

SUMMARIES

УДК [821.111:821.161.1]–31:82.091

O.A. Bezhan

DOCUMENTALISM IN MODERN PROSE ABOUT WAR: THE TRADITIONAL AND ADVANCED APPROACH TO A PROBLEM

The article studies the features of documentary genre development in the literature of war. The material of research is a novel by Russian writer A. Kuznetsov «Babi Yar» and the American writer William Styron «Sophie's Choice». Considering the significant changes that have taken place in the outlook of man in the last third of the XX and beginning of the XXI century, we can emphasize, that the first documentary and narrative sketch, reflecting the Holocaust, gradually changed into novels.

In spite of the theme of the Holocaust, an important component of the A. Kuznetsov's work was the desire of the author to convey to the reader the «truth about the Soviets». This topic is becoming one of the leading in the literature after dethroning Stalin's personality cult and found its reflection in the Kuznetsov's Babi Yar. According to the researchers' conclusions, nonfiction in «Babi Yar» presents typical documentary feature – here is a reflection of «memorable events of the past» depicted in unity with the fate of the narrator.

W. Styron was characterized by peculiar slightly different approach to document and to what we usually call «historical truth». If Kuznetsov from the outset relied on value accusatory instrument, the American author related to it in two ways. In the novel «Sophie's Choice» is widely used material associated with the figure murderer Hess – commandant of Auschwitz concentration camp, who carefully sorted Jews and sent them to the gas chambers. Yet, it is not a document relies W. Styron, and the artistic expression of this document in the background of the novel, documents and testimony here has a supporting role, they are designed to enhance the perception of these facts seemed credible. As for episodes associated with black American South, there is authenticity and documentary used as something fictional-meditative story.

Thus, if the layer documentary narration in the A. Kuznetsov's novel was intended to testify the truth of history, show modern barbarism and call mankind to stop before the abyss of self-destruction, the reliability of W. Styron's novel was intended to strengthen the sense of «history's truth» and make the reader interested in it.

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H.M. Bilyk

«CYCLONE» AND «ANTICYCLONE»: N. GONCHAR VERSUS O. GONCHAR

The article considers the character and mechanisms of the literary interaction of a classical social realistic novel Cyclone by Oles Honchar and postmodernist text-reconstruction – novelette Anticyclone by Nazar Honchar. The literary history of the works and the peculiarities of their poetics have been studied as well as the aesthetic concepts being the basis for creating the picture of the authors' poetic world, and those writers are the representatives of the older and younger literary generations. The creative dialog between the authors in the world of art that reflects the differences in the writers' outlook and the level of society openness as it can have an impact on the artist, sometimes restricting his creative self-realization has been considered. Cyclone by Oles Honchar has been characterized as a social realistic «novel of signs» with the canon form-containing marks; Anticyclone by Nazar Honchar has been read in terms of the postmodernist paradigm of artistry with the focus on the rhizomatic, palimpsest and game components.

Oles Honchar's novel was written under the pressure, as usual example of government order, and it was aimed at author's status rehabilitation after Sobor (Cathedral) had brought him a political mess. Nazar Honchar, the representative of a younger generation, could understand his tragedy as the artist's one and tend to reproach «the leader of the soviet writers» (i.e. stressing the other side of life and creativity of Olexandr Dovzhenko, Vasyl Stus etc.) by means of his novelette. Moreover, he tried «to purge» the novel from the social realistic «rust», not without irony, covering the ideological emptiness. Figurative cyclone-anticyclone opposition of the novel and novelette empowers the readers to think of the essence and nature of creativity.

