

ABSTRACTS

УДК 821.161.1

O. Annenkova

SPECIFICITY OF THE I. BUNIN'S AESTHETIC LANGUAGE: SHORT STORY "RUSYA"

The short story "Rusya" opens the second part of I. Bunin's well-known cycle "Dark Avenues", that is the masterpiece of prose written by late Bunin. This short story was analyzed by many Russian and foreign scientists (Y. Geymbukh, G. Sidnev, L. Iesuitova, I. Sukhikh, A. Saakyanz, J. Woodward) and they defined it as one of the main stories of "Dark Avenues" and the example of the ornamental narration. The purpose of this article is investigation of the particularities of the realistic and modern traditions crossing, and this aspect of Bunin's short story "Rusya" wasn't the special object of the complex analysis.

The outcomes of the analysis show that the key constants and dominants of Bunin's artistic world are explicated in "Rusya", and all of this Bunin's context and fulfillment is integrated by the Bunin's "wise artistic method" (V. Khodasevich), in which tradition and innovation coexist and keep the highest harmony.

As a writer I. Bunin was formed during the complicated epoch of the new art's becoming for the Russian and European culture, at the period of intensive aesthetic searches and tempestuous disputes about further ways of the literature development. And Bunin remained the representative of the classical Russian literature and he expressed its general line of the realistic mapping of the actual life, but at the qualitatively new turn of the artistic and aesthetic development. Bunin's realism was affected by modernism because of the writer himself took part in the process of the renewal of the classical literature traditions, thus the new quality of writing directly reflected on the specificity of the whole Bunin's creation.

In this short story Bunin anywhere doesn't go beyond the objective image of the world, and even irrational, spontaneous feelings of the lovers are represented realistically. The image of reality is kept but the opportunities of Bunin's representativeness are significantly expanded that correspond writer's complicated aim – to embody in a word an unutterable mystery of life. And Bunin's possibilities are extended through lyrization, semantic condensation and special ornamentalization of the writing that promote symbolization of narration. However, the writer doesn't specially endow own images with the symbolic meanings therefore they don't fit in any certain miphosymbolical model and have just the most general traits.

So, I. Bunin continued the traditions of the classical Russian literature but greatly expanded an artistic representativeness's facilities with the help of subjectivization of the writing manner.

УДК 81'42

O. Beresten

LINGUOSTYLISTIC FEATURES OF THE PROSAIC FABLES OF G.E. LESSING

Work of Gotthold Efraim Lessing are richly and many-sided. His dramaturgic heritage is most known in home and foreign literary criticism. In respect of early work of dramatist, written in verse and prosaic fables, then this part of his work became the subject of research only of not any literary critics. This fact stipulates actuality of the offered research.

Among them it would be desirable especially to mark G. Fridlender, G.V. Stadnikov, V. Grib, V.P. Neustroev. Their works different on a genre and time of origin brought in an undoubted contribution to home Lessing studies.

The analysis of a few prosaic fables of Lessing and determination of basic linguostylistic features of select works became a research aim. The author of the article produced the analysis of fables "Leo and Hare", "Donkey and Hunting Horse", "Nightingale and Peacock" and came to the next conclusions: 1) G.E. Lessing actively used specifying and specifying epithets, modal and strengthening particles, synonyms; 2) for the syntax of fables complex sentences, inserted suggestion, phraseological turn, unfolded comparison, question-surprise subjunctive, are characteristic; 3) an aphorism, reception of analogy, overstatement, semantic and architectonic parallelism, behave to the features of style; 4) the personal touch of works is a grotesque, the comic element based on violation of casual-enquiry connections, sarcasm and even absurdity.

УДК 82.09

N. Blichsh

AUTOMYTHOLOGY OF LITERARY DEBUT: THE CASE OF A.M. REMIZOV

The article is devoted to the basic motif of A.Remizov's personal mythology – the motif of an unacknowledged artist. This mythological approach was developed by the writer in numerous autobiographical books writ-

ten in emigration. Remizov's memoirs about his contemporaries (such as writers V. Korolenko, A. Chekhov, M. Gorky, L. Andreyev, V. Brusov, I. Bunin, I. Shmelyov) might be interpreted in mythological and psychopoetical perspectives – with a view to artist's hidden creative impulses and repressed desires, i.e. with attention to his life-creating strategies.

To one of through internal motives of A.M. Remizov's emigrant metaliterary narrations became the latent polemic dialogue with the senior generation of contemporaries. Designating the fidelity to symbolism, as though hinting for the future role of the chronicler, Remizov in an emigrant metaliterary discourse persistently realized mythogenic plot about ignoring his early modernist experiences by known writers-contemporaries.

The psychological context of memoirs is connected partly with author's jealousy: all the listed writers had a high publishing rating and fees in beginning of the 20th century. On A.M. Remizov's creative life legend, he was pursued with ill fate: a birth not at will, was born rich, but has lost all his capital, arrest on student's demonstration, a verdict "by mistake", dispatch on the North, aversion "great writers", impossibility to receive formation, slander from critics, accusation of plagiarism, etc.

Thus, Remizov's automyth about literary destiny is set by a leitmotif of occurrence in the Russian literature "illegally". Continuing Remizov's metaphorical opposition, it is possible to tell, the writer tests insuperable irritation to all to that managed to enter into the literature through "main entrance".

УДК 82-144

O. Bogdanova

CONFLICT "MELANCHOLIC" AND "SAD" ("LYUDMILA" BY V.A. ZHUKOVSKY)

The article considers the system of images of the ballad of V.A. Zhukovsky's "Lyudmila" (1808). The analysis shows that traditional conflict "Lyudmila ↔ God" attributed to the text of Zhukovsky, in fact, was not considered by the poet as possible and relevant. According to the treatise Zhukovsky "On the melancholy in life and poetry" the author differentiated the conflict and subdivided it into "melancholic" and "sad". It is these types of conflict were in the centre of "Lyudmila". It allows to speak about some "freedom" of Zhukovsky to "Lenore" by G.A. Burger. In addition, the article suggests that without words the ballad "Lyudmila" was dedicated to Maria Protassova, to which Zhukovsky wooed at the time of writing ballads.

Zhukovsky, who in "Lyudmila", apparently, "imitated" German romantic writer, actually already in the first "translation" ballad showed poetic independence, an embodiment own – moral, religious, philosophical – ideas, introduced in interpretation of ballad collisions the personal ethic-aesthetic declaration, the profound reflection. Zhukovsky used only Burger's ballad matrix, unfamiliar to the Russian reader the genre form, but filled it elegiac (moral-philosophical) content inherent in the poet early lyrics. Initial for religious consciousness the Christian dogma of humility to the God, offered by the Burgher in «Lenore», in Zhukovsky's transposition appears in national original ("softened") form and is filled with an original ethic-aesthetic content.

