

SUMMARIES

УДК 821.161.1

I.L. Bagration-Muhraneli

THE CAUCASIAN FAMILY VALUES IN THE WORKS OF LERMONTOV

The article considers the system of values and dynamics of family relationship in M.Yu. Lermontov's poetry and prose. Caucasian thematics is an organic space of his creative activity and it is notable for its rare integrity.

In the Caucasus the poet finds his ideal fatherland and takes it for a paradise lost in childhood. Lermontov populates the imaginary motherland in contrast to Russia with people of bright passions and integral characters. The hero of the poem «Mtsyri» – a young monk longing to be free – aspires to find harmony in unity with nature and his past. Lermontov achieves complex motivation in the romantic hero's behaviour with the help of a wide range of associations: the Bible, preromantic English literature (J. Milton, W. Blake), romanticism contemporary to him. In the poem Lermontov turns to the theme of nature, its harmony and depicts the notions of the «epoch», «historical colour», «historical character».

The notion of «character» is also considered by the poet in the ethno-cultural aspect. Relationships in a traditional family formed by the Caucasian peoples serve as one of the means of rendering local colour typical of the poetics of romanticism.

The poems «Two Odaliskues», «Khadzhi Abrek», «Izmail-Bei», «Mtsyri», the tale «Bela» reflect the «laws of the mountains», which are built on unwritten traditions, on the priority of communal values over personal ones, of military valour over peaceful life, of the men's world over the women's one, and include such archaic notions as observation of blood feud.

Women of the Caucasus in Lermontov's poetry are loyal and devoted. But, alongside with them, the poet is attracted by bright characters, and he depicts a guileful and cruel Tamara as a kind of Caucasian Cleopatra.

In the prose «A Hero of Our Time» Lermontov continues developing the traditional for Russian romanticism motif of a female mountaineer's love for a male Russian. The heroine of the tale «Bela» is endowed, along with typological features of an oriental woman, with pride, dignity and as well fascinating features of loyalty, integrity and ability to love.

The article considers issues of poetics of Lermontov's creative activity, correlation of the motif and thematic and the genre nature.

УДК 821.161.1

N.V. Barkovskaya

«THERE ARE NO SUCH THINGS AS OTHER PEOPLE'S CHILDREN»: THE PROBLEM OF ADOPTION IN MODERN RUSSIAN LITERATURE FOR TEENAGERS

«The place without winter», novelette written by Dina Sabitova has been analyzed in the article. The author tells a story that is tragic and touching, with fairy-tale elements. It is about a boy and girl who have become orphans. The main character is Pavel, who has undertaken the responsibility for his sister's destiny as well as for his own. The process of his gradual growing up, his understanding the value of the surrounding people is shown. A peculiar feature of the novelette is the fact that the people, who foster Pavel and his sister legally, are fostered by these children and accepted to their reality. House is the most precious value for both brother and sister, because it is not only a place where they can find a shelter, it is a living place what comprises their world.

Pavel has grown up for six months depicted in the novelette. And the main challenge which he managed to overcome is snobbery. There are three voices (the first belongs to Pavel, the second – to his sister and the third – to Lylya doll), due to those a life situation is described in three dimensions.

There is a short prehistory of older generation in the family in D. Sabitova's novelette and in some other literary works. As a rule, it is about grannies and the drama of their destinies provides the beginning of narration about tragic history of Russia in 20th century. This time is characterized by one-parent families where a mother is earning bread and butter.

The title of the novelette stems from the line of «Peter's Tango» song. The correlation with «Peter» (1934), the old Hungarian film, sheds light on the historical background of plot twists and contributes to the emotional dominant identification.

УДК 811.111

N.P. Bidnenko

MODERN TENDENCIES IN THE PROCESS OF TERM FORMATION

The article presents an attempt to trace some modern tendencies in English term formation caused by the informative and communicative processes development. The author analyses the characteristic features of the

term formation in the Ukrainian speaking rendering. The most widely-used ways of translating new terminological constructions are investigate.

The development of informative and communicative processes has provided the appearance of new terms in all sciences and technologies when new objects or parts of objects come into play. As a rule these terms form the most important level of vocabulary are called neologisms. Some of these terms have already become well-known for everyone and play a great role in the enriching target language. Such words like *SMS*, *mobile phone*, *Wikipedia*, *Bluetooth* entered quickly our life and transferred into the class of the common used lexical ones. These words are connected with comprehensive cognitive, lexical and semantic, word formative and grammar levels and designate new, not known earlier phenomena, objects, branches of science and professions.

Nowadays the necessity of new term formation to express new objects, a variety of non-determined terms is explained by the reorientation of the linguistic science towards the practical branches of human activity. It is considered that the process of terminological name-giving without going deep into theoretical problems may be represented in the following way: motivator – classifier – word-building pattern – concept (notion) – a term.

Some new terms were brought to life by computer technologies development. The technological development has probably the most significant impact on the language. Thus the computerization is the most noticeable feature of the technological progress of the last decades.

There are several modern tendencies in the English term formation: the process of terminologization which is considered as the most widespread among them, transterminologization, borrowings and conversion. It is also worth to mentioning the semantic volume of the terms created earlier has been changing as a result of transferring term meanings.

Despite the fact that term is based on the principle of monosemy, a great variety of terms is used in different spheres of science and technology and acquires several meanings. The theory and practice of investigation of various terminology systems, and also the experience of different lexicographical works emphasize that term as a lexical unit, which main function is determination of a concept, can be polysemantic.

УДК 81.139

V.I. Bortnikov

THE THEME OF SATAN AND HIS SPACES IN TRANSLATIONS OF BOOK I OF J. MILTON'S «PARADISE LOST»: CATEGORICAL ANALYSIS

In modern theory of text as a branch of linguistics, the fundamental investigations get concentrated around such text parameters that are typologically important for a text of any kind – in other words, around such parameters without which not a text can be realized. Every parameter defined in the way given is called a text category.

Text linguistics appears to know about 20 categories at the moment, the most important of them are: cohesion, divisibility, tonality, topic, location, temporality etc. Any category gives the opportunity to compare and contrast any texts – this utterance is supposed to be the basis of the article given.

The idea of using one category chosen to build a comparison between a source text and a text translated seems hypothetically rather applicable to evaluate a certain period of translations presented by one and the same work. As far as the XVIII-th century Russian translations give a vast and mostly unknown pile of materials, therefore, as it is stated in the article, the categorical aspect can be applied for the most certain and precise original-and-translation text analysis.

J. Milton's *Paradise Lost*, first appeared in Russian in Vassily Petrov's translation of 1777, gives an interesting way of synthesizing a prosaic text with a poetic translation – this synthesis reflecting upon all the text categories. For the categorical analysis of the topics of Satan (subjective topic) and of his spaces (attribution-location topic), the method of thematic chains explication is attached, followed with their content-analysis. The results of comparing the chains with each other state the point of Satan's movements, making the topic interwoven with another category – that of the text location (contextual space).

УДК 821.161.2.09

L.V. Bubleinyk, L.K. Olyander

«HOMO FERIENS» – «THE PAST AND THE THOUGHTS» BY IRYNA ZHYLENKO

Iryna Zhylenko's work «Homo Feriens» (2011) requires profound study as an extraordinary phenomenon in Ukrainian belle-lettres. The direction of future research was given in the introductory article ««We have something to look back at». The feast of Iryna Zhylenko's recollections» by Mykhailyna Kotsiubynska, who pointed out all the key aspects of the work in such a way that almost each sentence can become a theme for a future scientific research because each expressed thought, her text has behind it a large layer of humanitarian knowledge, which creates the recipient's thesaurus. Mykhailyna Kotsiubynska's theses: «Energetics of Iryna Zhylenko's rec-

ollections», «Iryna Zhylenko's texts are marked by culture of thought and expression», ««Homo Feriens» is a group portrait in historical and psychological interior of the Sixtiers movement...» and others – after minor correction, and some even without it serve as a ready-made title for a separate article. A wide range of themes encompassed by the outstanding scientist stimulate literary scholars' thought, which gives grounds for the topical character of the problem raised here.