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O.V. Chepurna

THE ASPECTS OF ENGLISH LEGAL TEXTS TRANSLATION METHODIC WORK

Currently English has become the language of international business. In addition, the English language has become prominent as operational language of many law firms and multinational corporations. Thus interest in studying English legal terminology and legal translation has been recently up. The work focuses on the investigation of special law vocabulary in English which gives the opportunity to describe the integral picture of the legal language at the modern stage of the English language development, as well as issues concerning the process of formation and functioning of terms. The legal language is characterized by a specific set of terms. The

English legal language comprises numerous Latin words and phrases. It also has words of the Old and Middle English origin, including compounds which are no longer in common usage. They are used in legal English primarily as a way of avoiding the repetition of names of things in the document. The language of law also uses formal and ceremonial words. Thus, the present content of the English language of law is due to the influence of different languages and has a historical explanation. The language of law as a special sublanguage has its own content and a set of specific characteristics which vary depending on a language system. However, irrespective of language, the major part of its distinctive features and peculiarities are explained by the influence of historic, cultural, social and political factors on the language community. Deep knowledge of legal language and proficiency in legal terminology of both languages are the main factors providing the effective intercultural communication of legal professionals in the process of international cooperation. Therefore, it is of utmost importance to understand that one should not translate from a legal language into the ordinary words of the target language but into the legal terminology of the target language.

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E.M. Chernoiivanenko

ABOUT ONE MYSTERY OF KAREL ČAPEK'S LATE NOVELS

Čapek's novels of 1930s have been a mystery for literary scholars and readers. Level of their artistry is undoubtedly high. It can be proved by the fact that many prominent European writers proposed Čapek as a candidate for the Nobel prize in the mid-1930s. And the reason was his novels. The mystery lies in the following: why was Čapek writing these novels in that period of time.

Early 1930s were the times of difficulties in Czechoslovakia as well as in Europe in whole. But the destiny of the latter was far more frightening and complicated during the World War II. That became clear later. Then, early 1930s saw a heavy economical crisis, escalation of social, political and international conflicts, so many people felt the impending trouble.

The writers treated life dramatization differently and reacted in various ways. Some tried not to pay attention to the surrounding woes and kept on writing about their own intimate anxiety. Others decided to be involved in politics in attempt to usurp their creativity for political reasons. There were the authors who tried to make people see the reason in the world created by them through the prism of satire. That's why Karel Čapek's literary choice can seem as a strange and incomprehensible one. In 1932-1935 he wrote his Noetic Trilogy – *Hordubal*, *Meteor*, *An Ordinary Life* – devoted to the possibilities of a human cognition. The oddity does not lie in the fact that a professional philosopher with the outlook similar to his education raised thegnoseological problems in his works, but the fact that he resorted to them under such dramatic circumstances. Is it the insensibility, indifference or intentional ignoring of the burning problems of social life?

УДК 81'27

Iu.Ye. Davydenko

CROSS-CULTURAL COMMUNICATION AS THE WAY OF LANGUAGE PERCEPTION OF THE WORLD

The way human beings perceive the world around them varies with the languages they know. Indeed, every speech community always form their unique language perception of the world, which comes as the cultural heritage of both material and spiritual life of the community, evolving from enduring transmission of their traditions and folk wisdom, with language being a link between the past and the present. Language perception of the world can be defined as the complex of human knowledge and ideas about inner and outer world of a particular cultural community.

The diversity of language perceptions by different language groups could be explained by the variety of ways we perceive the world around us, dominant geographic environment of an ethnic group, as well as difference in verbal conceptualization of the world around. Therefore, an appropriate language behavior of individuals in a particular cultural environment can be nurtured by developing aforementioned language perceptions of the world in their minds. In other words, it is the development of intercultural competence that helps individual deal with and behave appropriately in a particular culturally varied situation.

The approach to learning cultures could be called as an interactive one, when everyone who is involved in this learning process can analyze, anticipate and evaluate their own speech behavioral patterns towards the representatives of other cultures, can reflect on their own concepts "before and after" about behavioral patterns existing in other cultures. The efficiency of business and general cultural interaction strategies mainly depend on us, how much we realize the diversity of cultures and are aware of the historical wealth and cultural experience of their representatives. It seems that understanding the topicality of intercultural communication approach and its use in teaching/learning foreign languages can help us enhance and broaden as our own cultural competence as the effectiveness of business co-operation with other cultures.

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O.Yu. Dobrobabina

FATHER SERGIUS BY LEO TOLSTOY: A TRANSFORMATION OF HAGIOGRAPHICAL GENRE CANON

Leo Tolstoy works describe the existence that «functions» not as a canonical model, but as a profoundly reconsidered and reemphasized register according to the laws of artistic thinking.