УДК 82.09

A. Bondarenko

MOTIVE OF THE TOLL IN M. GORKY'S CYCLE "THROUGH RUSSIA"

The heritage of the M. Gorky has been reconsidering these days, what explains a new surge of interest to the author's heritage. The scientists are sure that we need to reconsider some common opinions about the Gorky's position in the literature and historical process, and his art heritage also. Modern methodology methods give new interpretations of the Gorky's works, uncover their esthetics. This forms scientific novelty.

The analysis of the audial part of Gorky's prose is important to understand the author's picture of the world. Novelty of this work caused with an absence of the special studies, dedicated to the phonosphere of Gorky's tales, including the motif of the bell ringing. The aim of this article is to study functioning features of the bell ringing in the Gorky's cycle "Through Russia" (1923), which hasn't attracted the scientists' attention in this aspect before.

Bells ringing is one of the through motifs in Russian literature. The analysis of the bells' ringing functions helps to realize symbolism and the authors conception of the stories, soundscape features forming and heroes characteristics.

The bell makes a feast, or an opposite, worrying mood in the Gorky's prose. There are two main types of the bells' ringing in the cycle: the holiday or the Sunday ringing and the single bell ringing also. The sound of the bell fills with a symbolic sense. It represents lust for life, vitality, or a tragic feeling of the imminent death. The bell often gets anthropomorphic features.

Bell ring in the M. Gorky's cycle keeps his traditional functions, as predicting, sublimation, sobering of the mind, excitement, invocation, warning. Changing of the bells' ringing coordinates with some periods of hero's evolution. Not only the the plot meaning, but emotional and psychological functions are relevant. Different types

of ringing are used by the author to form the emotion he needs. Bell origin is inherent to both people and nature. It is matched with Life and Death, what makes possible to consider it as a part of Gorky's ontology and anthropology.

УДК 82-344

D. Denisova

CONTEMPORARY LITERATURE OF THE FANTASTIC IN CHINA TOM MIÉVILLE'S PROJECTION

The article presents an overview of contemporary trends in Anglophone fantastic literature explored through China Miéville's ideas on fantasy and weird fiction. It aims to show the driving force behind the generic transformations of the fantastic which are rooted in the objective need for the genre to evolve and individual creative needs of the writers who practice it. The objective reason is identified to be the repetitiveness of the fantastic canon which renders it ill-suited for accommodating visions, anxieties, and desires of the modern world. The individual reasons lie in the inability of the classical fantastic canon to express the author's intentions for their writing. Maintaining dialogue between the fantasy and weird fiction tradition, China Miéville's writing attempts to marry the realism of concern with the weird of expression in the secondary-world setting. The major points of fantasy criticism are overcome in the writer's texts by abstaining from moralization, demythologizing heroism and allowing the plot to follow its own dynamics instead of the prescribed set of genre protocols which allows for a more realistic narrative. The deployment of weird fiction strategies for genre blending frees from the genre constraints and adds to the atmosphere of estrangement essential to rethinking social and aesthetic conventions. Thus, China Miéville's writing reflects the revitalization of the literature of the fantastic and facilitates its making.

УДК 821.161.2

T. Filat

FEATURES OF THE ARTISTIC INTERPRETATION OF THE CHERNOBYL TRAGEDY IN LINA KOSTENKO'S LYRICS

In the article features of artistic interpretation of Chernobyl tragedy in poetic and publicistic works of Lina Kostenko are considered.

The Chernobyl theme in the works of Lina Kostenko constitutes the basis and center of the lyrical experience, forming a complete work. The Chernobyl tragedy entered the poetic consciousness of the poetess so deeply that even in the works on another theme memories of Chernobyl, allusion to it arise, a mosaic of thoughts and feelings of the poetess turned to modern reality is formed.

Lina Kostenko continues the best traditions of Ukrainian literature which are associated with acute perception and ethical and philosophical artistic understanding of the most important socio-historical events, phenomena, processes for the country and people. At the same time, the poetess not only recreates her artistic perception of the world, but also transforms, reinterprets traditional genres, sometimes falling back to combinatorics of various genre and poetology systems. Not so much as desire for a unique repetition of themes, images, emotions, thoughts but also some kind of inner peculiar repeatability is inherent to Lina Kostenko's creative consciousness. It is based on the integrity of the author's lyrical subject with its special ethical and philosophical vision of reality, the view of life addressed to the contemporary reader.

In the work of Lina Kostenko a distinctly pronounced tendency of the aesthetic solution of acute socio-historical, moral, philosophical problems actual for the modern life of the Ukrainian people emerges.

The peculiarities of this view of life, the experience of the world are peculiarly refracted in the lyrical and tragic theme of the Chernobyl disaster.

УДК 821.161.2.

M. Foka

SUBTEXTS IN V. SHEVCHUK'S FANTASTIC SHORT STORY "THE WOMAN-SNAKE"

V. Shevchuk's fantastic works are interesting and complicated for readers due to the subtexts that lead to different interpretations. But an attempt at studying and revealing subtexts in the writer's works provides means for deeper understanding his fantastic artistic world. In the paper the subtexts are revealed and determined in V. Shevchuk's fantastic short story "The Woman-snake". In particular, a meaningful symbol is a snake, which is one of the most complex in the world culture, but Ukrainian readers associate it with evil, enemy, and woman, and the last one is represented in the title of the short story – "The Woman-snake". Prototypes of characters provide implicit meanings. Specifically, it is an allusion that is concerned with an old legend about Heracles and a

snakefeet woman. Both Heracles and the main character of the short story fall into a woman-snake's snare that was able to charm a man by stratagem. This association makes the image of the woman-snake typical, emphasizing the idea about the force of women and the weakness of men. This prototype parallel accentuates the problem of women demonism that dominates in V. Shevchuk's works. It has been found out that the motives of unsuccessful cut from women, opposition of the female and male principles, women demonism, temptation and sin, and emptying are hidden on the implicit level, in the symbiosis of fantastic and realistic, in the using of system of symbols, and in the involving of prototypes. These motives are one of the main motives in the writer's works, giving the codes for understanding V. Shevchuk's fantastic artistic world.