The aim of the article is through the structure of I. Zhylenko's work «Homo Feriens», its poetics, drawing upon M. Kotsiubynska's conceptual theses, to reveal the novel contents of the poetess's memoirs, characterize her artistry in depicting the historical epoch of the second half of the XXth century, in expressing the specific character of existential being of a creative personality of that time in Ukraine, creating an image of Ukrainian Sixtiers movement generation, self-portrait and portraits of writers-Sixtiers.

Thus, the peculiarity of I. Zhylenko's style is in the fact that her big prose work «Homo Feriens» is permeated with *the poetry of Being*. Representing the tragedy of the writers-Sixtiers generation, I. Zhylenko at the same time showed them as very cheerful, humane and resilient people, who remained spiritually free, could rejoice in everything beautiful and create high art.

УДК 811.133.1:81'373

J.Ye. Davydenko, Y.D. Zgourovska

PATOIS AND DIALECTS IN THE FRENCH LANGUAGE

The article studies the peculiarities of dialects and diverse patois in and out of France. The main idea of the article is the probable interaction between the classical or state language and the language of some ethnic groups or minorities on the same territory. The authors analyze various aspects of their coexistence with the French, as the state language, in terms of synchronic and diachronic approaches. The article represents the sociolinguistic investigation which reveals the present situation of various patois and dialects from the linguistics point of view. The article touches upon the problem of minorities' recognition due to the languages spoken, their cultural traditions and national identity. The main aspects of the article partly devoted to the social conditions in which the dialects and ethnic groups' languages prove their right to exist because of lack of regional status.

One of the central aims of the article is to prove that the language development is a never ending evolution, that poses a strong concern about the language and the concept of dialect or patois in general. The fact that the French language has multifarious dialects corresponds to the scientific interest. The coexistence of the dialects and the language itself represents the phenomena of bilingualism. But the authors consider the unique case of monolingual society which still takes place in some regions of France despite the fact that the only officially recognized language is the French. Such phenomenon leads to the consideration that strong national character can help the language survive despite the oppression. In spite of the tendency of the language purity, the modern French contains a lot of loan words which serve as an evidence of a strong dialect influence on the French vocabulary. The idea which is taken into consideration can explain various causes of the linguistic changes in the modern French.

The authors of the article come to a conclusion that dialects, patois and regional variations of the classical language require profound analyses while learning any foreign language.

УДК 821.161.1

T.V. Filat

THE DENOUEMENT OF A.P. CHEKHOV'S «LIGHTS»: NARRATIVE BOUNDARIES, STRUCTURE, CONCEPTUALITY

The article studies the narrative boundaries, structure, and conceptuality of the denouement of «Lights» written by Anton Chekhov. The problem of «exposition» and «denouement» in literary text has been interesting for linguists, literary critics of different methodological principles. The denouement in Chekhov's works is never a simple compositional setting, plot finalization; his «strong position» is conceptualized being extremely important for the text understanding.

The conclusions in «Lights» – emotional and expressive, implicitly correlating, having common semantics and similar syntactic structure – indicate the fact that a narrator is becoming fully convinced of the complexity in cognizing a world contradictory nature. So Chekhov's short story becomes an «insightful» one, where a «person – world» correlation is the central ethical and philosophical problem. The narrative of Chekhov's life and objective reality concept is complex, and it is more visible while analyzing the multistage denouement: directly verbalized recognition of world incomprehensibility is accompanied with ambiguous and hidden semantics of rising sun image being a probable «enlightener», bearing concealed wisdom of nature, better world order. And this enables to correct the key concept phrases of the denouement. Anton Chekhov is not inclined to accept and stress the pessimistic life doctrine as «being-toward-death» (Martin Heidegger), he believes in other aspect of being: recognition of world incomprehensibility, complexity of its understanding, non-productive usage of

monosemantic concepts, life behavior and world understanding doctrines while accepting the possibility of cognition. The writer realizes and depicts the concept of world ambiguity (Umberto Eco).

УДК 883.3.417.3

O.V. Horbonos

FIGURATIVE CONVEY OF THE AUTHOR'S POSITION IN THE HERITAGE OF OSIP BODYANSKY (THE TEXT MATERIAL «THE TALE OF THE KING'S GARDEN AND THE LIVING PIPE»)

The article analyzes the peculiarities and uniqueness of the author's conceptual sphere of O. Bodyansky's literary fairy-tales on the basis of «The Tale of the King's Garden and the Living Pipe» as a part of «Наські українські казки запорожця Іська Материнки»(1835). So it contributed to the development of new genre in Ukrainian literature – an author's verse fairy-tale based on the folklore motifs. The research is focused on the dominant genre characteristic features of literary fairy-tale that are the disclosure of the writer's ideals, his outlook and spiritual values with applying to the folk fairy-tale.

The article identifies the genesis, peculiarities of context form and individual creative style of «The Tale of the King's Garden and the Living Pipe». The author as a student of folklore, poet, critic supported the development of Ukrainian literature on the basis of folklore sources reconsideration. The interest to folk fairy-tales can provide the basis for the peculiar feature identification.

The analysis of «The Tale of the King's Garden and the Living Pipe» context form has been carried out by means of system and comparative analysis of folklore sources application and structural and creative elements identification. And in most cases these element were made up by O. Bodyansky. It has been outlined that it is impossible to use these elements while oral communication of folklore sources, in particular, for poet to include various descriptions in the structure of a folklore text.

The article stresses that the author's depiction of a garden, the scene of a younger brother's murder, retribution for the sin as the elements of folklore sources is intensified with the biblical motifs. As O. Bodyansky studied in the seminary, he was well aware of the Holy Bible. It has been concluded that the author's perception of a literary fairy-tale image of a poet is aimed at establishing the highest spiritual values of a human life.

УДК 81'373.7:659.1=133.1

N.A. Khabarova

THE ADVERTISING MEANS OF THE MASS-MEDIA TEXTS

This article deals with the metaphoricalness of the human mind while verbalizing it with idiomatic expressions, based on the notion of conceptual metaphor. George Lakoff and M. Johnson developed the theory of conceptual metaphor, which represents one of the trends in cognitive linguistics, became the theoretical basis of the description of the laws of the metaphorical reality simulation. Modern cognitive linguistics treats metaphor as a form of thinking, and metaphorical model as the means of knowing and explanation of reality. According to

George Lakoff and M. Johnson, metaphor permeates our daily lives, not only language itself, but thinking and acting as well. Our everyday conceptual system, within which we think and act, is essentially metaphorical.

The theory of conceptual metaphor bases upon the concept of metaphor as a linguistic phenomenon, reflecting the process of understanding the world. Metaphorical models incorporated in the human conceptual system are some kind of schemes by which a person thinks and acts.

Permeating the whole language, metaphorical thinking is represented densely in some of its spheres and units. In the language area that objectifies conceptual metaphors, the nuclear position belongs to phraseology, which suggests a metaphor dominant position in phraseology as well.

Let us define our positions while identifying metaphorical component of the phraseological semantics. Thus, the conceptual metaphor is a way to think about one area of reality through the prism of another one, transferring those cognitive structures (frames, schemes, and so on) in terms of which the experience related to the source area was structured from the source area to the target one. The source area is the foundation, significant characteristics of which are transferred to another area of description (the target area).