The author reconsiders the morality of life rather than argues with it or destroys its canonical structure. Among numerous hagiographical texts he chooses the plots that coincide with his «unorthodox» teaching. And no matter what the genre of those texts is, it can be a hagiographical legend of heretical, anti-canonical nature as well as hagiography that provides a basis for a genre structure of Father Sergius. It is possible to reconsider and transform the traditional hagiographical structures in Father Sergius due to such genre peculiarity of Tolstoy's novelette as parability. It is the parable being a genre archetypal phenomenon that in most cases allows expressing early Christian morale and its apology for a sin. But in the context of this novelette we cannot mention one particular parable plot that provides a basis for a genre structure, but proper parability as a quality that comprises a set of notions about a sinful character who tries to reach the truth.

What is more, a hagiographical canon is not just undermined on the grounds of parability. It can be proved by an archetypal motif of leaving. Its significance in the context of Tolstoy's novelette is determined by the presence of non-conflicting semantics of parable and hagiography and the ontological meanings they acquire.

Thus, reconsideration of hagiographical canon is possible, on the one hand, on the basis of genre archetypal phenomenon (such as a parable) penetrating into the hagiography and, on the other hand, within the hagiographical pattern. As a result we have a genre structure of a novelette that contains the diametrically opposed and in the same time identical semantic layers. It leads to a double vision effect so that we can find different meanings within the same genre denotatum that is a hagiographical one in given case. The multidimensional feature, that allows dividing and stressing different connotations within the same denotatum, witnesses the advent of new novelette structure in the Russian literature. First of all, it is based on the ambivalence of its genre model typical to small epic works in the late nineteenth and early twentieth century. It is realized through ambiguity caused by correlation of a novelette with such an archaic genre model as a hagiography.

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T.V. Filat

«THE STORY OF AN UNKNOWN MAN» BY A.P. CHEKHOV AND THE PETERSBURG TEXT OF RUSSIAN LITERATURE: THE PROBLEM OF INTERTEXTUALITY

The problem of A.P. Chekhov's tradition inheriting, of his «literary ties» was studied by G.A. Belyi, M.L. Semanova, L. Plotkina, B.I. Bursova, S.Ye. Shatalova, M.P. Gromova, V.B. Katayev. They were concerned with discovering the tradition, the «influence», parodies, polemics, reminiscences, typological ties applying the existing methods of comparative analysis.

The article considers the problem of intertextual ties between Chekhov's tale «The Story of an Unknown Man» and the Petersburg text of Russian literature. «The Story of an Unknown Man» shows various literary associations, inconspicuous, tracing back to Pushkin, Dostoyevsky and Tolstoy. They create the atmosphere of Petersburg space in its general geographic form known to the reader owing to their knowledge of the city and its literary reputation.

Literary Petersburg is related in Chekhov's consciousness to the real city he used to visit. That results in ambiguity of «illusion of the truth» in such juxtaposition on the real observations and unconscious literary associations. The literary space in Chekhov's «Petersburg tale» inserted as separate «points» in the general narrative stream is aimed at recognition, it is rather a «sign» than an image, but its «sign status» is related to the semiotics of the Petersburg text of Russian literature. Chekhov did not directly continue Gogol-Dostoyevsky's tradition in depicting «inhumane» Petersburg (V. Toporov) through urbanistic landscape, but he also shows their theme of dramatic alienation of people of the cruel, cold «northern» capital through the landscape realia and description of life in the space of Orlov-junior's house, but in his peculiar manner. Chekhov's motif of a «big city» is rather a way, a principle of artistic vision, a city «not in the landscape, but in the structure of the hero and the world» (I. Sukhikh).

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A.A. Gazizova

ANTIHERO CONCEPT IN MAXIM GORKY'S SHORT STORY KARAMORA

One of the most «problem spots» of M. Gorky's late thought was a consciousness and freedom of the people who had just been freed from the slavery. He wanted to tune into their moods about revolution and understand the means of realization of their freedom. He wanted to realize how a mass person felt in the force field of irreligious ideas of the century – Nietzschean, Marxian ones – and how he acted either following them or blindly obeying them or indifferently turning into their tool. Maxim Gorky thought about the impact of the new ideas

on «the psyche of a Russian primitive person» who didn't have a feeling of social justice based on spirituality and reasonableness.