УДК 821.14'02

Ya. Galkina

"ODYSSEY" IN THE MINDS OF "NEOCLASSICISTS" (THE LYRICS OF N. GUMILEV AND N. ZEROV)

This article compares the use of the motifs of the Homer's "Odyssey" in the poetry of the Russian acmeist N. Gumilev and the Ukrainian neoclassic N. Zerov. Lyrical cycles: "The Return of the Odyssey" by N. Gumilev and "The Motives of the Odyssey" by N. Zerov are explored. N. Gumilev and N. Zerov are close historically: their works absorbed the modernist tendencies of the first third of the twentieth century. A common for both authors aesthetic position is asserted: Neoclassicism for both means rethinking of the ancient heritage.

These cycles have not only thematic similarities, but also similarities of poetics: the authors significantly deconstruct the original source. However, various artistic tasks are meant. Gumilev explores the consciousness of Odysseus, who is a lyrical hero. Odysseus goes through several stages of comprehension of himself as he approaches the end of the path, which is the beginning of a new path. Zerov, on the other hand, creates a myth of the "second plan", he actively uses secondary characters, making them lyrical subjects, he connects the verses with the modern times, saturates them with autobiographical realities.

If in Zerov's poems returning home is the highest goal of Odysseus, then in the Gumilev cycle, it is only an intermediate goal. The path of Zerov's character can be interpreted as the search for a cultural, spiritual "homeland". Gumilev's Odyssey looks like a mature existentialist, serving the "God of Alarm". The ethical vector in Zerov cycle is turned to the collective value, in Gumilev – to the individual-moral one.

Both authors express a dialectical attitude to the traditional motives, known since the times of Homer.

УДК 81'42.001

U. Giyasi

ANALYSIS OF NOAM CHOMSKY'S CONCEPTION ON PHILOSOPHY, PSYCHOLOGY AND LINGUISTICS

The philosophy of language and philosophy of linguistics are considered as new step in the field of linguistics and philosophy. In spite of the fact that philosophical approaches to language existed at various times, modern philosophers and linguists study more philosophies of language and philosophy of linguistics. Special interest to philosophy of language began to be shown from end 20th – the beginnings of 21th centuries. Seat of language among other areas of linguistics, its communication with thinking, intelligence became in the modern scientific literature subject matter of wider discussion for philosophers, psychologists, linguists and other experts in this area.

Studying of language within the limits of philosophical, psychological and language approaches requires studying those opinions who speaks the weighty word in this area. Despite of various approaches in the modern theoretical literature to philosophy of language, the leading expert here by the right considers Noam Chomsky.

Noam Chomsky is an American linguist, pulicist, philosopher and theorist whose linguo-philosophical theories are analyzed in scientific researches. He is sometimes described as "the father of modern linguistics". Opening a new direction in philosophy, psychology and linguistics, he put forward the idea that philosophy of language should be studied as a separate field. He recommends studying linguistics, philosophy and psychology in unity in a wider way. Noam Chomsky's theories on philosophy, psychology and linguistics are analyzed in the article.

УДК 81'27

A. Hajiyeva

REFLECTION OF THE EVENTS OF 1905–1906 IN THE WORKS OF THE KARABAKH WRITERS OF THE XIXTH CENTURY

The members of the literary circles "Mejlisi-uns" and "Mejlisi-Faramushan" that were not so well-known in the Azerbaijani literature of the 19th century, but who played an important role in the development of the literary thought of their time, were not indifferent to the socio-political events of their time and historical reali-

ties. The Armenian-Muslim massacre of 1905–1906 is among these events too. Such prominent representatives of the Karabakh literature world as M. Navvab, M.R. Fen, H. Karadaghi and other masters of the word showed their attitude to the said events both in prose and in poetry. These writers described the events, of which they were direct eyewitnesses.

In history of Azerbaijani literature of the 19th century there are not so famous, however, played a leading role in progress of a literary idea of time, as well as propagation of educational ideas, representatives of the Karabakh literary environment. These are members of famous literary assemblies “Mejlisi-uns” and “Mejlisi-Far-amushan”. The poets gathered in these mugs, were continuers not only the most typical features modern it of Azerbaijani literature, but also those who created under influence of traditions by Bottoms of work of the didactic plan, and under influence Fizuli – wrote to a gazelle. The same writers and poets, not remaining indifferent to political events of time, have transferred on art language a number of historical realities, having shown to that the present civic stand.

УДК 82-32

D. Holub

CULTURE AND COLD WAR AS A PROBLEM OF SPY NOVEL

The article is devoted to the studying of the phenomenon of Cold War in its correlation to the introduction of a new hero into a mass literature. Cold War as an ideological resistance between the former wartime Allied victors in the second half of the 1940s was reasoned by after-war political situation. The break between two countries of East and West especially in its political and cultural aspects was visible inside every society and even through the example of a certain personality. As writers, artists and thinkers were the first who experienced Cold War, **this phenomenon engaged cultural history and history of foreign affairs. Thus, the 1950s became the golden time for the spy fiction and cinema that was characterized by the success in England after the presentation of the novels about James Bond in 1953.** Meanwhile the theme of espionage in Soviet newspapers and books was being touched on. Due to the cinematography it became even more popular, underlining the biopolarity of the culture of East and West during the period of Cold War.

It is fair to say that the image of a spy is not only the creation of the specifics of Cold War but foremost of the culture that played a significant role in the appearance of a new hero. The 1950s was a period of a cultural renovation, the moment of «rebooting» of the genre of spy novel in Soviet literature. It meant that among the other things there would be the search for a new ideal, with a new focus on the rehabilitated people and with a profound **interest to the «second rate» literature and its hero, primarily a spy. That was a time of Bond and Stirlitz** appearance on screens. Vyacheslav Tykhonov as Isaev-Stirlitz and famous **handsome Bond actors Sean Connery, George Lazenby, Roger Moore, Timothy Dalton, Pierce Brosnan, Daniel Craig** changed the existing standard appearance of a spy. There came **«a moment of truth» that is opportunity to compare broad variety of bondiana** with the image of Stirlitz – hero-myths that are profoundly asymmetric. If Bond's universe influenced the spy novel and film on East in the end of the 1960s, then Soviet popular culture had on contrary «the spy who came from the cold».

However, this important aspect is left as a blank spot. The interplay between culture and Cold War that was a background for the formation of the spy or patriotic and spy novel and its hero-myth needs further serious investigation.