In the mass-media advertising texts conceptual model of cognitive metaphors, as a form of phraseological units formation is an affecting way of influence and manipulation on the behavior of the recipient, his deeds and actions.

УДК 82.0

N.A. Khybova

«REALITY», BUT NOT «REALISM»: XXTH CENTURY'S VIEWPOINT EXCURSUS

The article examines literary and critical approach specifics of the modern American scholar J.H. Miller. His critical outlook tends to be under consideration through the light of XXth century analysing «poets of reality» creative work.

The disappearance of God in J.H. Miller's interpretation critical strategy is dealt with the phenomenological 'criticism of consciousness' of J. Poulet's type. It is a connection of a poet's consciousness with reality but not realism as a literary dominant paradigm that is the object of examination. The concrete embodiment of such reality orientation in works of T. Eliot, W. Yeats, Conrad, D. Thomas, W. Stevens, and W.C. Williams is suggested to be a reflection of XXth century poetic writer consciousness. Following the path of reexperiencing from the inside the feelings and thoughts of the authors' minds, making them available through literalization the scholar develops his own version of the ethics and ontology launched in the study «The Disappearance of God». The actual practical imperative appears to be in a particular for each case, and nevertheless a unified kind of 'emotive nature' images close to A. Richard's emotive language theory. To this extent the parallel line in these essential poets' position and Miller's viewpoint is traced referring to a main task of a poet.

Poetic heritage researched under the critique present is an invariant of transformational approach of American critical thought in J.H. Miller's interpretation of European assumptions in theory and literature.

УДК 821.161.1

A.V. Kistanova

MYTHOLOGEM OF GENIUS IN A. PUSHKIN'S POETRY: VARIANTS OF INTERPRETATION

The mythologem of Genius appears in Russian culture at the end of the 18th century and is interpreted in its original meaning as a personal guardian spirit. Preromanticism actualizes Plato's understanding of a Genius as a kind of peculiar irrational inspiration. The connection between the mythologem of Genius and creativity gradually results in its understanding as a talent, and later is moved to an extraordinary person who succeeds in some field.

Two modifications of the image of Genius are observed in Pushkin's poetry as well as in Romantic artistic consciousness. They are a companion spirit of a poet relating to creativity and creative genius, talent. The first is realized in the image of Genius as an incorporeal winged creature that appears mainly in the evening or at night. Sometimes the poet personifies in the image of Genius the notions that meet his creative tasks and are significant for his artistic consciousness: liberty, recollection. A. Pushkin often combines the mythologem of Genius with a motive of memory. In the spirit of the poetical tradition of the end of the 18th – beginning of the 19th century a Genius appears in the image of a death spirit, associated with muses and creativity. The settled tradition to represent a beloved woman or girlfriend as a Genius also is reflected in A. Pushkin's poetry.

The mythologem gradually starts losing its initial meaning and becomes the synonym to the notion «talent, creative genius»; a Genius is understood as a talented person connected with art. The mythological component of the image of Genius influenced by Romantic aesthetics realizes negative potential of the image combining features of a genius and demon. This image acts as a guardian and companion of a person and at the same time as indefinite divine force that is ambivalent in its nature. Demythologization of the mythologem of Genius is observed in Pushkin's late poetry.

УДК 801.318

I.A. Koltutskaia

STRUCTURAL AND FUNCTIONAL CHARACTERISTICS OF RUSSIAN LANGUAGE CODE OF UKRAINIAN-SPEAKING RUSSIANIST STUDENTS (ON THE RESULTS OF SOCIO-LINGUISTIC QUESTIONNAIRE)

The article systematizes lexico-semantic, grammatical and stylistic components constituting the basis of the Russian language code of bilingual students specializing in «The Russian Language and Literature and the English Language» at Lesya Ukrainka East European National University (Lutsk, Ukraine). Material for the analysis was taken from the data received by a survey with the use of a socio-linguistic questionnaire, which determined four main modules of research. The first set of questions is a «sociological» part of the questionnaire used for finding out information of socio-demographic and biographic character about the informant. An important constituent of this cycle of questions of the questionnaire is language self-identification of the respondents. All the others represented the «linguistic» proper part of the questionnaire including besides self-evaluation of the respondent's language social code. A separate cycle of questions revealed knowledge of the Russian language norms and also displayed peculiarities of usage of non-normative elements, analysis of which gave an opportunity to evaluate general language culture of student youth representatives.

The fourth set made it possible to determine the level of language competence of a student's personality. Some questions and task of that part were a test for realization of language capacity of the respondents, which gave a possibility to determine the Russianist students' level of language creativeness.

Analysis and synthesis of the materials displayed topical lexico-thematic groups of words constituting the nucleus of the Russian language code of bilingual students, systematized stylistic marking of code means. The

concluding part of the article is about correlation of language means and extra-linguistic factors of the students' Russian language code.

УДК 821.161.1-3.09 Ким:81.161.1'42

O.D. Krasnobaieva

TRANSMETAREALISTIC DISCOURSE OF A. KIM'S PARABLE-NOVEL «FATHER-FOREST»

The article researches into the genre and style paradigm of the parable-novel by A. Kim «Father-Forest». The work is analysed in the discourse of transmetarealism, which allowed to represent the writer's creative activity as an innovatory artistic system connecting mythopoetic vision of the world and realistic precision of modern prose. It is emphasized that the author's turning towards the initial artistic forms – myth and parable – defines the modification of the novel genre in «Father-Forest», at that real-historical and mythological dimensions of narration are united.

Analysis is conducted of the main motif criteria of transmetarealism: unfolding of the text as the integral multilevel metaphor; intellectualization of the emotional reflection; understanding of irrational components of the whole world view as such and representation its wholistic model as a new myth; metaphysical apprehension of being in insights and visions appearing in the states of the heroes' experiences on the edge, appeal to the transpersonal consciousness; impossibility of the heroes' leaving the states of introversive depressiveness after insights-comprehensions.

It is concluded that the parable nature is expressed in the two-dimensional character of the text. The mythological is seen in the ways of creating the images of the main heroes, in the introduction of mythological characters and separate mythologems into the narration structure, and also in the deeply symbolic images of Father-Forest, Demetra, the Flying Serpent and the Lyrate Pine, which play the key role in revealing the author's world outlook. Mythopoetic imagery and mythological motifs form the basis of A. Kim's artistic thinking.

УДК 82.02.23/28

I.A. Lavrina

THE CATEGORIES OF TIME AND SPACE AS ARTISTIC EDUCATION CHARACTERISTICS OF THE SACRED TOPOS IN THE FANTASTIC CYCLE, K.S. LEWIS «THE CHRONICLES OF NARNIA»

The Chronicles of Narnia is a series of seven high fantasy novels by C.S. Lewis. It is considered a classic of children's literature and is the author's best-known work, having sold over 100 million copies in 47 languages. Written by Lewis between 1949 and 1954, illustrated by Pauline Baynes and originally published in London between October 1950 and March 1956, The Chronicles of Narnia has been adapted several times, complete or in part, for radio, television, the stage, and film.

Set in the fictional realm of Narnia, a fantasy world of magic, mythical beasts, and talking animals, the series narrates the adventures of various children who play central roles in the unfolding history of that world. Except in *The Horse and His Boy*, the protagonists are all children from the real world, magically transported to Narnia, where they are called upon by the lion Aslan to protect Narnia from evil and restore the throne to its rightful line. The books span the entire history of Narnia, from its creation in *The Magician's Nephew* to its eventual destruction in *The Last Battle*.

