painful memories also come to the saddle of former athlete Lawrence Grace, pilot Yegor Paramonov, and transplant physician Helen Horowitz. Rescuers took the woman unconscious from the mountain and tried to get her out of several clinics. However, the doctor died on the day when the decision to arrest her for illegal organ transplantation was made public. M. Kidruk is survived only by Duke Upshaw, a secret cardinal – he pushed Anna into the abyss for not letting Leila be killed – and Leila herself, a little girl who has not yet sinned (Maahsen-Milan & Simonetti, 2011; Rosa, 2016).

According to the author, Duke Upshaw, although a survivor, is also a criminal, but his punishment will be an eternal conscience, remorse, terrible memories, lies, adaptation, fear, which will never leave him. Disagreeing with the annotation to the novel, we note that it was on the mountain that God was. He executed his terrible but just judgment there. Upshaw is forced to return to the city (once dreamed of by the Vatican), full of all sins, and where, as it turns out, there is no God, where his teachings are not accepted by society, but only declared by the Pharisees. However, at the end of the action in the novel, the cardinal did not yet understand this and, «closing his eyes, allowed peace to blur his body. He returned to cities with huge churches and tall glass buildings, cities lit by multicolored lights and permeated with disgusting darkness, cities so beautiful and dirty at the same time. He returned to a place where God has long been gone. To tell about what God is» (Kidruk, 2018).

In the behavioral models of the characters in M. Kidruk's novel «Where there is no God» we also trace the structure, we have already outlined. For example, in the artistic architecture of Anna Yangol's invariant behavioral model, all three topos are combined: limited rationality, compensatory satisfaction, and awareness of potential meaning. As a mother, during the plot, she does not doubt the meaning of her life – to save her son. Also, constantly being in situations of limited rationality, he chooses the latter in his favor, each time choosing the «wrong» option (theft, cruelty at the airport, hiding bills). Layla's rescue could be a compensatory pleasure for her, but Anna pays for her belated display of humanity with her own life – Duke Upshaw pushes her off the mountain saddle. The architectonics of the behavioral models of Oliver Mongenstern, Lawrence Grace, Yegor Paramonov, Helen Horowitz are similar, and little Leila is special. This personality is emphasized not only by the age of the child but also by his purity of soul, innocence. She does not belong to the world of criminals in the girl's incomprehension of what is happening (she even speaks Persian), in her inaction – because nothing depends on her, inability to defend herself. The architecture of Leila's behavioral model is variant, separate, it does not «fit» or limited rationality, or compensatory satisfaction, or awareness of potential meaning.

D. Brown's novels «Angels and Demons» and M. Kidruk's «Where There is no God» are combined not only with the architecture of behavioral models of character images but also with many other poetic parallels. The most striking are religious, cultural-historical, temporal and spatial topos; significant symbols; historical, social, technological and other facts – to detail events, processes and operations; impressive in its beauty and scale panoramic descriptions (say, in D. Brown – urban paintings of the Vatican, in M. Kidruk – mountain landscapes); complex

and refined compositional construction, fascination and dynamism of the story; state-of-the-art issues, etc. J. Dubynianska's words about the perfection of the plot-fable composition of D. Brown's works, can be reasonably attributed to M. Kidruk's novels. In search of answers to the question «what is happening to modern civilization», both authors turned to a complex issue - religious, through the constructs of religious topos revealed the pressing problems of our time. In particular, D. Brown, touched on topical issues of our time about the relationship between religion and science, their sharp contradictions. The explosive international thriller of the American writer reminds that «the battle between science and religion returns to war» (BookBrowse Reviews..., 2021). However, touching on subtle religious topics, the writer does not aim at a sharp controversy with the Church, while M. Kidruk gives many reasons for it. Religious controversy in his work is significant, emphasizing the rivalry of «two forces that determine human life – religion and science» (Hrynda & Halay, 2018).

Not only the plot, composition, and problems of the analyzed works are present for understanding the author's ideas, but also the structural organization of the books themselves. In D. Brown's own text, the novel is preceded by a dedication, an appeal to the reader, a reference to the creation of antimatter, the author's note on the historical authenticity of works of art, tombstones, underground passages and architectural structures in Rome, and the very existence of the Illuminati fraternity. After the text, the writer thanked the individuals and organizations that helped him create the book. M. Kidruk also begins the work with dedication. Selects two epigraphs at once, and continues the main text with sections such as «Author's Afterword», «American Football», «Feedback», «List of Musical Works Recommended for Listening While Reading». In both cases, we see a clear similarity of the author's approaches to the presentation of artistic material, giving it a frank communicativeness. Without special attention to the macro-and micropoetics of D. Brown's novels «Angels and Demons» and M. Kidruk's «Where there is no God» it is impossible to comprehend the architectonics of behavioral models of characters in boundary states, because it is an organic component of our artistic fabric texts and decisively influences their meanings.

Conclusions

Thus, the artistic architecture of human behavioral models in borderline situations and states is based on philosophical and psychological foundations. In invariant form, it consists of three main constructs, which are topos of limited rationality, compensatory satisfaction, awareness of potential meaning. Variant forms of architectonics of behavioral models in boundary situations and states may lose their components or differ in certain artistic and semantic nuances. In the process of analyzing the novels of D. Brown «Angels and Demons» and M. Kidruk «Where there is no God» similar approaches of the authors to the structuring of images-characters in borderline situations were established, and in both works revealed both invariant and variant forms marked structures. Further studies of the problem stated in the article are connected with the deepening of its interdisciplinary research - on the border of philosophy, psychology and literary criticism.

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