УДК 82-21

K. Jafarova

HAMLET IN A “NUTSHELL” – POSTMODERN INTERPRETATION OF THE FAMOUS TRAGEDY OF ALL TIME

As Karl Marx once said, history repeats itself, first as tragedy, second as farce. This time Hamlet is back in a “Nutshell”, the place he once wished to be in Shakespeare's tragedy. The article compares I. McEwan's latest novel in a “Nutshell” (2016) with that of “The Tragedy of Hamlet, Prince of Denmark” and analyses the postmodern traits of the former. Although four centuries divide the two works, both revolve around the ancient archetype of revenge and question its legitimacy in their own way.

I. McEwan's novel conveys the message that no matter how close we get to the people we cannot “enter” inside even though we were “inside” them. Although the foetus is in his beautiful mother Trudy's womb and witnesses her feelings better than anybody else, he is totally unaware of her thoughts and intentions. Like Hamlet no matter how hard he tries he fails to understand why his mother has chosen to be with Claude who is hopelessly boring, shallow-minded, knows nothing except about the “cars and clothes”, makes poor sentences and speaks only with clichés. That same Claude who came between the his hopes and his family as “a maggot”. Hamlet thinks of his uncle the same way and blames his mother for marrying “a villain and a slave that is not twentieth part the tithe” of his father.

Leaving realism behind McEwan has created a complex psychological thriller/detective with postmodern and existential highlights which talks about how the inborn are made parties to the plots, what dangers await them, how people lose their identities and values are degraded and that modern people have to live in the age of global warming, immigration, terrorism, and the fear of nuclear war.

УДК 81'271

R. Javadova

THE INFLUENCE OF THE MODERN LITERARY ENVIRONMENT ON KASUM KASUMZADE'S WORKS

The article reviews the work of Kasum Kasumzadeh, as well as the characteristic features of the contemporary literary environment of the 1950–60s. Consonant with the needs of the era, the writers brought up in their readers the feeling of love of the homeland and hatred of the enemy, formed a belief in an early victory over fascism. The theme of patriotism was also developed in the lyrics. The potential of the lyrical representation of reality was used to propagate their ideas. In general, the poems of K. Kasumzadeh contain themes related to the chanting of the feeling of love, the beauties of nature, the depiction of the problems of war and peace, and public and political themes.

Literary work questions of the Soviet time writers, in particular 1950–60th, attract the attention of researchers for many reasons. The print of an epoch – here the most important, that is allocated with researchers. In particular, representatives of Azerbaijan literary environment, including visible writer Kasum Kasumzadeh, have been betrayed to patriotic subjects, questions of the lyrical analysis of a private world of the heroes.

The objective of article – consideration of Kasum Kasumzadeh's poetry, whose work basically covers just a soviet era. The period of the author's new creative efforts is post-war time. Prominent feature of this period is actualization of the native land problem. The poetry of this period deduces idea of patriotism on the central line.

УДК 82'27

I. Kachur

METONYMIC CONCEPTUALIZATION OF FILM CRITIC'S EMOTIONAL IMPRESSION (ON THE MATERIAL OF BRITISH FILM REVIEWS)

The article gives a cognitive linguistic view of metonymy as a mechanism when one conceptual entity (subject, event) – vehicle – provides mental access to another entity – target – within common frame, ICM or domain. Furthermore, specific linguistic metonymic expression is differentiated from conceptual metonymy i.e. abstract metonymic model which is manifested by various linguistic metonymic expressions. Linguistic metonymies in British film reviews can be grouped into three conceptual models defined by Z. Kovecses, i.e. EXPRESSIVE RESPOND FOR EMOTIONAL STATE, PHYSIOLOGICAL EFFECTS OF BODY FOR EMOTIONAL STATE, and BEHAVIORAL RESPONSE FOR EMOTIONAL STATE. In the process of research it has been found out that expressive respond for emotion is represented by facial expressions that is why I designate such metonymy as mimic metonymy; similarly, I refer to the two latter conceptual metonymies as physiological and behavioural metonymies correspondingly. So, mimic metonymy is characterized by hyperbolic strengthening of its vehicle so, that facial expression of an emotion acquires an unrealistically overstated form, and this cognitive phenomenon correlates with the intensity of the critic's emotional impression from a film. As far as physiological metonymy is concerned, it is complicated by double metonymic expansion, and such conceptual model can be described as ORGAN FOR PHYSIOLOGICAL FUNCTION FOR THE CAUSE OF ACTIVATION OF THIS FUNCTION. Behavioural metonymy is represented in British film reviews by new models such as COMPONENT OF BEHAVIORAL RESPONSE FOR EMOTIONAL STATE and TYPICAL EXCLAMATION FOR EMOTIONAL STATE.

УДК 82-95

N. Kaliberda

ANOTHER RICHARDSON. NEW ACCENTS IN PERCEPTION OF THE PERSONALITY OF THE WRITER AND HIS CREATIVITY IN THE LAST DECADES OF THE XX-TH CENTURY

Since the publication of his novel "Pamela; or Virtue Rewarded" in 1740, Samuel Richardson's place in the English literary tradition has been secured. Over the three centuries since embarking on his printing career the 'divine' novelist has been variously understood as moral crusader, advocate for women, pioneer of the realist novel and print innovator. Following the rise of theory in the 1980s, Richardson's work as a whole has been at the center of debates about representation, reading, interpretation, subjectivity, gender, politics, print culture, and other key topics in the 18th-century literature and the novel genre.

Richardson's image as a sober middle-class printer is deceptive, for the life he gives to radical ideas about hierarchy, power, education and reform demonstrates a considerable awareness of the intellectual and political ferment which had existed since the Civil War. He is writing among other things as a champion of an aggressively emerging Protestant middle class; and this means that his writing is necessarily didactic.

Samuel Richardson belongs to the age of the *Philosophers*, of the wits and men (and sometimes women) of letters who create or contribute to the new projects of mind – the dictionaries, encyclopedias, grammars, histories, that give order and definition to the pursuit of knowledge. For Richardson, the novel is to be acknowledged as an inquiry into life, and as a mode of knowing. So he is sometimes accused of writing novels that are too long.

The love relationship is the focal point of Richardson's imaginations. The state of being in love fascinates him. He sees it as war, a struggle not only between the male and female principle, but also between various aspects of the character of each individual.

Richardson, as a devout puritan who believes in absolute moral values, is forever struggling to control his texts so as to ensure the correct reading of them.

