

ABSTRACTS

УДК 821.111

I. Aleskerova

COMPARATIVE ANALYSIS OF S. MAUGHAM'S AND J. FOWLES' SMALL PROSE

In this article we tried to compare the writing manner of two famous English writers – S. Maugham and J. Fowles. At first, we described S. Maugham's short stories and main realistic arguments given by him. Then we showed using the same ideas by Fowles. We noted that S. Maugham used realistic picture of characters but Fowles preferred modernist manner of writing.

Finally, we gave the description of artistic techniques used by writers in short stories.

An outstanding English writer, a paradoxical thinker, John Fowles like Somerset Maugham became famous for his novels «The Magician», «The Collector», «The Magus», and «The Mistress of the French Lieutenant». A skillfully twisted plot, a mysterious, magical or mystical atmosphere, penetration into the depths of the human psyche – that's what attracts in the works of this artist, and it still makes him popular in the West (more than ten years after his death).

At the same time, he made a definite contribution to the «small prose». According to the goal we carried out the critical analysis of the novels united in the cycle «The Tower of the Black Tree», having found out that there were many similarities in them. Like S. Maugham, Fowles writes that in the modern European society, the harmony of people's inner world is broken. At the same time, the prose writer, inclined to realistic reflection of characters and circumstances, through the jungle of general disorder and chaos, showed not only a painful reaction of a person to current events, but also tried to reproduce the whole personality, having confirmed his intentions with unambiguous and firm conclusions and generalizations.

УДК 81'373.72

Ya. Bechko

PHRASEOLOGICAL UNIT FORMATION POTENTIAL OF LEXICAL-SEMANTIC VARIANTS OF THE ADJECTIVE GERM. heiß

The article is devoted to the peculiarities of actualization of the system of lexical meanings of the polysemantic adjective Germ. heiß at the phraseological level. In modern phraseology the problem of interrelationships between the lexico-semantic and lexico-phraseological levels of the language system is currently important. The specificity of functioning of polysemous adjective with thermal meaning Germ. heiß in phraseological units is analysed within the framework of research of the general problem of interrelationships between the lexico-semantic and lexico-phraseological levels of the language system. The author finds general trends of sense development of this adjective within the structure of idiomatic set phrases sharing the common key lexical component Germ. heiß. The analysis shows that lexical meanings of the polysemantic adjective Germ. heiß at the phraseological level are actualized unevenly and selectively. In the structure of nominative and predicative idiomatic phraseological units and comparative phrases the key adjective Germ. heiß implements almost exclusively its original "thermal" semanteme as a formative one, but its lexical semantemes used in the formation of idioms rarely coincide with its phraseo-derived meanings. Individual semantemes of adjective Germ. heiß differ with respect to the number of phrasemes they occur in, besides there are many phraseo-derived meanings that don't have the corresponding lexico-semantic variants of adjective Germ. heiß, though some of them have synonymic lexical meanings. To continue the research of semantic relations between lexical and phraseological levels of the language we should involve to our analysis other parts of speech. This aspect, together with the use of information from other languages is necessary for our better understanding of the role of high temperature characteristics, objects and processes in linguistic world image.

УДК 81'25:811.111

N. Bidnenko

PRACTICAL AND THEORETICAL ISSUES OF MODERN TERMINOLOGY

The article deals with the questions of theory and practice of modern terminology. The author of the article investigates the main stages of origin of world terminology through formation of practical and theoretical terminological foundations, problems of systematization of new terms, the creation of international and national terminology databases, their usage and development for further consolidation of terminology resources.

Modern terminology today evolved with difficulties connected with the systematization and direct usage of international and national terminology databases due to linguistic and extralinguistic factors. The publications of many researchers reflect that nowadays there is no unique norms and rules among linguists and lexicogra-

phers to identify a massive amount of modern terminology vocabulary, systematize and place it on international databases because the appearance of new scientific and technological notions occurs faster than it can be defined. Analysis of scientific works concerning general principles of systematization of terminological phenomena and also term formation proves that it is closely linked with the history and development of practical and theoretical terminological foundations. Therefore, it is vital to consider classical terminology schools and their interference to each other, the correlation between “general terminology” and “specialized ones”, the fundamental principles for creating international and national terminology databases and consolidating terminology resources.

After the analysis the fundamental stages of origin of world terminology through formation of practical and theoretical terminological foundations, the investigation of terminology schools, the author of the article concludes that modern terminology is based on the principles of systematization of new terms, creation of international and national terminology databases for further consolidation of terminology resources, societies and terminology centers. Nowadays scientists operate theoretical and practical foundations of modern multi-paradigm terminology as an interdisciplinary branch of linguistics. This process requires adaptation of systemic linguistics knowledge, general theory of methods of terminological research by means of elaborating respective technique based on theoretical and practical methodology towards its integration in the world terminology databases.

УДК 821.163.41.091

N. Bilyk

PORTRAIT EXFRASES IN M. PRODANOVICH'S NOVEL “ELISHA IN THE COUNTRY OF THE HOLY COURSES”

During the 20th century considerable experience was synthesized in the comparative discourse, which created the opportunity to open new facets of the phenomenon of exfrase and its corresponding comparative literary criticism strategy. Of particular interest is a peculiar exfrase, which is revealed in the program novel of modern Serbian prose writer M. Prodanovich's. The content of exfrase, according to the laws of the genre, focuses on the direct image of the person. Illustrated in the elaborate designated instances described in the description, which are identical to the features of the portrait drawing, genre-supporting for this direction of art of painting, the content of which is a priori considered “obvious and convincing” in the reproduction of manifestations of nature. A special, partly, climax of formal-musical weight in the described portrait should be distinguished in its essential figurative instance, identical to the composition of the composition, drawn in the plane of the background. A separate smile line should be distinguished in the content of the figurative material, the proportional aggregate composition of the described portrait. At the same time, a separate colored party also appears to be essential in the embodiment of a single holistic visual image. The actual space for colors and the semantic parameters of their combinations, appealing to “canonical” values that reach the level of artistic means of the genre, are determined for extrasitation. A significant symbolism of chromatism is distinguished by the features inherent in, in fact, the patterns of the described portrait, capable, by definition, of attracting the subtle shades of the emotional plan of the character shown. Transposed to the form-building arsenal of figurative exfrasies, the meaning should be summarized by the sense of the danger of brutal aggression, concentrated in a separate individuality.

УДК 81-139

V. Blishch

THE REPRESENTATION OF THE OTHER IN FOREIGN TOURIST GUIDEBOOKS OF BELARUS

This article explores British, French, and Russian experience of touristic cognizance of Belarus that is documented in the texts of tourist guides published in 1994–2016. The analysis of tourist guides of Belarus as a discursive practice of representing the Other exposed the traits of cultural colonialism and imperial superiority that are manifest, in the first instance, in the ideological interpretation of Belarus as a non-independent passive object and permanent victim.