Inspiration for the series is taken from multiple sources; in addition to adapting numerous traditional Christian themes, the books freely borrow characters and ideas from Greek, Turkish and Roman mythology as well as from traditional British and Irish fairy tales. The books have profoundly influenced adult and children's fantasy literature since World War II. Lewis's exploration of themes not usually present in children's literature, such as religion, as well as the books' perceived treatment of issues including race and gender, has caused some controversy.

The Last Battle is a high fantasy novel for children by C.S. Lewis, published by The Bodley Head in 1956. It was the seventh and final novel in the *The Chronicles of Narnia* (1950–1956). Like the others it was illustrated by Pauline Baynes and her work has been retained in many later editions.

The Last Battle is set almost entirely in the Narnia world and the English children who participate arrive only in the middle of the narrative. The novel is set some 200 Narnian years after previous novel *The Silver Chair* and about 2500 years since the creation of the world narrated in *The Magician's Nephew*. A false Aslan is set up in the north-western borderlands and conflict between true and false Narnians merges with that between Narnia and Calormen, whose people worship Tash. It concludes with termination of the world by Aslan, after a «last battle» that is practically lost.

Macmillan US published an American edition within the calendar year.

Lewis and *The Last Battle* won the annual Carnegie Medal from the Library Association, recognising the year's best children's book by a British subject. The author wrote to illustrator Baynes, «is it not rather 'our' medal? I'm sure the illustrations were taken into account as well as the text.

TYPES OF INTRADISCURSIVE AND INTERDISCURSIVE REFERENTIAL RAPPORTS

This paper is dedicated to the analysis of means of explicitation of referents of explicit and implicit macrothematic and macrorhematic referential zones at the level of intradiscourse and to the definition of the role of recurrent interdiscursive referents in inter-genre discursive formations.

The interdiscourse is viewed, on one side, like a discursive space, a holly range of discourses that keeps the relations of mutual delimitation; on the other side, they call the interdiscourse a holly range of discursive unities (drawn from anterior discourses of the same genre, from the contemporary discourses of other genres, etc.). One particular discourse establishes the implicit and explicit relations with these discursive unities. In the second case they can speak about «interdiscursive sens» that appear from the interference of the varied discourse unities: a novel, a poetry strophe, a play, a definition of the dictionary and others. These relations are defined like the references of discourse system that contribute to the formation of coherent intra- and interdiscursive fragments by their recurrence. The macrothematic and macrorhematic blocs of initial enunciation of the supraphrasal unity (SU) represent macrothematic and macrorhematic referential zones which contain a complex of referents. The referents that mark the macrotheme and the macrorheme of the SU must be extracted from the same complex but they aren't present necessary in the posterior cotext (immediate textual surroundings). They can occupy the distant position. Some referents appear for the first time and integrate the discursive fragment. These referents belong to the implicit macrothematic and macrorhematic referential zones and are identified by the way of the system of knowledge of the recipient of information.

They can single out two kinds of macrothematic and macrorhematic referential zones: explicit cotextual referential zone (level of intradiscourse) and implicite referential zone. The last one can be deduced by four ways:

- a) intradiscourse (pretext(anterior cotext), posttext (posterior cotext));
- b) context (situation of communication);
- c) interdiscourse;
- d) system of knowledge of addressee.

The analysis of the implicit referential zones of the intra- and interdiscursive structures is effectuated in three stages:

- a) to single out the mean(s) of identification of the macrotheme and the macrorheme;
- b) to determine the types of microthematic and microrhematic referents and their function (intradiscursive and interdiscursive);
- c) to define the role of the referents in the formation of the coherent SU.

In this article they introduce the new term interdiscourseme. By this term they designate the recurrent interdiscursive referent. The interdiscourseme is viewed like a rather exact citation, an allusion, a title drawn from the discursive fragments rather known produced earlier.

The analysis of examples which illustrate the stages of your research permits to determine the principal axes of work in perspective at the discursive rapports:

- a) to single out the types of implicit macrothematic and macrorhematic referential zones and to define their role in the formation of the coherent discursive fragments;
- b) to study the referential rapports at the level of interdiscursivity;
- c) to identify the global interdiscursive macrotheme for studying the interdiscursive formations from semantic and pragmatic point of view;
- d) to analyze the polyphonic structure of the interdiscursive formations:
 - 1) interdiscursive «voices» distant temporary and spatially;
 - 2) presence in the intradiscourse of «voices» from different temporal and spatial fields;
- d) to concentrate to the paradiscursive aspect (surroundings of discursive unity, its periphery (titles, prefaces, dedications, etc.)), the metadiscursive aspect (relation of commentary of one discourse to other) and the archidiscursive aspect (relation of one discourse with different classes to which it belongs to).

REPRESENTATION OF EUROPEAN AND RUSSIAN CULTURAL TRADITIONS IN THE TITLE OF VS. S. SOLOVYOV'S NOVEL «THE TSAR-MAIDEN»

In article we considered cultural aspect of the title of the novel of Vs.S. Solovjov «Tsar-maiden» (1878) also tracked genesis and evolution of an image the Tsar-maiden in the Russian literature which goes back to the European and Russian folklore tradition. Many Russian writers and poets peculiar I interpreted this image, bringing in its cultural context additional meanings, enriching it with new values. At one authors this image

served as an illustrative material to theoretical researches (G.R. Derzhavin), others in this image within esthetic system of romantic poetics tried to strengthen fantastic, irrational sounding of the works (A.S. Pushkin), the third saw in image the Tsar-maiden symbolical lines of Eternal Fertility and Youth (Ya.P. Polonsky).

Vs. Solovjov in the historical novel «Tsar-maiden» the Tsar-maiden continued tradition of use of fantastic lines of an image. Especially brightly folklore motives in the novel were shown in an image of one of the main characters – Sofia in whom the folklore image the Tsar-maiden was embodied. Christian image S. Sofia – God's Knowledge and a fantastic image the Tsar-maiden in whom lines of «the wise maiden» connected and the militant maiden, united in work of Vs. Solovjov in a difficult and ambiguous image of Princess Sofia.

In our opinion, address of Vs. Solovjov to folklore motives in the novel, in particular, to the magic fairy tale and an image the Tsar-maiden it is caused by aspiration of the writer to show irrational spirit of Moskovskaya Russia. Using fantastic motives, the writer wanted to show that at that time for the people the woman being in power was an irrational, «fantastic» figure. Besides, folklore motives of the novel «Tsar-maiden» were continuation of traditions of the Russian romanticism. The romantic element is included organically into ideological and art system of Vs.S. Solovjov as result of attitude of the writer, as a result of features of his outlook and an esthetic ideal.

УДК 821. 111 «17»

Ye.V. Maksiukenko

THE AUTHOR, THE HERO, THE READER IN L. STERNE'S NOVELS: THE RIGHT FOR CREATIVITY

Laurence Sterne's novels constitute a part of English culture in 18th century, so it is important for modern readers to find adequate contextual criteria for assessing these texts. Sterne was introduced to wide public in the «age of Johnson» or «the Romantic Age», when the values of classical aesthetics, that were established in the beginning of the century due to John Dryden, Thomas Rymer, Alexander Pope, had their influence and enjoyed the authority. But it was possible to feel how new intellectual and artistic tendencies were developed on the basis of further discoveries of the philosophers of sensualism (David Hume who tried to specify and contradict John Locke's arguments), co-existing with the tradition of moral sentimentalism (Francis Hutcheson, Adam Smith), including the works of Earl of Shaftesbury. They tried to penetrate into English aesthetics of 18th century that was characterized by freedom and rejection of limits for creativity processes.