УДК 81'271

S. Kazimova

LYRICAL AND PSYCHOLOGICAL ASPECTS OF THE HUMAN MORALITY IN ELCHIN EFENDIYEV'S STORY "THE FOG OVER SHUSHA"

The article reviews the artistic and stylistic features of Elchin Efendiyev's story "The Fog Over Shusha". The plot is based on the life of a teenager, Javanshir and his friend, Iskender Abyshov. They have bright mental Azerbaijani character. Through the story line, the issues of morality, spirituality, and the national idea in the life of a person are revealed. The characters in this story embody the dreams and aspirations of the people, combined with the universal human values. At the same time, each hero has a bright, unique character and qualities. The author shows in the story the process of gradual social maturation of young people to the level of a real national self-awareness. Problems in this work are posed both from the points of view of moral and ethical, and socio-psychological matters.

Elchin Efendiyev is one of prominent representatives of Azerbaijani prose, owing to the fruitful and varied work, borrows a prominent place in modern Azerbaijani literature. Already in the first years his work has drawn attention of press and literary critics. Among writers of the 1960th of the last century it was allocated with the writing and individual style. Both in the first years of work, and in the subsequent each work given by the writer on court of readers, was discussed on pages of scientific magazines and in press, responses were written, at the same time these work received an appropriating assessment of literary critics.

Elchin is known in the modern literature as the person, differing for originality of the work, favourite by the readers, causing pride at them the numerous works. At the writer interest to work, to desire to work never runs low; it is in this sense outside of temporary and spatial bounds. The first story has appeared in 1959. Thus he well knew, that is the keystone to success for the writer.

УДК 81-11

N. Lahno

PHASE CATEGORY IN THE ACTANT FUNCTIONALITY SYSTEM

The article continues the cycle of author's publications devoted to the analysis of the functional-semantic category of actant distribution of verb's semantics. This article defines the essence of concept 'actant division of semantics'. We analysed some functions of adverbial nominal actants stipulated by phase verbal semantics. Different approaches to the interpretation of phase category are considered. The linguistic expression of the phase nature of the process is associated with the specifics and resources of the species category. The linguistic expression of the process' phase nature is associated with the specifics and resources of the species category. The actants generative function is primarily due to the initial phase of the process, the formed quality of the subject, which determines its activity; this function is conditioned by the absolute completion, and instantaneous or repetitive action. The actants cumulative function is related to the relative result of sign' accumulation or the acquisition of a status that enables it to be generated. It is emphasized on the relative nature of the phase: the verb (lexical-semantic variant) may be in polar positions on the scale of the 'phase reference'. Phase opposition is the basis for modeling phase cycles. Cycle involves the process of distribution at the stage, which is called the beginning, the continuation of the process and its completeness. The features of the interaction of phase characteristics of the verb with the context are determined. This study shows the most often the adjustment of the phase constant is associated with the sems processes of actualization of redemption, induction, support or modification of the sem. The main types of grammatical polysemy and homonymy of two-verb verbs, verbs of imperfect and proven species, which are based on phase characteristics are analyzed. The emphasis is on the

features of the explication of verbal morphemes of the phase characteristics of the verb. Non-effective prefixes (their semantics is oriented mainly on the characterization of the subject-executor of action, with the value of the beginning of action, the time constraints and the one-time expression) correlate with the actants' generative function. Derivatives with effective prefixes and reverse verbs with a hybrid function of the subject are associated with the final phase of the process.

УДК 82-9

N. Litvinenko

"THE MYSTERIOUS FLAME OF QUEEN LOANA" BY U. ECO: ESTHETIC SYNCRETISM

The article explores the problem of interconnection of the poetics of mass and non-masculine in "The Mysterious Flame Of Queen Loana" by U. Eco. The mass is regarded as the layer of culture as well as part of the development of the character becoming the part of the aesthetic syncretism, forming the writer's artistic thought processes.

The author of many works on the semiotics, who investigated the nature and mechanisms of interpretation, interrelation of the reader and the text, – U. Eco in the novel "The Mysterious Flame of Queen Loana" (2004) has in a new fashion embodied mass and not mass syncretism in the literature. Modern researchers often use traditionally marked, genre approach to a problem of the popular literature specific character studying, whereas many significant phenomena of different epoch represent the metatext, symbiosis mass and not mass, require usage of interpretative instrumentarium, considering a dual specific character of similar phenomena.

U. Eco repeatedly emphasized, that in a literary work the structural element of most this text generation process is always laid. In the novel "The Mysterious Flame of Queen Loana" the metaphor, a myth, allusions in the title addressed – at a serious and game level – to the erudite and at the same time wide reader for whom all elements of the title have fantastic – attractive semantics. Already at a stage of primary designation the text detects multiple-level system and multidimensionality. The vector of "generation" is ambivalent and induce the researcher not only on a problem of mass and not mass interrelation in the novel, but also on aspiration to understand, what role plays mass in development of the person and consciousness of the hero – the refined intellectual, to many signs close to the writer.

УДК 82-95

O. Maxiutenko

A RIDDLE WITHOUT AN OBJECT. IS "A SENTIMENTAL JOURNEY" BY L. STERNE REALLY SENTIMENTAL?

Detailed commentary on E.N. Dilworth's book "The Unsentimental Journey of Laurence Sterne" (1948) is proposed. **Critical essay written by Dilworth is a canonical text in scientific researches of Sterne's artistic heritage.** Dilworth resists traditional values of sentimentalism, its philosophical, ethical, social theories and literary practice that include works by moralists as well as those who prefer natural origins of spiritual and emotional human impulses.

The reputation of the eighteenth-century literature of Sensibility according to contemporary critics has never quite recovered from its embarrassing association with displays of unmeasured, extravagant emotion. According to S. Manning, these are the terms in which it was criticized by some of its major practitioners, and they offer a key to this highly formulaic, but inherently unstable, kind of writing. The revival of interest in Sensibility as a literary mode coincides with post-modern recognition of the artifice in all aesthetic and ethical systems.

Sterne's approaches to sensibility have never lacked powerful defenders, although the defenses have been more various than the attacks. Sterne's advocates, J. A. Stevenson states, have loved his jeux d'esprit and his pathos, they praised his originality and his brilliant use of sources, he has been termed the last of the Augustan satirists and the first prophetic voice of modernism.

УДК 821.161.2

T. Nykolyuk, N. Shklyayeva

THE PSYCHOTYPE OF A LABOR EMIGRANT IN CONTEMPORARY UKRAINIAN PROSE

The problem of labor migration is very relevant. A lot of works have been devoted to the resettlement of Ukrainians abroad. Many literary explorations of contemporary Ukrainian prose about migrant workers have appeared. Unfortunately, the internal, mental traits of migrant workers have not been studied. Therefore, the purpose of the article is to analyze the psychological features of the heroes of the most famous compositions about emigration. The task is to determine the main psychotype images.