The current research resulted in qualitative evidence on the modes of representation of Belarus and Belarusians in foreign guidebooks. The main idea the texts under consideration produce is that Belarus is a passive object characterized by the lack of development (backwardness), permanent dependence, and victimity. Such representational strategy fits into the logics of a colonial discourse the object of which is the Other represented in the categories of the local, ethnographic, backward (ahistoric or premodern), dependent, and static. And in this, generally positive and innocent images reinforce the ideological asymmetry and fixate the colonial image of primitive and obedient citizens. Such representational strategy of Belarus and Belarusians is directly connected with the main motifs of colonialism: (1) representing Belarusians, the guidebooks portray them as static, underdeveloped, and permanently dependent; (2) Belarus is perceived as a non-country incapable of independent development, where victimity and alien intrusion appears to be a natural state of things; (3) a motif of isolation from a civilized world, and (4) the inability of the colonial Other for self-representation. These motifs are incorporated by the following devices: passive voice of verbs; abundant use of words with negative connotation; employing different literary devices and

humour. These characteristics allow considering foreign guidebooks on Belarus as texts that reproduce an ideological colonial asymmetry conditioned by power relations between West and Belarus, Russia and Belarus, that ground the necessity for the relations of “domination – obedience” to be applied to the latter.

УДК 821.161.1

O. Bogdanova

LITERARY DEDICATORY STRATEGY (PROBLEM STATEMENT)

The article analyzes the literary dedicatory strategy. The article deals mainly with lyrical works belonging to Russian classics and created in different eras — from the 18th century until the beginning of the 20th century. Among the poets involved in the analysis — M.V. Lomonosov, V.A. Zhukovsky, A.S. Pushkin, P.A. Vyazemsky, N.S. Gumilev, A.A. Akhmatova, etc. In the article the dedicatory strategies also considered on the prose material — “Captain’s daughter” of A.S. Pushkin. The article describes different types of deductions, differentiated by the type of the addressee (based on a fixed text inscript), by the type of the addresser, by the target setting, by the structural format, etc. The article identified and discussed different types of dedication — for example: titular, i.e. graphically fixed, or non-titular, absent among the elements of the narrative frame.

At the compositional level the author attempts to rethink the scientific and theoretical understanding of the genre of initiation, considers the types of initiation. The author believes that in contrast to the “header frame” dedication can be part of the whole work. Dedication may be at the beginning of the work, in the middle of it and the end of it. The researcher considers not only the head dedication, but also the acrostic and the dating of the works. The author of the study offers new bases and criteria, the new terminological variants for the analysis of different types of initiations.

The research is based on the poetological method, which allows to reveal the nuances of tactical moves, to carry out and to withstand the subtle logic of the study.

УДК 821.161.2.09

D. Boklakh

ARTISTIC VISION OF THE CITY POETIC TOPOS IN T. SHEVCHENKO’S WORKS

The poetic works of T. Shevchenko depict the image of the city in style of realism with the reflection of the being of inhabitants of cities, moral and domestic issues, facts from the history of Ukraine, biblical motifs, and the like.

The purpose of the study is to analyze the image features of the poetic topos of the city in the works of Taras Shevchenko.

The specificity of the implementation of the urban theme in a literary text requires the use of system analysis, integrated use of historical-genetic, typological, hermeneutical, linguistic methods.

Poetic topos is marked by a dynamism of portraying of urban realities, where the lyrical hero is experiencing a psychological transformation through the experiences of the local elements of space. Poetic topos is characterized by logical correlation of local structural elements with minds of the characters in one spatial continuum. Topos in the poetry of T. Shevchenko is a detailed semiotic structure in the linear aspect, but the point topos is constructed as a separate universal super-sign that has a fragmented representation of the steps in the loci-psyhologema, while carrying a substantial core of the development of events in the focus of poetry in general. Volumoud topos of the city is closely correlated with the linear topos in cases where there is the development of events in spatial opposition “up – down”, thus, creating a huge semiotic construct of the topos. The linear topos of the city is a chain of events in the space of the work, and thanks to the opposition “top – bottom” this space has linear expansion of the loci in the space with each opposition that forms the bulk matrix of the topos. The topos is seen in the width (the content formation of the locus with meanings and attributes), the length (the number of loci) and the height (the opposition “top – bottom”). The themes of the poetic topos of the city in the works of T. Shevchenko reflects the range of perspectives: historical truth and the honour of the nation (“The Haidamaks”, “Large cellar”, “Chyhyryne, Chyhyryne...”), sin and redemption (“Varnak”), emotive experiences of historical events (“The Cry of Yaroslavna”), seeking the truth of life (“My Kuma and I...”), the historical conflicts and domestic drama (“In Vilno, glorious city...”), a parasitic existence of the aristocracy and the poverty of the common people (“Dream” (“Everyone has a destiny...”), “O people! People, poor tghings!”, “Once, walking at night...”), sacrificing service in the name of humanity (“Mariia”).

A feature of the poetic topos of the studied works of T. Shevchenko is the psychological context, which is dominated by emotive theme as the voice of the lyrical works, and thus it becomes a broad space for the emotive experiences of the lyrical hero within the topos of the city. The topos of the city as a construction in space of human culture becomes a scheme, which is tributary to personal experience, historical context, together with the experiences of real-life situations of the lyrical hero in the space of the city being. Poetic topos, unlike the prose one, does not have significant detail in the depiction of the spatial strategy of loci-psyhologema. The topos of the city in poetry has a more emotive-sensual beginning, where space and time become representatives of the “revolt of the senses” of the lyric hero.

УДК 821.161.1

Ya. Galkina

IGOR SEVERYANIN AND COMPLETION OF RUSSIAN CLASSIC ROMAN TRADITION

The article investigates the genre's peculiarity of the work of Igor Severyanin "The Leandr's Royal (Lugne). The novel in stanzas" (1925). "Roman" is written in terms of emigration.

Russian poets very actively attracted the form of "novel in verse" for combining the epic and lyric principle in the text, especially at the beginning of the twentieth century, but it is known that no one repeated the success of Pushkin.

The author of the article studies connection of "The Leandr's Royal (Lugne)" with Pushkin's novel. "Eugene Onegin" is considered as a prototype of Severianin's work. Relations with the common tradition of the Russian classical novel are established. The system of characters, the plot and other elements of the composition, the complex of the main motifs of the work are analyzed. Their artistic functions are very different from those of Pushkin, sometimes they are completely opposite. The poet plays with the stamps of the Russian novel. The processing of Pushkin's form and the numerous allusions to the novels of Russian writers became the means of ironic interpretation of the tradition, Severianin emphasized the exhaustion of the genre of the Russian classical novel in the conditions of the beginning of the twentieth century.