Those could have been found among «the masters of social affairs». Got used to be a diligent students of the revolution theorists they realized that they had a truth in their hands and they tended to implant it without thinking about the means. The one who interested Maxim Gorky was a marginal person adapted to rebellions, mischief and crime.

Step by step he marked out the people who had become a criminal due to his desire for being a hero and who committed crimes experiencing an idea. Hardly can it be possible to separate these motives as they appear in subconsciousness, being nourished by instincts, and become mature in the labyrinths of a spiritual barren where logic doesn't work. But Gorky could not retreat in the face of difficult material. Thus, we have a sketch Murders, short stories Nightmare («Кошмар»), Examiners («Испытатели»), A Story of Unknown Hero, Karamora, novelette The Life of a Useless Man, novel Life of Klim Samgin. These works are marked with the overcoming the illusions: revolution romanticism, ideologization of primitive consciousness, worship of a strong personality. Gorky's gallery of antiheroes is a challenge for the time that completed a social order for glorification of «a little man» who stopped kneeling and became a hero of revolution.

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V.O. Golovan

SYNTACTIC MEANS OF MODERATION OF EXPRESSION IN THE DISCOURSE OF THE EUROPEAN PARLIAMENT

The moderation of expression serves as a means of linguistic influence, the use of which is determined by the rules of etiquette and language behavior.

The results of our research suggest that the moderation of expression is manifested at different linguistic levels. At the syntactic level, the rhetorical questions (71%) and polite request in the form of the questions (29%) are used.

The rhetorical question is considered in linguistics (especially in stylistics) as the transposition of reverse direction. Such question is aimed at the listener to confirm his understanding. The main function of the rhetorical question is to attract attention. This question itself suggests the answer and helps the listener to make his or her own conclusion. The rhetorical question is one of the most popular oratorical techniques in the debates of the European Parliament. It differs from other types of questions – the speaker does not expect an answer to your question. This technique has the effect of moderating statements to avoid directness and sharpness.

Other syntactic means of moderating expression is the request in the form of question. The high level of culture and emphasized courtesy towards colleagues are integral features of communication of the European Parliament. But the discourse of parliamentary debates also bears the main function of the political discourse – the struggle for power. Therefore, conflicts inevitably arise between members of different political parties and political organizations. In such cases, the stress is effectively removed by polite requests, which implement the politeness principle in the discourse of parliamentary debates.

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O.V. Gorbonos, O.Y. Vaschenko

UKRAINE AS COMPONENT OF AUTHOR'S WORLD-IMAGE IN G.G. BYRON'S POEMS «MAZEPA»: SYNCHRONOUSLY-ART ASPECT

The image of Ukraine as an artistic and imaginative component of G. Byron's poem "Mazepa" is in the center of the research. Analytical section of the problem produces differently: the genesis of the Ukrainian theme in the romantic G. Byron's poem, typological connections with European literary Mazepiana, structural and semantic features of the text, system of the personages, romantic art tools and more.

Dominant, leading direction of the research is the figurative and artistic originality of the «ukrainian theme» in the poem's textual mass. In particular, the synthesis of the revealing images of Ukraine and hetman I. Mazepa are identified, the building of the Ukrainian color's features of the text in comparison with the «south» poems is analyzed, creative potential of the figurative-expressive means of the text is opened in the imaging process of "ukrainian theme" in the body of the romantic story.

Compositional and plot originality of the text – the description of the episode from the I. Mazepa's life, when the wild horse is carrying him through limitless expanse of Ukraine, creates potential opportunities of the «ukrainian theme's» disclosure in the poem.

The historical specificity and accuracy in the depiction of Ukrainian landscape in the poem creates a special discourse of depiction and that emphasizes in the research. The Ukrainian image which is the bearer of the freedom's spirit and constantly fight for it's independent, occurs in the poem.

It is fixed in the conclusions of the research that this content and formal aspect of the disclosure of the «ukrainian theme» in the G. Byron's art becomes the expression's form of the own ideological value positions of the romantic poet. In the conditions of the literary present time the «Ukrainian theme» in the G. Byron's art does not lose its significance and relevance of the research.