In the novel "Turtledove's Nest" by O. Olendia, one can find an uncertainty and complexity, an inferiority become inherent characterological features of the main character of Daryna. In Ukraine, she behaves as a hyper-type personality, in Genoa – as a conformal psychotype.

Halyna Sergiyivna Mankovich (in the novel "Migrant Workers" by Natalka Dolak) belongs to a sensational psychological type, because she feels badly conflicts with her relatives and her own loneliness. Tasha – the girl of a hypertensive psychotype – perceives all events in life easily and optimistically, with the motivation not only to earn money, but also to know the world better. Sensitive psychotype in "Migrant Workers" is Laryssa, psychologically close to the image of Halyna Sergiyivna. Laura (Larysa) is timid, restrained, patient, honest and sincere, but difficult and tragically experiencing the flirtation of the housekeeper, and then the hostess.

Heroine Natalka Snyadanko is more focused on her own sensuality. And the life outside the country gives them a definitive understanding of the "otherness" and definition of sexual orientation. The motivation for moving from Ukraine for Solomia and Christina are the same as for other emigrants – the demand for money. But the life abroad has opened up opportunities for self-knowledge for them. It gives them more freedom, the opportunities to escape certain stereotypes, imposed in Ukraine.

In the investigated works there are revealed complex personality transformations of the main characters, their sensations and emotional states. The authors of modern migrant prose emphasize their internal experiences, their deep personal tragedy and an attempt to adapt in the new difficult circumstances.

УДК 82-09

L. Oliander

NATURE IN HUMAN'S MIRROR: TWO PERSPECTIVES (ON THE MATERIAL OF PETRO SOROKA'S DILOGY "PETRYKIV FOREST SYMPHONY" AND "WHERE WAS OVRUL WHISTLING")

In the article through poetics, based on the methodology of G.G. Gadamer hermeneutics ("Wahrheit und Methode. Grundzüge einer philosophischen Hermeneutik"), taking into account the adjustments made by S. Burago in the monograph "Melody of the verse", the literary and philosophical concept of man in its relationship with the world of nature, presented in the poetic diology of the prominent contemporary Ukrainian writer, Petro Soroka, "Petrikiv Forest Symphony" (2015) and "Where was Ovrul whistling" (2017), is analysed. In the analysis attention is drawn to the specifics of the works structure, in which each fragment has a form-making and a semantic-making role. It is proved that in both works each fragment – it is vividly shown in the book-plein "Where was Ovrul whistling", is a poem in prose, sometimes acquiring signs of renewed and expanded in its meaning symbol. In particular, *spring* symbolizes not only the renewal of life, but also the desire of a man to freedom and the process of liberation itself. The semantic value of titles as pretext is revealed. The age-old status of the lyrical character is described: a young man in the book "Where was Ovrul whistling" and a man in "Symphony of Petrykiv Forest" who has already acquired a life experience and it provides two angles of the world view. It is emphasized that musicality has a great influence on the subconscious of the recipient and affects the sensation of the most subtle tints of feelings. It is accented that the *Word* in the diology is a character, which is clearly shown in the second part of diology.

УДК 82.09

L. Pasko

WAYS OF PRESENTING ARTISTIC CONFLICT IN MICHAEL SHAARA'S "KILLER ANGELS"

The article analyses M. Shaara's novel "Killer Angels" (1974) to illustrate one of the peculiarities of the epic structure of the historical novel of the 70–80s of the previous century, connected with the tendency towards development of the so-called 'centripetal' type of narration, its emphasis on individualistic nature, when an individual becomes the subject of history, its main judge. Despite the 1975 Pulitzer Prize in literature conferred on the author, the novel did not get much public acclaim within the lifetime of its author, which investigators explain by a bad time for a battle war novel to be published during the war in Vietnam. The artistic structure of this novel dedicated to a three-day battle at Gettysburg, the bloodiest episode of the Civil War, is characterized by localization of action on the fate of several characters – real historical personalities, with their spiritual biographies included as an obligatory element of the narration, which made its plot more condensed and meaningful. Focused in the author's attention is not a panoramic scope of war actions and life of that period, but the process of development of a strong character as the epic centre of the narration. But its analysis is not the self aim of the writer as in a biographical novel, but a certain 'fulcrum' which gives him a possibility to interpret profound moral, psychological and social collisions of the epoch through individual and historically determined ones. Of primary importance is the scale of the author's thinking, his ability to see the historical perspective, to engrave the historical personality within the world process. The interest towards a spiritual life of an individual, the process of his character formation brought to a peculiar lyricism and psychologism of the novel. The narration tends to become

a monologue. Its artistic conflict is transferred to the sphere of consciousness. And the character, having found himself in conditions of war battles, reveals his tendency towards self analysis, reflection, and implements himself as an individual in the field of thinking.

УДК 81'27

Yu. Patlan

“HOW I BARE YOU ON EAGLES’ WINGS, AND BROUGHT YOU UNTO MYSELF...”: ABOUT THE GENRE OF V.Y. EROSHENKO’S “THE EAGLE SOULS” AND THE IMPACT OF PROTESTANTISM ON ESTABLISHMENT OF THE EDUCATIONAL SYSTEM FOR BLIND

In the article a genre of the V.Y. Eroshenko’s text “Washi-no kokoro” (“Eagle Souls”, 1921) was firstly defined – it’s a retelling of the Baptist sermon. It allowed to make a real comment to his letters from British India, on initial text of the essay “The Blind West and the East” (1927, Braille), that was educed again. It is established and proved that V.Y. Eroshenko might hear namely such a sermon in 1917 in Calcutta – at home or en the church of the blind Baptist pastor, who was the founder of the Calcutta Blind School – reverend Lal Bihari Shah. For the first time ever many of documents of 19 – the early 20 centuries allowed to reveal the role of Protestant pastors and missionaries of different denominations in founding of the school for the blind’s chain in Germany, Britain, Russia, Japan and British India, as well as the impact of introduction with different systems of typhlopedagogy and work at the missionary school on establishment of personality and destiny of V.Y. Eroshenko as a visual impairment specialist.

In the article the summary of results of the archive-search work executed per 2016–2017 for the first time is given. Proper definition of the genre nature of V.J. Eroshenko’s text “Eagle Souls” (1921) for the first time has allowed to give at the most the full historic-literary and actual comment to a number of texts of the writer.