УДК 821.112.2.01

A. Grinshteyn

BORDER IN/AND PICAESQUE

Frontier or border as a topic, an image, a motive or as a concept is remarkably and markedly absent in "classical" picaesque, i.e. 16th and 17th century Spanish picaesque. If a protagonist of such a novel constantly moves and easily traverses all borders, be it geographical or social, the border is not thought of as such either by himself or by the reader. Moreover, the ease of crossing the borders illustrates the importance of its absence for the novel of the time. Such marked absence of borders in the 16th century picaesque can be explained by the connection between picaesque and carnival culture it originated from.

In the 18th century novel travelling becomes an integral part of fiction, including picaesque and works it has generated (Marivaux, Defoe).

Meanwhile, in the 18th century novel the border is evidently marked, and special or political border tends to mark primarily social border. At the same time, crossing the border is not connected with any difficulties or problems.

The relation and correlation between different ways of getting into the new unknown world proves that crossing social, political and geographical borders is vitally important for the 18th century novel. What is more, the unknown or less known world is not perceived by the protagonist as hostile or alien. It is not shown as such in the novel either. Strange does not become alien, it does not lead to alienation, the new world is just the territory which requires conquering.

In the 20th century picaesque crossing the borders is again evidently marked and is very important for the novel structure. Moreover, it means the attempt and failure to cross the border between individuals, important for the 20th century literature as a whole.

УДК 81'42:821.111

M. Ishchenko

METHODOLOGICAL PRINCIPLES OF LITERATURE IN THE STUDY OF SPECIFIC FEATURES IN SH. BRONTE AND E. BRONTE FEMALE NOVELS

Traditionally, novel is analyzed in the unity of form and content. The content of the work is a writer's described reality. It appears in concrete pictures of human life. These works are selected, grouped and understood by the writer so that they can determine the author's vision of the world.

The linguo-cognitive study of the character's emotional state in a female novel necessitates an analysis of the language, on the one hand, reproduced in the process of linguistic and creative consciousness of the writer's personality, and on the other hand — perceived as a set of linguistic signs that reflect the ethno-cultural perception reflected in the work of reality.

The ways of representing the character's emotional state in a female novel in the cultural-historical, literary, biographical and linguistic context requires the application and integration of the methodological foundations in linguo-cultural studies, literary criticism, cognitive linguistics, methods of linguo-poetic analysis in the method development for analyzing the representation of the character's emotional state in Sh. Bronte and E. Bronte female novels.

Thesis focuses on revealing literary methods, defines the term "character", identifies the main means of creating a character in a literary work, reveals the characteristic features of Bronte sister's female novels.

Bronte sisters represent a new woman in the literature, which is independent, freedom-loving and in no way inferior to her husband. The characters in Bronte sisters' women's novels are always polite, honest women with a rich inner world.

УДК 811.112.2'373

H. Kapnina

ANALYSIS OF GERMAN LANGUAGE ACTUAL VOCABULARY BASED ON THE RESULTS OF LANGUAGE RATINGS IN GERMANY

The article gives an in-depth analysis of different organizations in Germany, the work of which is directed not only to linguistic investigations but also to analytical and statistical study of the language phenomenon, and thanks to which the impartial language picture of Germany of every specific year can be completed.

A special attention is paid to German Language Association, the oldest organization in the Federal Republic of Germany with a 70 year history, the aim of which is "to look after" the German language. The German Language Association has its agencies in more than 30 countries of the world, and is constantly initiating and organizing symposiums, round tables, discussions on the German language, launching numerous studies defining how the German language has been changing and what factors have forced these changes.

The next language actions, namely "The word of the year", "Antiword of the year", "Youth word of the year", "Anglicism of the year", "Sentence of the year" – language initiatives which investigate the German language without bias. The results of the abovementioned language ratings are illustrated with the examples.

Under the investigation we have come to conclusion that the development of German language is influenced by both linguistic and extra-linguistic factors, as they are forming the actively-used socially sharp lexicon of today Germany.

As a result, the words which reflect the problems, the German society is facing, represent political, social-economical, ecological, ethical events in the country, as well as the problems connected with the health of human being in the global context, moreover, the words concerning politics dominate in these investigations.

УДК 811.111'272'42'276

G. Khatser

TERM-COMBINATIONS IN ENGLISH LEGAL DISCOURSE: THE ANALYSIS OF COMPOSITE PROCESSES

The article is dedicated to the problem of studying particular structural types of specialized terminology depending on its connection with different types of discourses. The factual material for the study is term-combinations used in English legal discourse, which represent the most numerous structural group of its terminological lexical units. The prevalence of this structural type is explained by the tendency among specialists in law to operate with information that is more detailed and coherent. It helps avoid controversial situations while practicing law. Besides, another reason to use more extended legal terms is rapid development and processes of globalization and unification of certain branches of law. Based on quantitative method and method of direct components the article has determined the most productive word-forming models of term-combinations, namely term-combinations with two and three components. It is typical for English legal discourse to create new notions on the basis of those, which have already been used in the practice of criminal and procedural system. The most common morphological structure of English legal term-combinations is nominal substantive naming legal rules, abstract notions and legal activities. Unlike two- and three- component term-combinations of English legal discourse, term-combinations with four components do not have prevailing structural models. Four models have been identified: A + N + N + N; N + N + A + N; A + A + N + N; A + N + A + N. In addition, it has been proved that models with prepositional grammatical connections between its components are more expected in this type of terms. Due to features denoted by four-component legal term-combinations, they can be divided into three groups: 1) legal notions; 2) types of punishment; and 3) legal bodies. The most active elements while formation of term-combination are the following words: legislation, charge, law, investigation, and right. Finally, the research has discovered that considerable amount of English multi-component legal terms are formed by uniting and adding everyday words and terms from related fields of science to the exciting legal term.

УДК 811.161.2'373.48

L. Kharchuk

DEVELOPMENT OF AN ACADEMIC TERMINOLOGICAL SYSTEM AS A RESULT OF ORGANIC ACCUMULATION OF TERMINOLOGICAL MATERIAL (UKRAINIAN ELECTRIC POWER ENGINEERING TERMINOLOGY)

The purpose of this paper is to analyze the organic accumulation stage of UETS terminological material and to lay the foundation for new terminology. In order to achieve this method, we researched and outlined timelines for this stage of terminological creation, analysed the source and course of development in detail, as well as evaluated the realisation of an electric power engineering terminological system within the indicated time period.

We have found that the first stage of UETS terminological creation occurred from the 1850s to the 1910s. Throughout this period, an organic accumulation of terminological material ensued, laying the academic foundations of the UETS terminological system.