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V.A. Gusev

HUMAN AND CITY IN THE RUSSIAN LITERATURE OF THE LATE 19TH – EARLY 20TH CENTURIES

This article studies the ways how the city is depicted in correlation with the village in the Russian literature of the late 19th – early 20th centuries. Also, the main tendencies of its development have been traced.

Pictures of the big city life did not play a significant role in prose of the late 19th century. Despite the changes brought by the reforms of 1860, Russia has not seen the disintegration of a traditional community. Many political, legal and religious elements of a bourgeois civilization have not been developed or not developed enough, and that, in particular, reflected the description of a city in the literature. A Western-European city was the embodiment of bourgeois lifestyle, being economical and cultural center. The city in the Russian public mind had two variations – as an embodiment of statehood, political structure imposing a dictation of status (Mikhail Saltykov-Shchedrin's *The History of a Town*), as well as an embodiment of trade relations, power of money, demonic vanity harming a human soul (Nikolai Gogol's cycle of *St. Petersburg novelettes*). Both ways did not coincide with the traditional ideas of the true function of man and were opposed to patriarchal values. Russian literature had oppositions of city and village, city and mansion, city and nature, but their patriarchal, nationalistic interpretation made them irrelevant at the turn of the 19th – 20th centuries. It was one of those innumerable ideological reappraisals which took place in the culture of a transitional epoch. A city is gaining its importance in the life of Russia, and that is reflected in the literature. Its image is becoming more complicated, multidimensional, psychologically precise and delicate.

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E.A. Guseva

RUSSIAN PORTRAIT SKETCH AT THE TURN OF THE 19TH – 20TH CENTURIES

One of the intra-genre sketch varieties being popular among the readership at the turn of the 19th – 20th centuries has been studied.

Russian literature at the turn of the 19th – 20th centuries saw the diversity of artistic researches. Development and artistic renovation of realism proceeded. The writers had a tendency of paying particular attention to the microcosm of a human emotional state, conscious-unconscious correlation in his psyche. This problem was elucidated in sketch-documentary prose of the early 20th century, where the literary sketch took an important place. The article investigates critical and biographical sketch that is based on the author's personal emotions. This genre variety has been used by V. Korolenko, I. Bunin, A. Kuprin, V. Veresaev, V. Rozanov, M. Voloshin, V. Bryusov, A. Bely, A. Blok.

Different literary scholars considered differently the interrelation of art and life at the turn of the 19th – 20th centuries, and it was reflected in the sketches. Its genre diversities were developing in the literature of that period, but there were two kinds – portrait and travel – that were in a great demand. As to moral and problem sketches they were not so popular. Each author tried to develop his own relations with the reality, but, as a rule, the light was thrown on the connection of writers' life-creativity and their artwork. At the beginning of 20th century the literature was entering life intensively. Russian literature tended to unite art and life, that's why the artist was sure to change and improve the world, to give «instructions to follow».

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L.D. Gutrina

THE STRATIFICATION OF THE LYRIC HEROINE'S IMAGE IN E.ISAEVA'S POETRY BOOK «STRELOCHNITSA» (2007)

In the book of Moscow poetess E. Isaeva "Strelochnitsa" («Pointswoman») a process of self-identification of the lyric character is embodied, and materialized in the motive structure; the book is interesting in connection with the problem of constructing the integrity of lyrical statements in the book of poems.

The motive structure of the book is based on contrasting pairs, counterbalancing each other: the motives of rails and stone – in contrast to flight and butterflies; motives of pleasure, happiness and motives of retribution, sin. The images associated with the word «burn» receive an ambivalent embodiment: hot sand foretells the coals of hell, and in chocolate tan the ability to «burn out of grief» is seen. Because of the «conversions» that we see in the style of the book by E. Isaeva, the problem of the search of the reflection becomes the central one. And the reflection not only doubles, but incredibly multiplies, and the E. Isaeva's heroine both resembles and differs from the familiar, traditional feminine characters. Lyric heroine of the book appears to be both a «strong woman» («pointswoman», «caryatid», wise mother and wife considering self-sacrifice to be her moral imperative), and a charming and frivolous nut-chocolate, and an ironic woman-poet.