УДК 811.134.2:811.131.1

O. Pliushchai, L. Ratomska, O. Mikhlik

CONTRASTIVE ANALYSIS OF EXPRESSING PASSIVENESS IN SPANISH AND ITALIAN

Languages belonging to one group are considered to be quite similar and the similarity between the Roman group is obvious, because they all come from Latin. The affinity between Spanish and Italian is considered to be most evident **in comparison with other languages of this group and due to this fact, there is usually no difficulty** in communication between the Spaniard and the Italian.

However, this fact does not guarantee that a foreigner studying these languages will have no problems with a clear understanding of the linguistic system, since both lexical and grammatical levels disclose the equivalents which lead to misinterpretation of the linguistic units. Historically, the affinity of structural and lexical elements is related to common roots and the similarity of constructions. It is precise to fulfil contrastive analysis to avoid problems, because only in this way one can understand the relationship between what is similar and what is different.

The purpose of this article is to study syntactic features of Spanish and Italian, namely, **of passive constructions** within contrastive analysis and compare periphrastic models expressing passivity and search equivalents. The analysis will help to create an effective method for distinguishing the causes of the most common mistakes in the use of passive constructions by the natives of Spanish and Italian as well as by Ukrainian and Russian speakers. After analyzing passive constructions and other structural models of periphrastic nature, it has been possible to conclude that the most noticeable difference between Spanish and Italian in terms of passivity is observed in the use of many auxiliary verbs in Italian, e.g. *essere, venire, andare, volere, avere*, and also constructions with particle *si*, whereas in the Spanish system passivity is transmitted mostly by the verb *ser* and the particle *se*.

The further study of the problem will enable to fulfil more analysis of the same features within a wider range of issues related to modern linguistics and translation studies at **phonological, lexical, grammatical, stylistic** level and others.

УДК 811.112.2

O. Shyryayeva

WORD-FORMING TYPES OF NONCE WORDS AND THEIR TRASFERRING TYPES INTO UKRAINIAN

The article overviews major word-forming types of nonce words in the German language (or “in German”), analyzes and ascertains main strategies of transferring those into Ukrainian on the basis of the novels “The Hunger Angel” by Herta Müller and “The Tin Drum” by Günter Grass and their translations in Ukrainian. It examines the concept of occasionalism at various stages of the development of linguistics in different linguistic traditions, relying, at the same time, on the works of leading linguists (very good!). In the article, the concepts of occasion-

alism and neologism are clearly distinguished, the functions of occasionalism and the main ways of their creation are defined.

The object of the research is the occasionalisms in the previously mentioned novels and the subject is the word-forming types of German and Ukrainian languages and their special features. The author outlines 248 occasionalisms (1075 pages in general).

The types of occasionalism, identified in the corpus, are classified in the article by the word-forming types (such as derivation (*sägemeisterlich*), compounding (*Mundglück*) and other (*Wersprichthierwennnichtgefragtistundhatnichtsusagennurichichich*). The author concludes that the main way of creating new words, especially occasionalisms in the German language, is compounding. The most adequate way to translate occasionalisms into Ukrainian is by descriptive periphrasis, such as collocations noun + noun, adjective + noun, prepositional conjugation, the transition from one part of speech into another, which is primarily due to the peculiarities of the morphological structure of the languages being analyzed, and the differences in the world of their carriers.

УДК 82-22:81'255.4

M. Sokolyansky

ON VARIETIES OF THE TITLE IN THE ENGLISH TRANSLATIONS OF GRIBOYEDOV'S COMEDY

The history of British and American translators' special interest in Griboyedov's comedy is already more than one and a half centuries old. For this period ten full translations of different authors were published and these works are marked with the great variety in rendering of the comedy's title. The searchings of semantic and stylistic adequacy in English variants of Griboyedov's title are being analysed in the article.

Though occasionally literalism can be useful by the rendering of the title, it is impossible to expect over-literal variants from the newest translators, especially in the reproducing the title. The phraseological combination, which became a real phraseological unit in the author's language can easily turn into absurdity in the language of translation, where quite the different phraseological and literary traditions become apparent. However, the translators' freedom of ignoring the literal approach to the original text must be reasonably limited. Within these limits the associative semantic relationship between the chosen title and the content of the literary work must be in essence preserved. Sharp stylistic and especially semantic discrepancy between the title and the body of the text is scarcely permissible.

There need be no doubts that in the English-speaking world the keen and talented translators will try to create new English versions of Griboyedov's comedy, which is surely doomed to the long life in literature and theatre, as it is proved by the history of culture for the last almost two centuries. In spite of all their respect for the predecessors' works, translators of the next generations will evaluate some moments in the previous versions critically, the more so as English language is not an unalterable system. It is obvious that the searchings for an adequate (semantically and stylistically) analogue for the title of the play will remain one of the most difficult tasks.

УДК 008; 82:1

A. Stepanova, V. Kalinichenko

THE IMAGE OF A CITY THROUGH THE PRISM OF CULTURAL-PHILOSOPHICAL CONCEPT INTRODUCED BY OSWALD SPENGLER

Many scholars believe that a city is an integral part of such a paradigm as *nature – history – culture*. Thus, Oswald Spengler sees a culture as a single living organism with different stages of development – birth, growth, aging and dying – and connects its nature with the peculiarities of the landscape on the grounds of which any culture appears and develops. The landscape, being a natural space, is one of the basic elements contributing to the formation of a city which is a center of any culture and history development.

The philosopher considers that a city stems from the landscape, though unique urban consciousness is formed earlier than the process of city formation is completed. Landscape plays a pivotal role in the formation of human consciousness, as nature and the environment are the first elements to be perceived and learned by a human. In this regard it is necessary to apply to Spengler's concept of nature according to which two types of nature can be distinguished. The first is nature unknown, terrifying, which is associated with the image of the Ancient World and considered to be a starting point of the *becoming*. The second is nature known, is associated with the image of the Modern Age and considered to be the end result of the becoming that is the *being*. The first type of the nature is a core of the artistic worldview ("idea" of a culture, according to Spengler); the second one is a core of the scientific worldview ("bone" of the culture). The first is the myth, the second is the fact.

AT THE ORIGIN OF US "NUCLEAR" LITERATURE: "ALEXANDER'S BRIDGE" BY W. CATHER

The premises of the US "nuclear" literature formation within the community's interest in the scientific achievements in the field of radioactive studies at the beginning of the XXth century are under study on the example of novel "Alexander's Bridge" by W. Cather. Two editional versions of the novel (1912 and 1922) are under consideration, the analysis of which enables the process of studying the transformations of her "novel about a disaster" to "a scientific drama", including the elements of describing pastoral landscapes next to the images of urban areas in the novel.