Looking at the creation stage of UETS terminology, we may conclude that as a significant component of the national language, UETS jargon was developed in direct communion with the formation of electric power engineer-

ing as a form of study. It holds a distinct linguistic formational imprint, a refinement and unification of corresponding systems of a mutual emergence. Scientific and technological progress in Ukraine at the end of the 19th and beginning of the 20th centuries at the forefront of a national renaissance caused an urgent need for the creation of Ukrainian terminology. The first attempts of UETS terminological development took place during this period, when at the end of the 19th century, electricity became available on Ukrainian land. The formation of professional terminology was facilitated by the Ukrainian-language studies, articles, technical electric textbooks, and also the first translated and original works in the field of natural sciences written in Ukrainian. On one hand, this period is characterized by the systematic approach of scientists on the formation of terminology and the attempts to streamline the general terminological system. On the other, specialized UETS educational establishments in Ukraine experienced a decline. So, UETS terms were sporadically used for work in physics and chemistry during this time.

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V. Krasnoschok

COMPERATIVE ANALYSIS OF POLYETHERICAL TERMS DEVELOPED BY METAFORS IN THE ENGLISH AND UKRAINIAN LANGUAGES

The article is devoted to the study of the metaphorical composition of polytechnical terminology and to the elucidation of the main types of terminological metaphors. It is known that the category of equivalence is considered to be central and universal in the study of various kinds of relations of language units at the system level.

Consideration of the main types of semantic correlations of the comparative composition of terminology in English compared to the Ukrainian language, namely – the relation of inclusion, intersection, without equivalence and equivalence; distinguishing the main semantic and thematic groups of terminological metaphors. How different languages are in relation to each other in the relations of difference, as well as individual, even in general equivalent in their meanings metaphorical terms are mutually equivalent only conditionally. The degree of equivalence of two terms that coincide in their meanings and are comparable are determined by the degree of their semantic varieties: the most equivalent are considered such terms and terminological compounds with minimal differences in the semantic structure. The extreme boundaries determining the semantic distance between lexical units are considered, and the relation of full coincidence, equivalence (conditional), and, complete non-equality (exclusion) or without equivalence.

It was investigated that comparative examination of polytechnical terminology, which was formed by metaphorization, provides for a clear separation of the main aspects of contractual linguistics, in particular lexicon: semasiological and onomasiological. But if we proceed from the necessity of combining onomasiological, semasiological and epigrammatic aspects in the analysis of lexical-semantic equivalents in comparable languages, the number of mutually equivalent words, even in closely related languages, will be zero.

УДК 821.161.2

Yu. Kyrychenko

THE PROBLEM OF TALE NARRATION BY H. KVITKA-OSNOV'IANENKO IN CONNECTION WITH THE FORMATION OF THE NEW UKRAINIAN PROSE: CONNECTION WITH FOLKLORE AND OLD LITERATURE

The formation of H. Kvitka-Osnov'ianenko's narrative manner is genetically related to folklore traditions. The folklore communicative model used by the writer, underwent certain transformations due to the specific form a literary work functions in. Thus, we argue that there is oral speech imitation as well as the illusion that the narrator is a reality, while being a factious individual. Besides, this narrative manner involves an imaginary reader / listener being present, as the one Hrytsko Osnov'ianenko's communicates his ideas to.

It is only natural that in this Ukrainian works the writer was also guided by preceding literary sources and their tradition. First of all, the ethics and morality cultivated in medieval and baroque literature of various genres was accepted by the writer with the view to the realization of the author's educational intentions. It is most clearly noticeable in the instructive prefaces and conclusions which correlate with the exordium and conflux in rhetorical prose. In this way the author implemented the guidelines of ancient rhetorics, where a compulsory requirement was to get the message across in the form most accessible to the audience.

The characters in "Malorossiyski Povesti" by H. Kvitka-Osnov'ianenko are generally deprived of personalized traits and embody the ideal of a commoner, which in many respects corresponds to the folklore and former literary traditions of imagemaking. We assume that certain adaptation of the above-mentioned traditions took place in the process of creating the image of a natural man in the Enlightenment epoch. In addition, the system of tropes developed in folklore was found, appeared to be suitable in depicting sentimental characters.

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A. Limborska

**POSTAPOCALIPTIC FUTURE AND DESTINY OF CIVILIZATION IN CONTEXT OF NEOGOTHICS:
NOVEL "THE ROAD" BY CORMAC MACCARTHY**

This article analyzes main fictional and aesthetic principles of post-apocalyptic future depiction of civilization in the context of neogothics in the novel "The Road" by Cormac MacCarthy. The writer combines elements of the south gothics with a new specific phenomenon called post-apocalyptic. In literary science apocalyptic novel is analyzed according to main subgenres: apocalyptic and post-apocalyptic. Apocalyptic novels discuss approaching of catastrophe (flood, epidemic, etc.). Post-apocalyptic novel presents the world after catastrophe and the core issue is tragedy of civilization on decline background as a result of tragic circumstances and events. The author of the article tries to analyze the typological features of post-apocalyptic novel revealed and connections with neogothics highlighted. The plot and problems of the novel "The Road" are presented taking into consideration phantasmagoric "horrible" images; neogothic characters, who are able to commit terrible crimes; special attention is focused on tragic symbols and allegories; there are a lot of "ciphered" metaphors, which deepens reader into tragic feeling of fatality, spiritual degradation of human and world and even death as a result of unknown catastrophe or cataclysm. The author concludes that genre of the novel "The Road" by Cormac MacCarthy can be defined as entropic post-apocalyptic work in which main features of neogothics are enforced by clue motives of global human catastrophe. Psychological authenticity of characters is based on complicated combination of tragic and dramatic circumstances, where neogothic images of "dead" nature, robbers and rapists create specific atmosphere of "horror" in the novel. Contemporary post-apocalyptic and neogothic novels are analyzed by horology - a science of self-destructing mechanisms of civilization, which make it vulnerable to all kinds of terrorism, including biological and information technology.

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T. Mironova

**THE SEARCH FOR THE SELF: THE PCHYCOANALYTICAL APPROACH TO THE STUDY
OF THE LONG POEM "IMMRAM" BY P. MULDOON**

This paper explores a direct correlation between the hero's journey in search of his father in the long poem "Immram" by Paul Muldoon and the individuation process as described by Carl Jung and Edward F. Edinger psychology. The author analyses only 15 stanzas of the long poem (from 16 up to 30) to show some steps of the hero's individuation that can be defined as the realization of the Self which is one of the Jungian archetypes, signifying the unification of consciousness and unconsciousness in a person, and representing the psyche as a whole. As the archetype of the Self is expressed in the image of Christ in Jungian psychology, the paper attempts to draw parallels between the teaching statements by Jesus Christ described in the Bible (The New Testament) and the hero's journey in search of his father. This allows the readers to understand the plot of the poem and see some cultural codes and language signs hidden in the structure of the text. The author interprets the meaning of symbols in relation to the subject of discussion.