Sterne acquired a reputation of an Artist who cultivated the aesthetics of novelty that is an alternative to the established traditions, offered a provocative behavior strategy in order to overcome readers' sluggishness. While developing the frame of the novels – «The Life and Opinions of Tristram Shandy, Gentleman» and «A Sentimental Journey Through France and Italy» – that are frequently considered to be close to each other, «consanguineous», but not identical (W. Cross, A. Cash, Cl. Probin, F. Donohue, M. Tronskaya, K. Atarova, I. Bahakh and others), Sterne was a storyteller who rendered the relationship between the supposed interlocutor and historic and literary context putting it under the strain. It is necessary to notice that the frame text of the above-mentioned novels is stipulated by the etiquette of the age (including the author's name and title that are in strong conformity to the established patterns). It consists of a range of formal components (dedications, prefaces, epigraphs, annotations, subtitles) and coincides with the genre poetics. It is marked with the author's stylistic conformity (there is «a signal» about structural shift in the title – in the first case it is an indication of «opinion», in the second – the play with ambiguity of «sentimental» semantics), so it carries on an intrigue in communication with the supposed interlocutor.

УДК 821.111-31 «19»

Ye.I. Mudrak

«THE WAVES» BY V. WOOLF: MODERN VERSIONS OF INTERPRETATION

Virginia Woolf published her novel «The Waves» in 1931, and it is thought to be at the top of her experimental literary works. Edward Forster, Horace Walpole, Harold Nicholson, Edwin Muir rendered homage to «The Waves», thus, this novel established a reputation as «a literary sensation», «genuine masterpiece», «the book of revelation». Woolf's contemporaries considered «The Waves», along with James Joyce's and TS Eliot's works, to be an example of modernist canon in which the author succeeded in creating a unique form – «Woolfian novel» – and using it in rendering a particular, constantly changing outlook, surprising similarity/non-identity in spiritual and natural rhythms of individual being (Harold Nicholson).

The end of 20th century called V. Woolf's novel as «modernist example of pure aestheticism» (K. Fruola), «absolute technical innovation», «work of unprecedented complexity» (George Batchelor), «absolutely original experiment of the age» (Kenneth Boulding), «reflection of perspective shifting in the art of 20th century» (S. Dick). J. Briggs, G. Goldman, H. Lee think that «The Waves» imprinted the author's creativity conceptions and new artistic language mentioned in her diaries and essays. This novel is still believed to be a mystery with a range of

ways for literary interpretations and its genre uncertainty. The poetics of «The Waves» is likely to coincide with the other world view where impersonal outlook is united with subjective perception bearing the individually coloured images, impressions and reminiscences. Fragmentariness, impressionistic narration, blurred form and characters are connected with the poetics of Woolfian novel, Artist's perception of life as a chain of dramatic actions.

УДК 821.161.2

M.K. Nayenko

SERHII YEFREMOV, VASYL DOMANYTSKYI AND «CORYPHEI OF UKRAINIAN STAGE»

Researchers of literature and theatre have got so used to the definition «coryphaei» that they do not always begin to think: whose definition is that? Meanwhile, it has an author, and to be precise – several authors. In 1900 Saint Petersburg censure permitted, and in 1901 Kyiv publishing house of Petro Barskyi published an anonymous book «Coryphaei of Ukrainian Stage», since the appearance of which the definition mentioned has been used as the most precise characteristics of founders of new (in the last quarter of the XIXth century) professional Ukrainian theatre. The book was actually a concise history of theatrical life in Ukraine from the Renaissance time (XVI-XVIIth centuries), and besides a portrait characteristics of outstanding artists of the end of the XIXth – beginning of the XXth centuries, among which there were theatre enthusiasts and dramatists all in one, «pure» actors and one composer. So, it was about Marko Kropyvnytskyi (1840-1910), Mykhailo Starytskyi (1840-1904), the Tobilevych brothers [Ivan Karpenko-Karyi (1845-1907), Mykola Sadovskyi (1856-1933), Panas Saksaganskyi (1859-1940)], Mariia Zankovetska (1854-1934), Hanna Zatyrevych-Karpynska (1855-1921) and the glorious musician (as they said then) Mykola Lysenko (1842-1912). **The book's anonymity (in particular, in the opinion of the theatre researcher R. Pylypchuk in his study «Marko Kropyvnytskyi and the problem of beginning of Ukrainian professional theatre»)** conditioned the fact that in Soviet arts studies it was not withdrawn from the scientific circulation, though its publishing was organized allegedly (it was known only to some theatre researchers) by Olexandr Lototskyi (1870-1939) – a public and literary figure of the turn of the XXth century.

There are grounds for thinking that in a certain sense the book «Coryphaei of Ukrainian Stage» did not appear without participation of Serhii Yefremov, the author of «The History of Ukrainian Literature» (1911) and, besides, Vasyi Domanitskiy as the most famous in literary studies participant of publishing of the textologically edited «Kobzar» in 1907. Both of them were good friends, or so to say companions-in-arms of O. Lototskyi; together they founded in 1895 the first Ukrainian publishing house «Vik», in particular, published the first in Ukraine «Antology of Ukrainian Literature» in three volumes, and so on. When V. Domanitskyi died (1910), O. Lototskyi together with S. Yefremov joined in publishing memoirs about him («To the Pure in Heart», 1912), and in the UNR time both S. Yefremov and O. Lototskyi held (as like-minded people) leading posts in its government.

УДК 82.31.82.091

Ye.V. Nikolsky

THE GENRE OF FAMILY CHRONICLE NOVEL IN RUSSIAN AND UKRAINIAN LITERATURES

The appearance in the XIX–XXI centuries numerous works more or less precisely defined as «family chronicle» – is a phenomenon well known. Among the works of this genre are: in German literature – «**Три Буденброкес**» by T. Mann, and in the French – novels by E. Zola, historical pentology «Cursed kings» by M. Druon. In the English literature genre is «the Forsyte Saga» by J. Galsworthy. Bright work, created in Latin America, «one Hundred years of solitude» by Gabriel Garcia Marquez.

The detailed study of the writers family theme results in the creation of a special type of novel prose – family Chronicles, the distinctive feature of which is the movement (change) generations in the context of epochs. Historical epoch in the family chronicle presented the life of 2-4 generations and occupies a considerable period in the history of the company, which generates another specific feature of the genre – the correlation of the history of the country from the family history.

These works are created writers precisely in order to revive the continuity of the generations – that is, to prove, that the major cataclysms behind and life goes on in spite of the tragic and dramatic collisions.

In the works of Mary Matios the real historical and geographical background, against which the turmoil of its heroes, in fact, never is only the background. For example, it is impossible to imagine that the characters of the novels lived outside of Hutsul context. The skill with which Matios creates plot, characters and actions of their heroes and antiheroes in the so-called local flavor in the history of Ukraine not only exciting, but also leads to a full merger of the world of people with the God of the land as a socio-spiritual substance. And if the life of the heroes appear strangers, and Bucovina not once was an occupied territory, it is only crystallizes national identity of the region and the characters of the people from time immemorial who live there.

In conclusion, we note that the twentieth century, which became a catalyst (in view of the fact that many of the events of our history led to a crisis of the institution of the family) for this genre, – the time of the big life changes in Russia, which can not but be reflected in the literature. Therefore it is quite possible to assert with confidence, that in the future there will be new family chronicle of the great Eurasian space from Chernivtsi and Lviv to Vladivostok.