The storyline of "Alexander's Bridge" appeals to two real events – the bridge destruction in Quebec (1907) and the discovery of radioactivity which enables reconsidering the novel within the scientific achievements at the beginning of the XXth century. When W. Cather was working over the first edition's narrative of "Alexander's Bridge" in 1911, radium for its properties was widely presented as the most amazing source of energy in the world. The phenomenon of radioactivity was already regarded as a revolutionary discovery in the scientific field with the immediate representation in the fiction. W. Cather, along with other US writers, was fascinated by the idea of creating a scientific drama, where she tried to emphasize those days' acute debates about radioactivity in her fiction works. While trying to hold the allusion in the hot debates within the scientific community about what research group was the first in discovering this phenomenon (located in France or in Canada), the writer depicted Bartley's lack of confidence and determination to choose between two his wife and his lovely friend, who originally were from those countries.

Most of the literary critics emphasized Bartley's character as "a source of energy" because it was W. Cather who described him as a source of energy leading to the order or the chaos, even with their pagan source of fire. But in the preface to the second edition (1922) of her novel W. Cather commented on the links of her novel's storyline and characters, referring them to the scientific discovery of radium as well as hot debates in this field. In the preface to the second edition of the novel the writer gave the instructions on reading the novel while commenting on the certain proper names, explained the allusion on the scientific achievements in the radioactivity studies and interpreted the difference with the first edition of the novel.

Regarding "Alexander's Bridge" by W. Cather within the postcolonial theory encourages defining dualism of her narration by distinguished the way of receiving her novel as well as the writing manner of this author.

The emphasis is made on the premises of how W. Cather's "nuclear" narrative, represented by her novel "Alexander's Bridge" not only laid the foundations of the US "nuclear" literature, which partially launched the initial stage of "nuclear" identity formation, defined as a set of statements and ideas about self-determination in the context of national and world nuclear politics – "identity's significance in terms of national nuclear ambitions", but also became the impulse for the subsequent interaction of fundamental disciplines and humanities.

DEPENDENCE OF INDIVIDUAL NONCE FORMATIONS APPROVAL FROM OF EXTERNAL FACTORS INFLUENCE IN BORDERS OF THE STYLE OF MASS MEDIA

Two types of attitudes are peculiar to elements of language structure. One of them is intralingual attitudes between elements of language structure within the limits of this structure, another – extralingual, that is dependence of language elements on external factors of influence concerning structure of language.

External factors influence almost all levels of language which specifically or indirectly depend on evolutionary transformation of a society. More all the lexis and syntax test influence of external factors. Significantly the phonology and morphology less depend on them.

As is known, external factors stay behind borders of language. These are any impulses from an environment, connected with features of historical development of a society, variation of forms of dialogue, progress of culture and technics.

Social factors are more all also is better researched by linguists as owing to them its public work is characterized and secured with language consciousness of the person. The society can exist, function and develop only under condition of social interoperability between its members as only so there can be a mutual information interchange that assists progress and perfection of a society.

To external factors concern as well psychological factors. In fact sharp division of language means on positive and negative, their fastening in this function is a dominant of publicistic style.

One more external factor of occurrence of nonce words is the communicative factor which is understood as public demand for the laconic communications which would have expressional shade and appropriating force of influence.

УДК 82.09

S. Vatchenko

“THE LONG EIGHTEENTH CENTURY”: SCHOLARS ABOUT THE SPECIFICITY OF THE DEFINITION

Contemporary literary studies have changed radically and, as John Richetti states, in the last forty years or so, since the early 1960s, there has been a disorienting succession of intellectual revolutions whereby the notion that literature is a privileged artistic and cultural institution has been challenged by many critics. Also the value of literary history has been eroded if not destroyed by a nearly a century of intellectual upheaval as well as by profound social and moral transformations in European culture and in the world at large.

In their traditional effort to find moral value and aesthetic structure and coherence in the great works of the past literary studies are for many observers in crisis. For the most part, the academic study of literature has sought to develop other methods and perspectives that respond to what some critics and scholars has been overlooked – the inescapable involvement of literary works in the historical and cultural world of which they are part.

The works by such distinguished scholars as John Richetti, Robert DeMaria, Gary Day and Jack Lynch, Penny Pritchard which accommodate the range of insights and fresh perspectives and bring new approaches to the history of English literature of the 18th century are observed.

УДК 81'27

N. Zinukova

INTERPRETERS IN MULTILINGUAL SOCIETY: ASPECTS OF BILINGUALISM

As everything in the world modern education is constantly changing and now it needs new knowledge about human being. Scientific knowledge reflects the demand for widening the perceptions of specific personality development, its inner world, experiences in communication with other people. Existential psychology ideas analysis helps pedagogical thinking to receive new meaning in relation to problems of foreign languages acquisition, creativity and personality self-fulfillment, acquisition of freedom and the skill to be responsible for it, spirit development and conscience education.

Nowadays despite the fact of transition to the multilingual society, intercultural integration at national and international levels, globalization the situation is not so simple to overcome the barrier of language diversity in the world. It still remains possible to do it only through translation where the professional is required to play the role of a middleperson or a person who can decipher meanings from the speaker to the audience. Cultural and linguistic diversity cause new challenges in the field of translation studies and translator/interpreter training, in particular while searching to find a new sense for the cardinal categories on the basis of bilingualism as we have in Ukraine.

We can appeal to thorough and comprehensive research in this particular field mentioning the works of F. Pöchhacker (2004), G. Gile (2000), G. Garzone and M. Viezzi (2002), Ch. Schäffner (2004), E. Gentzler (1993), M. Baker (1996), R.T. Bell (1995), D. Robinson (2003), B. Hatim (1997), S. Bassnett (1995), J. Munday (2001), I.D. Melamed (2001), A. Chesterman (1997) and others. From the second half of the twentieth century until now translation studies has produced numerous approaches, models, concepts and terms. Translation studies have become a mixture of ideas and findings in which it is difficult to find fair consensus. Consequently, one still turns to concepts and different approaches to translation studies to insert some clear points into the collection of theories and findings.

The goal of the present article is to consider the role of bilingual competence in order to build an interpreting capacity regarding skills, knowledge and experience which can be revealed in the training process of future interpreters at universities.