Author also discusses multiple father figures and shows the postmodern ironic rethinking of religion, myth, psychoanalysis, historical, cultural and ethical observances in the poem. This raises the issue whether it is possible to achieve your authentic Self if the real Father has two-faced nature (God and Satan).

The resulting study is an indispensable guide to the understanding of Muldoon's individual mythology and makes an important contribution to psychoanalytically oriented literary criticism.

УДК 821.161.1

Ye. Nikolsky

**PHENOMENON OF A PHANTOM IN A.S. PUSHKIN, N.V. GOGOL AND M.YU. LERMONTOV'S WORK:
THE CHARACTERISTIC AND DYNAMICS OF AN IMAGE**

Interest in the mysterious and the irrational has haunted people since ancient times, and it is reflected in various works of world culture from East to West. It found its specific representation in Russian literature, especially in the era of romanticism, which is associated with an interest in folklore and the romantic concept of duality of the world, according to which our world is closely connected with the other world (or worlds) inhabited by various supernatural powers. Despite the number of scientific papers studying the works of Russian writers of the nineteenth century, the phenomenon of the Ghost is still insufficiently understood.

This article is one of the pioneering pieces of research in this area that focuses both on the problem definition and detailed descriptions of the Ghost in Russian literature in the context of transition from romanticism to realism.

During the transitive period from romanticism to realism, the romantic vector began to sway due to the dualistic perception of the phenomenon of the Ghost that appears in the works of fiction. The ghost

is ambiguously perceived as an element of the other world, and accepted as such, and as a painful psychic condition of the protagonist.

In these works, a departure from the folk tradition takes place, and the characteristic features of the phenomenon of the Ghost become more diverse, enhancing the idea of impossibility to transmit secret knowledge from the other world to the world of the living – which is detrimental to the main character, as the romantic tradition would prescribe.

The phenomenon of the Ghost, from a realistic point of view, can be perceived as, for example, Germann's alcoholic intoxication or mentally exhausted state as a result of the unintended murder of the old Countess in "The Queen of Spades" by A. S. Pushkin, as the pangs of conscience of "one important person" in "the Overcoat" by N. V. Gogol, as well as a mental disorder caused by Lugin's depression in the "Shtoss" by M. Y. Lermontov. In the "Shtoss", there is also a simultaneous collision of two types of the Ghost: that with beneficial effects on the character and the one negatively affecting the character to the evil effect, which contributes to a further destruction of romantic vector.

Pushkin's "The Stone Guest" and Gogol's "The Portrait" were designed in the romantic tradition, from the point of view a dualistic perception of the phenomenon of the Ghost. However, both feature the phenomenon of the Ghost typical of the transitive period, which does not distort the evolution in the way Russian authors viewed mystical powers. The destruction of the romantic vector also resulted from the transformed idea of how passage from the world of the living to the world of the dead traditionally happened: now, the phenomenon of the Ghost intended to become a presence in the real world, and not take the character away from it. The vector's romantic direction changed, completely destroying the original romantic concept of duality of the world.

УДК 821.161.1;82.0

L. Oliander

I.S. TURGENEV'S NOVEL "OTTSY I DETI" ("FATHERS AND CHILDREN") IN O.V. BOGDANOVA'S ANALYTICAL DISCOURSE

The basic position with which it is affirmed the legitimacy and urgency of the problem – the specificity of O. Bogdanova's analytical discourse, her ways of penetrating the deep content of Turgenev's novel "Ottsy i deti" ("Fathers and Children") – serves as a fundamental thought: it is important not only what is written, but also how it is written. It is proved that the concentration of attention on the logic of presentation and on its form is equally necessary for reading both literary and scientific texts, including literary works – especially interpretational ones. The closeness of Bogdanova's methodological approaches to the analysis of the literary text with Chicherin's methodology, his algorithmization, the sequence of his heuristic actions was examined by I. Kozlik on the material of the scientist's monograph "Tjutchev's Lyrics Style" (1975) is underlined. In Bogdanova's analysis it is accentuated precise tracking the unity of word and image, the image and composition, the composition and ideas of Turgenev's text, which the researcher reads, in the words of S. Burago, "as if from inside, through the author's words, "taking into account the context of the author's era, and that one where the destiny of the reader comes true". At the same time, it is pointed to the partial application of methods that are not purely algorithmic, revealing "uncodifiable researcher's skill gained in personal experience" (Ye. Krotov). The successful implementation of the reception of reflection by O. Bogdanova (Paul Feyerabend) is established, thanks to which not only subtextual but also implied meanings are revealed.

УДК 118.112.2'42

N. Palamar

LEXICAL AND SEMANTIC ASPECT OF THE SPEECH ACT OF "PRAISE"

The article studies the peculiarities of the lexical semantic field of "praise" on the material of modern German and Ukrainian discourse. It provides a detailed analysis of the lexical units denoting "praise" and explicating its meaning in the Ukrainian and German languages.

On the basis of the findings of the carried out analysis on the factual data, the nucleus, co-nuclear and peripheral areas of the lexical semantic field of "praise" have been defined. The semantic types of "praise" according to the degree of expressiveness of their realization have been outlined as well as the comparative analysis of the quantitative use of all the defined semantic types of "praise" in the German and Ukrainian languages has been carried out.

The carried out quantitative analysis of the defined semantic types of "praise" in the German and Ukrainian corpora draws our attention once more to the specificity of the Ukrainian character, i.e. brings to light its emotionality and sensitivity. "Praise" in the Ukrainian linguistic culture is characterized by a higher degree of emotional coloring than that demonstrated by German speakers, which is proved by a higher frequency rate of expressive praise (69,2%) and praise-laudations (4,1 %) detected in Ukrainian in contrast to the German language.

This might be accounted for by a higher degree of emotionality expressed by Ukrainian speakers, which is confirmed by a higher frequency rate of occurrence of all the lexical stylistic devices singled out in terms of the carried out analysis in the Ukrainian language.

УДК 82.0

N. Pakhsaryan

LITERATURE MANIFESTO: CONTENTS AND EVOLUTION OF A CONCEPT

The article reveals the meaning of the term “literary manifesto”, traces its history and evolution from the meaning of the word “declaration” to the meaning of the aesthetic program. Literary manifestos of such aesthetic trends as romanticism, realism, naturalism, symbolism are researched. The meaning of the notion “preface-manifesto” in works of V. Hugo, A. Mishel, E. Goncourt, E. Zola is interpreted. The specificity of the aesthetic evolution of the literary process in the XIX century is analyzed.