УДК 821.162.1 – 3.09

V.V. Ostapchuk

CHILDREN AND THE WORLD IN POLISH LITERATURE OF THE XIXTH CENTURY

Through the poetics of works by M. Konopnytska, E. Ozheshko, H. Senkevich and B. Prus the article reveals the problem of children's relationship with the world in Polish literature of the XIXth century, analyses the artistic means of revealing the inner world of a child and the influence of external circumstances on his/her mind, considers typological features and individual approaches of each writer to the theme. The theme of childhood was and has been of concern to artists in words of different nations and generations. Polish writers of the positivism epoch – M. Konopnytska, E. Ozheshko, H. Senkevich, B. Prus and others – did not stay away from the problem. Polish literary studies, in particular, H. Markevych, A. Brodzka, M. Knotge, L. Kruchkovskiy, M. Plakhetskiy, Z. Shveikovskiy, gave all round analysis of ways of those writers' revealing of children's characters and destinies.

The researchers were primary interested in genetic ties, on the one hand, of B. Prus with H. Senkevich, on the other hand – of M. Konopnytska with E. Ozheshko and B. Prus, typological coincidences in their works, and also the problem of inheritance of motifs, in particular, when a child's relationship with the world was described, which was determined by Z. Shveikovskiy. Z. Shveikovskiy's emphasis on *tematyce ludowej* signified that B. Prus's admiration for H. Senkevich was not based only on the artistry of the latter, but also on their common democratic principles.

In contrast to Z. Shveikovskiy, A. Brodzka did not concentrate on influences, but on the genre peculiarities of stories about childhood, taking them into the context of M. Konopnytska's legacy. A detailed analysis of works on the theme of childhood in M. Konopnytska's, E. Ozheshko's, H. Senkevich's and B. Prus's creative activity is beyond the scope of this article. But we will make a point that the achievements of Polish literary studies enable further steps in researching into the problem of childhood in Polish literature, in particular, showing through the poetics the way M. Konopnytska, E. Ozheshko, H. Senkevich and B. Prus depicted children's relationship with the world and its influence on their state of mind, which is the aim of the article.

It has been established that coincidences in H. Senkevich's, E. Ozheshko's, B. Prus's and M. Konopnytska's works are brought about by the situation of the children, whose destinies are determined by external circumstances, first of all, by social conditions. Such depiction of a child's mutual relations with the world was typical of the positivism epoch and reflected in the poetics of its representatives. The differences in stories about children depend on the goal set by the writers. Despite the resemblance of views on the problem of a child's relations with the world, they differ in their tasks already formulated in the titles of their works. Comparing these writers' works gives a broad picture of deprived childhood with a poor peasant background, which is in its essence a protest against social injustice.

УДК 811.111-26'271.1'255.4

S.A. Ostapenko

SITUATIONAL LABELING OF CONVERSATIONAL STYLE ELEMENTS AND PROBLEMS OF THEIR TRANSLATION (INFERRING FROM THE EXAMPLES OF «ROBIN HOOD» BY J. WALKER MCSPADDEN)

Problems of situational labeling of conversational style elements and problems of their translation from English into Ukrainian occupies one of leading places in theoretical and methodological aspects of theory and practice of translation studying. The article deals with the first substantial research work devoted to the situational labeling of conversational style elements and problems of their translation. The research is based on the novel «Robin Hood» by J. McSpadden. Moreover it deals with works of such well-known language experts as Yefimov L., Yasinetskaya E., Partridge E., and others.

It goes without saying that Robin Hood is probably the most famous hero of English literature and we may say, that his speech is the speech of typical Englishman of that time.

So the novel is full of examples of using such stylistic devices as onomatopoeia, using nicknames, that is a distinguishing feature of the colloquial English.

On the stylistic language level we can point out applying such elements as archaisms, dialecticisms, idioms. We can also observe usage of such a trope as hyperbola to make the speech of characters more expressive and persuasive.

A lot of stylistic devices can be found in the text: personification, repetition, enumeration, ellipsis, antithesis, anticlimax, tautology, and others. They all help to reflect target atmosphere, make the speech more natural and describe the characters of the novel.

For better reproducing of situational labeling of conversational style elements the translator applies all possible types of transformations – logization and expressivation, integration and partitioning, antonymous substitution and descriptive translation, transcoding, compression and decompression in the process of translation.

In the article S. Ostapenko supports all the abovementioned tools with vivid examples from the text.

All this reproduces the speech of heroes of the novel more clearly and make it more understandable for modern Ukrainian readers.

УДК 82-95

N.T. Pakhsaryan

NEWSPAPER AND MAGAZINE CRITICISM OF 1830'S-1850'S IN FRANCE: KINDS AND FORMS OF LITERARY REFLECTION

The article researches into the specific character of French newspaper and magazine criticism of 1830's–1850's. It considers the peculiarities of Romantic and «synthetic» criticism. It identifies the main genres of literary criticism in periodical organs of the press: bibliography, literary feuilleton, «literary trifles». The author defines the role of literary criticism in the development of the literary process of the 19th century.

Plato used a word «critical» considering a mental ability to discern and assess, but the advent of literary criticism is associated with the development of the Enlightenment. When the periodical press appeared (in France Théophraste Renaudot launched «*La Gazette*» in 1631), so it was possible to discuss literary and aesthetic issues not only within salons and literary societies, but beyond them. There were different arguments about the classical Antiquity works as well as modern ones published in the press. The 17th century saw the disputes about Racine between Donneau de Vize and Molière. It was the 18th century when Voltaire was thinking about making people be fascinated with a newspaper in present and future as well («*Les Conseils à un journaliste*», 1737–1765). But then periodical press was not widespread, so that there were particular issues for particular topics. The «*Mercur Galant*» was the only magazine that contained regular discussion of new literary works and contributed to the association of the «new» [1]. So-called splitting of the literary canons (ancient and modern authors) is sure to have intensified the critical reflection of the literature, but the criteria were based on common and eternal laws, and the rules in poetic art. The variation of aesthetic norms was immanent or even explicit in the literary disputes in 17-18th centuries (for example, compare Pierre Corneille's interpretation of verisimilitude and Jean Chapelain's), but the opposite stances had something in common – an artistic dogmatism, that was impossible to overcome and hard to overestimate as an obstacle.

It was the newspaper and magazine criticism that defied the modern literature and the literary process as a main object of the axiological issues. So the critics started to study the literary works not only from aesthetic point of view, but wider – taking into consideration the sociocultural and ethic peculiarities. Moreover, it was proved that vast public literary discussions were carried through periodical press more effectively. And, finally, the aesthetics of «modernité», described by Charles Baudelaire in «*Le Figaro*» in 1863, stemmed from uniting literary works and criticism with the culture of media.

УДК 821.161.1'09 [Чехов]

T.V. Polezhaieva

INNOVATION IN A.P. CHEKHOV'S SMALL PLAYS (THE SKETCH «ON THE HIGHWAY»)

The article pays attention to the existence of different opinions on innovation in small and big plays by A.P. Chekhov in literary studies. All Chekhov's small plays («Bear», «Proposal», «Wedding» and others) are conventionally considered to have poetics usual for plays: conflicts of heroes (clash of heroes), plots with heroes (with histories of heroes) where images-circumstances play a subsidiary part.

The article represents views of some researchers of the middle of the XXth century (S. Balukhatyi, G. Berdnikov, G. Bialyi) concerning the traditional character of the poetics of Chekhov's sketch «On the Highway» (1884). It points out that critical and educational literature of the beginning of the XXth century (Henry Troyat, V. Kuleshov) makes no mention of the sketch. Attention is focused on V. Udalov's book «Poetics of Chekhov's Drama» (1993), which gives concise interpretation of the sketch on the basis of broader views on the typology of the conflict and the plot of the work.