Kind of a «hologram» to the lyrical book is the «unassembled» series of sea poems, revealing the existence of the heroine as a borderline between her striving for happiness and understanding of her own total responsibility for everything that happens in the world.

The artistic unity of the lyrical book by E. Isaeva «Pointswoman» is provided by the motive structure, the elements of the «framework» (title, the first poem and the last one), the lyric subject of the book.

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Y.A. Haradnitski

THE RHYTHM AS A STRUCTURE FORMING FACTOR IN THE BELARUSIAN CLASSICAL POETRY

The article analyzes the role of the rhythm in the Belarusian classical poetry formation. This factor is one of the most important stylistic tendencies in the Belarusian literature of the 20th century. Rhythm is studied as a category that determines the peculiarities of the Belarusian authors' aesthetic points of view and influences the artistic concept formation. Particular attention is paid to the problem of rhythm in the works of Maksim Bahdanovich, who was a rationalist poet and a supporter of classical poetic forms. He was also among the first Belarusian literary critics, and the person who used a dialectical approach to a rhythmic potential of poetry in his works. While stressing the significance of the rhythm as a structure forming factor in poetry, Maksim Bahdanovich warned of a danger that can be exposed by the rhythmic element suppressing the other poetic components. Thus, he studied some early works of Janka Kupala through the critical prism of this approach.

It has been mentioned that the distinguishing feature of the Belarusian classical poetry is the combination of ontological and folk traditions. Rhythm and intonation peculiarities of folk poetics had a great impact on such Belarusian poets as Janka Kupala, Yakub Kolas, Alaiza Pashkievich, Ales Garun and others. Maksim Bahdanovich also experienced the influence. He was not only the author of strictly classical poems, but also poems of so called Belarusian verse. Those poems have folk stylization combined with the aspiration for the expression of national spirit.

The given tendency of synthesizing literary and folk rhythmic means was preserved in the second half of the 20th century, originally reflected in the works of Arkadi Kuleshov, Maxim Tank and other poets.

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N.I. Ilinskaia

GOD AND POET THEME IN YURY KUZNETSOV'S WORKS

The article studies Yury Kuznetsov's poetological views on the problem of interrelation of creativity and faith that can be found in his poetry, essays and interviews. Particular attention has been paid to the author's thoughts about the bounds of artistic freedom when applying to the sacral themes and images. The reception of Jesus image in the poem The Way of Christ, his late lyrical works have been analyzed, his poetological views constants have been defined.

The significance of creativity theme, «religious justification and comprehension of culture» (Nikolai Berdy- aev) has a transhistorical character in the Russian poetical tradition. The topicality is becoming more and more relevant when the times are uncertain. Artistic mind has it connected with the reception of Jesus image, understanding the bounds of artistic freedom when applying to the sacral themes and images. God and Poet theme has been urgent for Yury Kuznetsov, but last decade of his works saw its greatest realization. Here we should mention the poetical exposition of Sermon on Law and Grace by the Kievan Metropolitan Hilarion, religious and philosophical narrative poetry The Way of Christ («Путь Христа»), Descent into Hell («Сошествие в ад»), poems Eternal Exile («Вечный изгнанник»), A Word («Слово»), Denial («Отрицание»), Books («Книги»), Classical lyre («Классическая лира»), Bed of Dream («Ложь сна»), Poet and Monk («Поэт и монах»), essay Ideas («Воззрение»).

Such aspects of Yury Kuznetsov's poetical concept as treatment of «brothers of the quill», readers, Russian verse traditions have been studied greatly by his contemporaries and their followers. The article considers one of the aspects – poet's views on the interrelation of creativity and faith that can be found in his poetry, essays and interviews

УДК 82.0

N.A. Khylova

J.H. MILLER'S INTERPRETATIONAL TRANSFORMATION: STRATEGIES OF LITERARY STUDIES IN THE 20TH CENTURY

The purpose of this article is to define the main hermeneutical aspects of the interpretational strategy of the American comparatist with further concretization of J.H. Miller as a literary scholar. Insufficient amount of studies where the interpretational aspect of his phenomenological and deconstructivist works was considered led to the further investigation. Polymorphous character of J.H. Miller's practical criticism enabled it to go beyond literary studies and have an impact on the studies of culture.