The literary manifesto, born in the 19th century, is the genre of the literary declaration, which has become a popular form of the aesthetic program of the school, trend or direction. Derived from the lat. *manifestus*, the word “manifesto” was used in France since the 12th century in theological sense (declaration of the God’s will), and, being added by the semantics of the Italian word *manifesto* (“public declaration”) in the 16th century, it appeared in the meaning of the public declaration of the political program. In Rober’s historic word of 1623, the meaning of the word “manifesto” was revealed as “a written statement” in which one or more responsible political figures state their views or explain their behavior.

In literary and artistic activity of the romantic era, it was the manifesto that became the main form of literary self-reflection and aesthetic polemics of the “battle for romanticism” period.

Simultaneously with the concept of «manifesto», one could observe the expression “preface-manifesto”, because the writers were inclined to turn their prefaces into shocking aesthetic declarations during romantic era. Mocking and / or making parody on usual function of prefaces aimed at a kind of advertising of the work and its author and which was not usually read, the writers used the preface as a playing narrative space, that established connection with the reader by actively approving a new, non-academic creativity program.

УДК 82.091 + 376.32+ 277.4

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 81’255.4

O. Pavlenko

METHODS OF CULTURAL BARRIERS NEUTRALIZATION IN THE LITERARY TRANSLATION

The article highlights literary translation in the context of its cultural value as well as defines methods that come to break cultural barriers through translator’s practical adherence to the principles of cultural relativism and reading the cultural scenario. The transformation of the literary text into the new cultural environment identifies linguistic and cultural experience of the translator as well as assesses the impact of the socio-cultural contexts characterized by certain differences and similarities. Seen in this light, translation obtains an utmost position in the history of culture so that the target audience can ultimately discover a fuller appreciation of both the prominence and complexity of translation strategies.

The paper examines constructive perspectives through the lens of an explicit problem for transnational communication that accentuates on illuminating “untranslatable” words and concepts as well as builds upon the work of scholars and researchers in the fields of translation studies in order to cultivate a new theoretical perspective on guiding principles of translation. In this regard, theoretical and methodological issues concentrate upon the most shared strategies in constructing the phenomena in question including avoidance, restricting from linguists’ concern to reflect an emerging emphasis on the importance of the cultural context and interactions for understanding cross-cultural communication. On viewing translation as a mechanism of renovation, the classical scholars (S. Bassnett, G. Toury, D. Robinson) also argue that translation both forms and expresses our thoughts and ideas about other literatures and cultures. Focusing on the cultural exchange as an act of translation, the scholars accentuate on the importance of adequate creating ideas and practices coming from one cultural context into another by taking into account what is lost and learned in the adapted version.

Thus, viewed as a marginal activity, translation not only proves to act as a shaping power in literary history at certain crucial moments but also as a fundamental device to our recognizing other cultures and civilizations.

УДК 821.512.161

I. Prushkovska

FRENCH LITERATURE IN THE CONTEXT OF TURKISH: HISTORY AND PRESENT

The modernization of Turkish literature was facilitated primarily by the ideology of the French Revolution, which drastically changed the vectors of the historical and cultural life of the Ottoman state. The perspective of visiting France by representatives of the Turkish literary elite for studying the language and familiarity with French culture (Ibrahim Shinazi, Namik Kemal), the appearance on the territory of the Ottoman state of educational institutions teaching French have thoroughly contributed to the rapid “entry” of the French cultural tradition into Turkish literature. Further, stages of the “entry” of French culture in Turkish are numerous translations into Turkish of works of French authors, reworking, rehearsing, adapting their works.

The special role of the influence of work of Moliere, Voltaire, Dumas, Hugo on the formation of the Turkish literature of modern times is emphasized. Thus, Moliere’s work had a great influence on the formation in the second half of the nineteenth century of Turkish modern comedy. Philosophical comprehension of the world in Voltaire’s works attracts the attention of the Turkish reader through a certain novelty, extraordinary. Voltaire’s translation of philosophical reflections introduces the Turkish recipient to new topics of a philosophical and fantastic nature.

The works of Dumas-father and Dumas-son in Turkish translations enjoyed considerable popularity among Turkish readers, becoming a solid foundation in the formation of the genre novel in the Turkish literature of the reform period. Victor Hugo’s poetic works lead to the emergence in the Turkish literature of the romantic poetry (Regizadeh Magmut, Namik Kemal).

The Turkish intellectual elite continues to keep pace with the French literary novelties, today in Turkey almost all the works of contemporary French authors are presented in translations. And to this day the French literature having a direct influence on the formation of new Turkish literature, leads to the emergence of new literary genres (romance, drama), currents and directions (romanticism, symbolism, realism), the change of thematic and figurative versions of artistic works from classical Muslim to Western European.

УДК 821.161.2

S. Revutska

CHARACTER SOCIAL IDENTIFICATION: PSYCHOANALITICAL ASPECT (ON THE EXAMPLE OF THE STORY “PROIDYSVIT” BY MARKO VOVCHOK)

The concept of social identification of the individual is the subject of discussion of many sciences: philosophy, psychology, sociology, because socio-political changes in society, rethinking of moral and spiritual values, the formation of new foundations of life force scientists to raise issues concerning the relationship of personality to the world, understanding of his place and destiny in it. A clear awareness of a person of his place in the group with which he identifies himself, defining the role of transformational socio-political processes affects his mental states, mood, and mental health directly (indirectly). Literature is not only an excellent source of studying the process of social identification, its role, consequences and influences, but also becomes a kind of instrument of social self-identity of a contemporary, the process of his socialization. In the literary research circles inquisitional attention is riveted more to national identity, which can be considered as a component of the social one, and therefore the objective of the article is to study mostly the affective component of the social identification of the characters of Marko Vovchok’s “Proidysvit” by applying a psychoanalytic interpretation which allows to study not only integral psychologism of the work, but also the psychological and the author’s actual psychoanalytic vision of a person in a society.

The analyzed experiences of some of the most eloquent people from the point of view of social identification of characters justify that the process of social identification is complex and multifarious. Each character in his own way goes through the process of placing his selfhood in the system of social relations of the social group through comprehension and evaluation of his selfhood. So, dissatisfaction with the social affiliation of Riasnychka and Maksym, who do not give them a sense of security, give rise to self-doubt, emotional impulses and despair. Instead, the conscious acceptance of not only their own affiliation, but also the values and needs of a parallel social group (Marta and Chaban), makes internal peace, inviolable self-confidence of the individual, without losing their own dignity, possible. In the previous writings of the author one can observe despicable attitudes from parents, in particular in the story of "Maksym Hrymach", which was also associated with a sense of the preference of their own social group over the other, less significant in the opinion of the character, one and therefore the happy ending of the fiction was not plausible.