In view of the existence of different opinions on A.P. Chekhov's sketch in literary studies, the author makes a more detailed analysis of the text structure of the work in its development taking into account different quality of levels of the earlier approaches.

The main part of the research consists in analyzing the poetics of A.P. Chekhov's sketch «On the Highway», the second of Chekhov's earlier plays. Among the observed poetic devices of the author's unmasking the «romantic hero» and depicting petty outlook of «poor people» a more prominent place in the sketch is held by the device which is traditionally called in literary studies in regard to Chekhov's works «heretically innovative».

Thus, Chekhov's sketch «On the Highway» is characterized by «heretically innovative» (Gorkiy) poetic principles and ideas: a multifaced symbolic image-background (a great number of mutually connected small images-circumstances: «Storm», «On the Highway» and others), which stands out in the general conflict of the play (the major bearer of the main idea of the plot) and specific images-characters (Merik and othes). Separate textual commentary is given on the circumstances of unmasking Merik as a «romantic hero».

УДК 821.512.161–31.09

K.V. Posokhova

THE STUDY PROSPECTS OF THE CREATIVE WORK BY THE TURKISH WRITER SAIT FAIK ABASIYANIK

The present paper views research issues of current importance in the works of Turkish writer Sait Faik Abasiyanik whose short stories had a great impact on the development of the corresponding genre in Turkish literature. J. Aslan's and M. Kurt's are analyzed and their contribution to the investigation of this field is marked. It is discovered that the range of questions investigated in the relevant scientific literature, includes some problems of poetics of the author's creative work, such as the themes, symbolism, autobiographism and the peculiarities of his narration, and the problem of modernism in his texts. The majority of the researchers turn to the analysis of Sait Faik's short stories which is totally justifiable considering the fact that this genre was fundamental to the author. The later collection of short stories are examined by Turkish scholars in terms of modernism and at times surrealism. Sait Faik's narrative technique is characterized as impressionist one. It is stated that the question of Istanbul and Island themes which are embodied in the author's Istanbul texts, has still not been investigated in the relevant scientific literature despite the fact that the problem of X-Text is one of the most topical in contemporary Literary Studies. Another issue of current importance in the study of Sait Faik's works is the theme of 'little person'. The author turns his attention the inner world of everyday little people. In terms of the above stated the comparative analysis of Abasiyanik's work and Russian literature proves to be prospective. Thus, the subsequent lines and ways of research of Sait Faik's heritage are outlined.

УДК 811.161: 81'255.4

O.I. Pryimachok

COMPOUNDS IN THE ORIGINAL AND IN THE TRANSLATION (ON THE MATERIAL OF A. PUSHKIN'S NOVEL «EUGENE ONEGIN» AND ITS TRANSLATION INTO UKRAINIAN)

The article deals with one of the most urgent philological problems of today – the problem of fiction translation from closely related languages. The material of the investigation is a verse novel «Eugene Onegin» written by Alexander Pushkin and its remarkable Ukrainian version translated by Maksym Rylsky. The object of comparative analysis is the composite words in source and target texts. The cases when the composite words are used by A. Pushkin and M. Rylsky have been analyzed, thoroughly described and classified in the article. The translator employed various means of composite words rendering, both using lexical potential of the Ukrainian language and creating occasionalisms without fear of being misunderstood, because the semantics of a composite word is quite clear. Translation techniques contribute to adequacy at different levels. The given linguistic material and its classification enable to state that Maksym Rylsky has used about ten different techniques not only trying to translate the analyzed lexemes (while preserving their underlying form, that is desirable), but also tending to rhyme them saving well-known Onegin stanza. The following means are peculiar to the given translation: usage of genuine equivalent (both of semantical and word-building nature); variation of genuine composite equivalent (either derivational or grammatical); usage of semantical equivalent that is simple as to the structure, word-building calque, including the creation of occasionalisms, explication when the meaning of the composite word is rendered descriptively in the form of a phrase; usage of partial equivalent that is a simple contextual synonym; addition of translated composite that is the genuine equivalent to one or several simple words in the source text; compensation of the composite word in the context. Statistical analysis of the given techniques says that the most frequently used are usual genuine equivalents, partial paronymous equivalents, calques and the author's own composite words.

УДК 811.161.1'373(07)

N.G. Piroga

SEMANTIC, DERIVATIONAL AND ORTHOGRAPHIC PECULIARITIES OF WORDS WITH ПОЛ-, ПОЛУ-

The writing of solid, hyphenated and separate words has been complex and controversial problem in course of the Russian language development. This phenomenon can be explained by the fact that the rules of us-

ing hyphen are based on different linguistic principles. For example, such word combinations as «*половина го-рода*», «*половина дома*», «*половина неба*» tend to word compounding, e.g. «*полгорода*», «*полдома*», «*полнеба*». But spelling in words with «*пол-*» can differ: «*полгруши*», but «*пол-яблока*» – «*пол спелого яблока*»; «*полмандарина*», but «*пол-апельсина*» – «*пол сладкого апельсина*».

Spelling and word-forming peculiarities of lexemes with «*пол-*» («*полу-*») are stipulated by the morpheme semantic status – root or affix position or its meaning. Linguistic journals have written a lot about the nature of morpheme «*пол-*» («*полу-*»), but there are still more questions than answers. While some linguists consider «*пол-*» («*полу-*») to be a root morpheme, the others define its affixational nature. Modern linguistics witnesses the appearance of new point of view, according to which the morpheme «*пол-*» («*полу-*») is classified as a morpheme of a transitional type or affixoid. One cannot always justify the classification of «*пол-*» as a prefixoid, because this element has passed through the stage when it was formed from a separate word, then transformed from the component of a composite into an affix with a semiaffix status. It is necessary to mention that unlike genuine affixes the semiaffixes do not have the process of desemantization completed, they preserve the semantic connection with the independent words being the source of their creation. A semiaffix can be transformed into an affix only when it is desemantized completely having no connections with a correlating independent word. When hyphen is used, the root semantics is actualized in the prepositional elements. The writing of hyphenated words is a strict criterion of the root nature of these elements (as the first part of compound words). The words «*пол-лимона*», «*пол-Москвы*», «*пол-Европы*», «*пол-Киева*» and the like consist of two different words connected with a hyphen. Thus, the usage of hyphen is more justified in such words also formed from word-combinations as «*полмандарина*», «*полведра*», «*полдома*». This single rule can provide correct spelling, enable to preserve a capital letter and, what is more important, a uniform writing.

УДК 070 (05):1

E.G. Shestakova

ADVERTISING WORLD AND COMMUNICATION IN THE CONTEXT OF PROBLEMS AND PARADOXES OF I. KANT'S CATEGORICAL IMPERATIVE

The article researches for the first time into the phenomenon of advertising world within the context of Kant's categorical imperative paradoxes and its main problems. The following statements have been proved. Although the advertising is known to be aimed at play with the good, the value of a person and unrestricted personality, the freedom of choice given a variety of the goods, services, political, economical, social offers, it is to be of the manipulative nature that is considered to determine totally its existence. So it is necessary to imply to Kant's categorical imperative. One of the leading notions for Kant to find and establish the highest moral principle is a good will notion, i.e. autonomy of the independent personality. If the categorical imperative actions are applied to the advertisement – the sphere where people behave more actively, at least, taking into consideration an ideal case, it is possible to get the interesting and odd, at first sight, consequences of this law. Nowadays it is the advertising which is offering persistently and even aggressively a wide range of goods, products and lifeworld phenomena, regardless of the deliberate intentions it trains people to make an independent choice and face the consequences without anyone's assistance. So it leads to the case when a person is self-reliant, responsible and cautious while taking any actions.