Similar to every artistic novelty in literature each innovation of literary critics equals to some extent to a violation of the accepted and traditional in the aspiration for new variants. Canon never stops and keeps developing, thus, it strengthens and causes new problems. While sorting both ontological and terminological conflict, it is common to choose either hierarchal principle based on marking out the dominant values or distributional one – applying their allocation to different layers and spheres. National modification of J.H. Miller's critical thought helps to understand the scope of the historical and modern global changes and systemic transformations. So, as a result, we can face the same traditional and classical basics of interpretation but the new methods and qualitative standards are added. The given idea is probably to be treated as a controversial one due to the distorted deconstructivist investigations of the comparativist. The opinions about the deconstructive character of J.H. Miller's critical works of 1980-90s are based on the fragmentary consideration lacking the phenomenological influence of the previous period as well as the peculiar features of research methodology applied to his works in whole.

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S.I. Khorob

ONE OF THE GREAT NOVELIST'S FOLLOWERS (V. TKACHUK'S PROSE WORKS)

The article studies the novellas of a Ukrainian writer, Vasyl Tkachuk (1916-1944), whose works had been unknown to the wide public until recently. Only the last decades saw the attention of literary scholars and publishers paid to his prose heritage. Aesthetically he mastered Stefanyk's style and his epic way of thinking. Then, in order to convince the historians of Ukrainian literature and his contemporaries, the writer continued the development of Vasyl Stefanyk's principles of ideas and images, mainly in terms of West-Ukrainian pre-war works. So, first of all, this article is about the peculiarities of Vasyl Tkachuk's novelistic consciousness in light of following Stefanyk's traditions.

When you conduct literary research taking into consideration the critical reviews of the past, it is possible to conclude that these materials show their authors' aspiration for exposing the ideological and aesthetic originality and inner structure of the epic story conceptually founded by Vasyl Tkachuk in all his collected novellas. In the same time they tended to reveal the burden of traditions in his works which, on the one hand, derived from the artistic thinking of his forefathers – Vasyl Stefanyk, Marko Chyremshyna, Mykhailo Kotsiubynsky, on the other hand, stemmed from the ideological and aesthetic consciousness of his contemporaries – Petro Kozlaniuk, Hryhorii Kosynka, Myroslav Irchan. So, this synthesis contributed to their development and establishment in the literary process of those times as absolutely self-valuable and self-sufficient ones, as those marked with the poetics and aesthetics of Vasyl Tkachuk's novella expressionism are worth being further considered. However, the object of investigation is not only his works, but the other modernist artistic way of thinking with its creative methods and traditions in Ukrainian national literature, which is a psychological impressionism.

УДК 82.0+781.61

S.I. Khranova

ABOUT MUSICALITY OF LITERARY WORKS COMPOSITION

Modern artistic practice has a tendency to the synthesis of arts, the organic combination of various means of artistic creativity in this or that type of art. Harmony and perfection of form in different types of art, aesthetic irreproachability in sculpture, architecture and poetry are often correlated with musicality («architecture is a frozen music»). It is common to talk about the musicality of Raphael's pictures and the ancient statues, Blok's lyric poetry or Chekhov's prose. The verbal art and music used to represent a synthetic unity and now interact in different genres. And it is quite natural to search for musical regularities in various aspects: metre provides a basis for poetry, different rhythms – for both poetry and prose.

Many of the art historians consider a musical language as a phenomenon of sign nature, as a sign system and define the peculiarities of the musical language and its place among the existing ones. Music has its syntax, its rules of combinability; music works have their own communicative orientation. The term «intonational vocabulary of the epoch» was introduced by Boris Asafyev while analyzing Mikhail Glinka's music. It gives us a chance to study the linguistic regularities of music, compare the intonational features of music and poetry that belong to particular historical period, to analyze the principles of forming diverse systems and to define the structural laws of musical and poetic forms and their development. The parallel analysis of poetic and musical language evolution is thought to be necessary. The topicality of these issues can be proved by the number of discussions of synchronic and diachronic aspects in the studies of art, of such notions as musical and poetic languages as well as a sign nature of art. So these problems are worth being carefully investigated.