The ending of this work with an appeal to the reader only testifies to the great influence of the collective identity, moral and spiritual features of a particular social group on the part of its individual representatives. However, in the work "Proidysvit" the writer foreshadows personal happiness of lovers contrary to social conditions.

УДК 821.111

L. Semerenko, A. Pliushchai

MYTH AND BEAUTY IN THE INTERTEXTUAL STRUCTURE OF JOHN KEATS' POETRY

The article is devoted to the use of ancient myths and the category of the beautiful in mythopoetical poems of John Keats. The authors examine the poet's search of truth and beauty, his identification of love with poetry and the formation of his poetic credo. During the recent years there has been a growing interest of literary critics, readers and translators in this country in the creative work of John Keats, universally acknowledged as one of the greatest Romantic poets. The poet lived a very short life of 25 years, yet in that time he enriched the English language with some of the greatest poems. Had he never written a line of verse, Keats would still be remembered for his enthralling letters. So, on the one hand, one could speak about the brevity of Keats' life, and on the other, about the greatness of his achievement. John Keats, the poet of the young generation of Romantics, brought into the English Romanticism a new, Hellenistic element and the cult of beauty and harmonious enjoyment of life. Keats' mythopoetic works based on ancient plots attract special attention of literary critics and translators. The desire to contrast the ideals of harmony, purity and beauty with the reality of the surrounding world forms the basis of Keats' aesthetics. The poet was looking for ideas in ancient times and in the Renaissance epoch. Keats was looking for truth and beauty, which were inseparable in his conscience, as he considered beauty to be the true essence of any phenomenon. If it is distorted and darkened in its present state, it is the task of a poet to discover beauty and make it visible. This is what poetic imagination needed for. The charm of John Keats beauty is indebted to the accuracy of the selected tropes and to the diversity of rhyme and stanzas. The poetic credo of John Keats was formed within the framework of the aesthetics between two eras – the 18th and the 19th centuries. He was gradually changing from the singer of corporeal beauty which really exists, but it is not noticeable for bodily eyes.

УДК 811.112.2'161.14

O. Shumiatska

SYNTACTIC MEANS OF DIRECT APOLOGY REALIZATION IN THE MODERN GERMAN LANGUAGE

Apology as a communicative unit belongs to the field of syntax research, because it is in the syntax that the message and communication point occur, and the main function in the syntax is the function of communication.

The purpose of the proposed research is analysis and systematic presentation of the syntactic structure of apology in modern German.

In order to implement direct apology in modern German, imperative, simple declarative, subject and object clauses with a lexeme that denotes apologies are most frequently used.

The analysis of the practical material enables to distinguish between predicative and unpredicative, extended and elliptical forms of implementation of apology in modern German. These include various syntactic constructions, the most productive of which are imperative constructions, complete and incomplete declarative sentences with an apology lexeme, elliptical sentences with apology lexemes, complex conjunctionless sentences with semimes of apology with modal verbs, complete and elliptical declarative and imperative sentences with lexemes of apology with modal words that reinforce the utterance.

The above list of models shows the importance of intentional content in utterance of apology, the illocutive part of which is mandatory. The speaker must verbally express his regret over his potential negative impact, demonstrate his readiness to reclaim the fault or to show the wish to compensate for the harm caused in order

to maintain good relations with the interlocutor. The propositional part is optional because the speaker's guilt is, as a rule, known to both parties and is a common pragmatic presupposition.

The results of collected corpus have revealed that the structure of apologies is not limited to sentence levels and typical syntactic constructions. The corpus also contains compound speech acts, which consist of two or more speech acts, expressed by the corresponding syntactic constructions.

УДК 821.112.2.09.16'-1

G. Sinilo

"THE BOOK OF PSALMS" AS ONE OF THE MOST IMPORTANT ARCHETEXTS IN THE POETRY BY ANDREAS GRYPHIUS

One of the most important and not fully studied problems of contemporary literary criticism and culturology is interaction of the Bible and literature, the Bible as an "axial" archetext of Judeo-Christian discourse and, furthermore, of European and World literature. A fruitful dialogue with the Bible as an outstanding artistic text resulted in many works of religious and secular character. It became especially obvious in the 17th century, at the beginning of Modern history, when Martin Luther translated the Bible and thus founded a tradition of the Psalms' interpretation, which initiated a freer treatment of the Bible text in German and other modern European languages.

Such lyrical books of the Bible as The Book of Psalms, The Book of Lamentations, The Song of Songs, The Book of Ecclesiastes served as archetexts and played a great role in the formation of German poetry. The complete translations of The Book of Lamentations and The Song of Songs into German were made by Martin Opitz, the founder of Modern German poetry. Motifs of all the lyrical books of the Bible can be traced in the poetry of Opitz and his pupils (e.g. Paul Fleming) and especially the oeuvre of the greatest poet of German Baroque Andreas Gryphius (1616–1664). (Biblical poetics is very similar to the Baroque one.)

Despite the fact that The Book of Ecclesiastes was primarily important for Andreas Gryphius (his contemporaries even called him "German Seneca" for his being keen on stoicism; he could also be called "German Ecclesiastes"), The Book of Psalms was one of the crucial archetexts in his poetry. As a deeply religious man and a Lutheran Gryphius was constantly turning to the Bible and leading a dialogue with The Book of Psalms. This can be regarded as a paragon of I and Thou relationship according to Martin Buber and an example of the dialogue of texts mentioned by Mikhail Bakhtin.

The Book of Psalms is the most important source of intertextual connections in the poetry of Gryphius which is apparent in paratextuality (especially in the titles), intertextuality (texts of different psalms can be present as quotations, allusions, reminiscences) and architextuality: many of his poems (both sonnets and odes) are his own prayers or hymns to God the Father, God the Son (Jesus Christ) and God the Holy Spirit, religious and philosophical meditations on the "God, man, world" theme. At the same time the archetextuality of the Psalms is enhanced and complicated by many references to the Gospels and The Book of Ecclesiastes. The Biblical archetextuality serves as the most important source of Gryphius's poetical experiment in the sonnet genre, which is first and foremost manifest in the rhythm, melody and poetic syntax. The German poet created a peculiar genre of the "biblical sonnet" (a sonnet-sermon on biblical issues), its brilliant examples can be found in his Sunday and Holiday Sonnets. Gryphius turned to the genre of psalm paraphrase and created his own psalms close to the genre of Pindaric ode which is complex in both its religious and philosophical content and rhythmic and syntactic structure. It is precisely Pindaric ode that showed poetic innovations of Gryphius most of all. It preceded the oeuvre of the 17th century German poets in the genre of religious and philosophical hymn with free rhythm (F. G. Klopstock, J. W. Goethe, J. G. Herder, F. Hölderlin). Not only the odes of Pindar but first of all The Book of Psalms became the key archetext for Gryphius's Pindaric ode. Turning to its topoi the author comprehends his own experience and human experience of the tragic time in general and proclaims his religious and mystical ideas

УДК 811.162.3.