УДК [821.161.1Чехов:821.111Вулф]-3.09

Iu.V. Shtelmukhova

RUSSIAN AND ENGLISH WAY TO MODERNISM: A.P. CHEKHOV'S AND V. WOOLF'S CREATIVE WORK

The presented article shows A.P. Chekhov's and V. Woolf's ways and dynamics towards modernism. The material of investigation includes works of the authors under study, close in their issues and means of the world reflection. The main objective of the research is to single out regulations of the writers' conversion from realism to modernism in their national expression.

The article discloses that A.P. Chekhov's and V. Woolf's creative work can be studied in the context of the theory of transitional artistic forms, characteristic of the «bordering mentality» of the late XIX – early XX cent. The authors' appeal to the aesthetics of impressionism is one of the main manifestations of such mentality.

Impressionism, tending to demonstrate current events as «fragmental» and «accidental», puts lyrical mood in the centre of narration. It causes both writers to change logics of their narrative action and the traditional understanding of story.

The author proves that an important place in this «new» prose and drama is taken by the impression of the subject, which is often reflected as a modernist phantom – a reality existing only in the character's imagina-

tion. This approach brings about alterations in the sphere of psychological analysis. The signs of these changes are also registered in the article.

The literary material studied allows tracing the peculiarities of artistic reorientation found in A.P. Chekhov's and V. Woolf's creative works of the late XIX – early XX cent. The main conclusion of the work shows a number of joint-points in the dynamics of the Russian and English writers towards modernism. Nevertheless, the author also points to the existing differences which must be taken into consideration.

УДК 82.02

A.A. Stepanova

CRITERIA OF ARTISTRY IN LITERATURE OF 1920'S: VALUE ORIENTATION OF NON-CLASSICAL TYPE OF ARTISTIC CONSCIOUSNESS

The article studies the preconditions for criteria of artistry in the literature of the first third of the 20th century. It also defines the types of artistic consciousness at different stages of the development of literature. The topicality of the artistic image as a key poetic category in the literary process of the first third of the 20th century has been grounded.

The establishment of the non-classical type of an artistic consciousness in the 20th century, self-sufficiency and «autonomy» of the art, the process of new artistic discoveries contributed to the exploitation of the considerable artistic and creative potential of the art. This process was followed not only by the broadening the bounds of artistry but also by changing its criteria. It is supposed that the criteria of artistry in modernist literature had been formed until the 1920s, when a modernist aesthetics was already established with the principles of new aesthetic conception penetrated into the art, so that there was a new direction for the further development of artistic consciousness. Literary criticism and aesthetics have an ongoing tradition to study the criteria of artistry within the given period of time. As a result, there is great variety of profound researches, but this article focuses on the preconditions for the development of artistry criteria. We believe that the process of formation was evoked by the interaction and interdependence of several factors, among which we should mention the type of artistic consciousness, the correlation between the categories of poetics and the interrelations involving the correlation between the aesthetic and artistic images within «aesthetics – poetics» paradigm.

УДК 811.161.2:81'373

O.M. Turchak

PECULIARITIES OF STRUCTURAL-SEMANTIC CHARACTERISTICS OF COMPOUND OCCASIONAL LEXEMES (ON THE MATERIAL OF UKRAINIAN-LANGUAGE PRESS OF THE END OF THE XXTH CENTURY)

At the end of XX–XXI century media language has been greatly intensified by occasional formation, which was caused by many factors of intralingual extralinguistic nature. Derivational aspect of occasional lexical units is of great interest to linguists as the lexical units compose a specific category that illustrates the ways and forms of language at the given period, an interaction between language and speech, development of word formation and imaginative potential of Ukrainian.

The peculiar feature of these occasionalisms is that by staying outside the everyday communication, they reflect the most typical trends of modern Ukrainian word formation in their structure. Derivational structure of occasional compound words is rather transparent and preferably can be regarded within the traditional structures.

The largest group of the studied surveyed units consists of nouns and adjectives.

We should mention composition as one of the most important ways of the occasionalisms word-formation. The analyzed material makes it possible to assert that occasional entry-composites formed mainly on the basis of free phrases by compounding, often have suffixes. This in case the roots are combined with the half of interfiksiv o, e. Among the occasional adjectives formed by compounding, the vast majority is of suffix-compound formations.

Media language of the end of the twentieth century shows that the most active way of creating occasionalisms is compounding, which is divided into the fusions and juxtaposition.

A large group of juxtapositions consists personal of the combinations the part of which is apposition combined with explicable element. Occasional adjectives juxtapositions are marked with semantic capacity, emotionality and author's perception of the described.

It has been concluded that the fusion is the result of several univerbation of syntactically related words that have not lost their grammatical structure. The peculiarity of such occasionalisms is that the ending and other indicators of grammatical meaning of phrase components is not omitted, out frozen and stored in neoplasia.

УДК 80.01

V.L. Udalov

CONDITIONS OF INTENSIVE DEVELOPMENT OF THE MODERN LITERARY THEORY

The article first of all draws attention to the fact that today as before the quality of understanding of many literary theoretical notions and categories as well as the historic level of systemic literary theory development itself in many respects satisfy neither literary theorists nor literary historians, who, as it is clear, put into practice the theoretical apparatus in the process of research into specific works, creative activity of writers, national literatures, literary epochs, schools, trends, literary process.

In the main the article discusses the most important, paramount, universal reason of that state of literary studies – the insufficient level of development of its methodology. According to the long-standing tradition, what is usually done is extensive (in breadth) development of the literary scientific apparatus. Meanwhile, it is clear from the intensive (qualitative) point of view that the modern development of literary studies is in the «period of *transition*» from the conventional, but only *partial* systemic level, to the higher, apogee, *integral* systemic one.

It is shown on several facts that on this way great help is given by mastering and practical application of not otherwise than *universal* principles of natural *integral systemic method (mode and way) of thinking and understanding of the object as a whole* – its application to solving topical problems in the sphere of literary theory and methods of research (analysis-synthesis) of aspects of contents and form of any literary work. Among the problems there is the issue of reinterpretation of meaning and typology of the categories of the image, conflict, plot, genre, type, kind, some other categories, as well as that of improvement of modern scientific conditions in the approach to mastering methods new in their quality.

УДК 821. 111 «17»

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ENGLISH NOVEL OF THE XVIIIITH CENTURY: SOCIO-CULTURAL VERSIONS OF RISE OF THE GENRE

The historical and literary works about a novel, that appeared while farewelling the 20th century and entering 21st, can be united due to sociocultural direction of the research aimed at maintaining a dialogue with the predecessors. Radical shift of philosophical and aesthetic context of the last decades and methodological renovation of literary criticism caused dissatisfaction with the notions about the past that seemed to be steady. Never-ending process of asking questions, that trigger reconsideration of established views, provoked the scholars to study the 18th century – the time radically changed the destiny of a West-European novel. So it turned to be a literary form that became an example of modern aesthetics.

Outlining the literary critics' point of view that reconstructed the context of spiritual changes in England in 18th century, it is possible to mark out a number of topics with great significance for the present. There are a lot of studies about the ways of genre establishment which tent to assess its humanistic potential, to consider the temporal limits of readers' demand for protheistic form of literary works and the consequences of the classical images deconstruction.

Changing mosaic of co-existing literary forms in English culture by the middle of 18th century is famous for its genre «masks», «adventures», «lives», «memoirs», «expeditions», «fortunes and misfortunes», «tales». By the end of 18th century the term «novel» was not considered to be a common word, it had become a new literary genre depicting everyday prosaic existence.