A. Skoplev

TWO HYPOSTASES OF THE WEST SLAVIC VERBAL NOUN (AS EXEMPLIFIED IN THE CZECH LANGUAGE)

The article is devoted to the issue of the lexicogrammatical heterogeneity of the Czech forms such as *zakrývání* – *zakrytí* of the West Slavic verbal noun in the light of the problem of retaining the verb category of aspect. It is noted that action nouns ending in *-ní/-tí*, which are hybrid formations of a verb-noun type, function in the Czech language like Slavic adjectival participles in two hypostases – verbal and nounal, which is predetermined by the peculiarities of their lexical semantics as well as morphological and syntactic properties.

It has been established that Czech verbal nouns of the nounal hypostasis are objectively unable to express the verb semantics of the perfective versus imperfective aspect because of their use in the plural form, modi-

fication of the verb semantics, which still remains actional in a broad sense, and failure to be transformed into constructs with a verb form within a noun phrase. Such formations, as a rule, are either terms or words to designate various action-based realities: events, occurrences, and incidents; ways of implementing actions; states upon completing actions; socially significant events, rituals, acts, and procedures. Therefore, emphasis is placed on the need to exclude such an obviously 'non-aspective' variety of verbal nouns from research on the ability of these forms to retain the category of aspect. The author of the article suggests criteria to distinguish between the two identified hypostases and provides a list of contexts to specify the nounal hypostasis of the substantives.

The study involves analysis based on the data of the synchronic corpus SYN of the Czech language, which has revealed that verbal nouns ending in *-ní/-tí* appear in the nounal hypostasis when they are used as follows: in the function of the subject or object with verbs denoting various phases of an action; within phrasal verb-noun predicates; in combinations with demonstrative, interrogative, indefinite or negative pronouns; in terminological word combinations and their definitions; in titles and headings. Finally, the author has substantiated the foreseeable prospects for future research.

УДК 81'373.612.2

O. Turchak

METAFORIZATION OF GRYGIR TYUTYUNIK'S WORKS

The most widely used in Grygir Tyutyunnik's works are metaphors, which not only form the idea of the depicted, but also determine the reflection character of the latter in thought. Stylistically expressive in metaphorical structures are lexems *be born, laugh, bloom, and twitter*: rivers, feelings, music are born; a day was born; the night is born; a wave was born, the aunt blossomed, her cheeks blossomed, her heart twittered.

Grygir Tyutyunnik passed big and small pains and joys of his heroes through his heart. To emphasize attractiveness to them, his sensitivity and humanity, the writer uses metaphorical formations with lexical components of aches, pain: memories do not ache and do not hurt, it hurts to look at him.

Grygir Tyutyunnik widely used metaphors in the descriptions of nature, which makes nature alive and inspired. Landscape sketches have both accuracy, imagery, and mood, exhaling the fullness of being, its mystery and uniqueness. It is this way the author revealing the harmony of the world around him.

In the artistic space of Grygir Tyutyunnik metaphors create an unforgettable impression, giving a feeling of spirituality and completeness of life both of man and nature.

УДК 811.111.81'255.4

O. Vasylenko

THE PHENOMENON OF SYNTACTIC SUBORDINACY IN THE ENGLISH-LANGUAGE PUBLICISTIC DISCOURSE AND THE ISSUES OF ITS TRANSLATION INTO UKRAINIAN

This article defines and examines the existing issues of translation the subordinate sentences from the English-language publicistic discourse into Ukrainian; analyzes the peculiarities of the subordinate clauses translation and gives some general tips to translators. The material for the research was 200 complex sentences, selected from the news websites articles on social and political themes. It was determined that Object clauses and Adverbial Modifiers clauses are the most frequently used (46% and 28% of all the analyzed sentences), the Subject clauses and Predicate clause are the least used (only 4% and 9% correspondingly). According to the sentence structure, in the publicistic discourse, complex sentences with one or two subordinates are dominated.

The translation analysis of the selected subordinate sentences showed that grammatical and/or lexical transformations always occur in the translation process. They relate to the inevitable adaptation to the target language norms, therefore the most frequent transformation is the Replacement (42% of all transformations). The least common transformations are the Sentence Integration (1%) and the change of the type of subordinate clause and change of its members' syntactic function (5%).

The research has shown that all factors that determine the need for transformations can be divided into several categories: lexical, grammatical, logical, artistic factors and factors of the general perception of the text, which have different degrees of necessity for making transformations.

The author advises translators to use synonymous constructs and transformations only when there is no way to preserve the structure of the expression. In addition, the translation of long sentences should take into account the perception of the reader, that is, the use of too massive and overloaded sentences should be avoided.

**THE NAMES OF UMAN SUBURBS DATING FROM THE 17TH TO THE 18TH CENTURIES:
STRUCTURAL-SEMANTIC ANALYSIS**

The names of small geographic objects appeared on the initial stage of the development of a certain settlement, and they are of considerable interest today. The purpose of the research is structural-semantic analysis of the names of ancient Uman suburbs, whose first written mentions date back to the 17th–18th centuries. The origin of such choronyms is closely connected with the development of the city. Due to the increase of population, the territory expanded, new localities appeared, and their names contained information about the first settlers and developers: Rakivka, Vovkivka, Ostashivka. In the course of investigations, we found out that proper names under study are of anthroponymic origin, as evidenced by suffixes *-ivk(a) / -yivk(a) / -ovk(a)* and appropriate word stems: such anthroponyms as Rak, Rakov, Vovk, Volkov and Ostashivskiyi are fixed on the territory of Uman district. In the documents of the 19th century names with noun flexion *-e (-o)* are registered: Wolkovo, Astashevo. These names are older than suffixal formations ending with *-k(a)*. The author thinks that names Wolkovo suburb, Astashevo suburb correspond to an earlier stage of the city settlement that has no any written sources. When the plot of land became someone's property, the owner's name was the main differentiating feature. As a result, possessive names appeared. Therefore, the sequence of formation of microtoponyms under study forms the following chain: anthroponym Rak → Rakove → microtoponym Rakivka, anthroponym Vovk → Vovkove → microtoponym Vovkivka, anthroponym Ostash → Ostasheve → microtoponym Ostashivka.

The analysis of the represented choronyms showed that they are of anthroponymic origin. They reflect the connection with oikonymy, but at the same time preserve anthroponymic heritage, pointing to the owner of the territory, its first settler or developer.