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O.P. Kolinko

NOVELLA AND MUSIC: TO A PROBLEM OF ART SYNTHESIS IN SHORT PROSE AT THE TURN OF THE XIX-XX CENTURY

In this paper the problem of artistic synthesis of a small prose at the turn of the nineteenth and twentieth centuries is investigated, especially in the Modernist period at the turn of these centuries small prose stories prominently occupy the musical elements, transformed into the system of verbal correspondences. Their penetration into the story occurred in different ways, "borrowing" and transfer music genres and musical forms giving the Modernist short story the similarity to the sonata, symphony, rondo, and others.

The music terminology such as music, violinist, cellist, composer, singer, tone, range of semitones, harmony, disharmony, rhythm, intonation, sound, and voice embodies the short story with the music. In the associative field of the Ukrainian and Russian writers there were lots of the names of prominent composers and conductors such as Ludwig van Beethoven, Franz Liszt, Frederic Chopin, Wolfgang Amadeus Mozart. The writers also used the names of the definite dances: waltz, polka, quadrille which also confirmed the musical component presence in the Modernist short story.

Typological similarities of the Modernist short story in the creative works of the Ukrainian and Russian authors are also the **principles of a musical work, especially the motif and leitmotif organisation, repeated transparent parts of the image using to form the rhythmic organization of the text and combine fragments, episodes, chapters into the artistic integrity and unite them into the tonal harmony.** Similarly in the short stories there is a connection with the music that appears in the rhythm simulation through the phonetic organization of the language as well as the **alliteration and assonance, and onomatopoeic effects.** The common feature of Modernist short stories in both literatures is the usage of every single word, every sound, having any melody and all these components had to work together to create the appropriate tone of the whole piece of writing so the music could come into the story not only through the word but poetic rhythm as well.

Thus, the usage of the music in the short story occurred very strongly but in different ways showing the fusion of music and speech within the genre of Modernist short stories.

УДК 801.318

I.A. Koltytskaya

STRUCTURE OF LINGUISTIC PERSONALITY IN THE MODERN ANTHROPOCENTRIC PARADIGM

The subject of scientific research is the category of linguistic personality that appeared as a result of projecting the interdisciplinary term in the field of linguistics. Meaning of the relevant notion reflects the philosophical, sociological and psychological views on the set of physical and spiritual characteristics of a person, and those are the elements of his/her qualitative distinctness. The article shows the development of the category of linguistic personality in the classical language studies and modern anthropocentric linguistics. Particular attention is given to the correlation of different approaches to the category of linguistic personality and its modeling. The criteria for linguistic personality formation have been defined. They are conditional on open nature and dynamism of category. Three-level model of linguistic personality has been analyzed, and it provided the basis for considering the given phenomenon within the framework of three substantial characteristics such as verbal and semantic, or linguistic proper, cognitive and pragmatic. The elements of these characteristics have been differentiated. Further prospective of linguistic personality studies has been stipulated.

УДК 821.161.1

O.D. Krasnobayeva

PARADIGM OF THE UNUSUAL IN ANATOLI KIM'S WORKS

The article studies the evolution of secondary artistic convention forms and the function of the unusual in Kim's works. Moreover, the discourse of the unusual within the synthesis of all its kinds has been analyzed.

Kim's poetics of the unusual provides the grounds for forming such types of conditional figurativeness as fairy-tale and science fiction, philosophical allegory, grotesque, mythologization. They comprise Kim's artistic system being the separate elements active at the different levels of artistic unity, being the principles underlying the artistic world of the text, being the independent stylistic means.

We believe that Kim's prose has a full range of secondary artistic convention forms. The principles of expressing the unusual and its aesthetics in his works have been developed from the realistic sketches aimed at depicting the empiric reality of an ordinary person to philosophical phantasmagorias used for creating a universal form of objective reality.

Kim's anthropomorphic poetics coincides with the cosmic nature of his prose that requires the convention of peculiar extent.

His personal mythology combines sacral and scientific natures, solid realistic plasticity and post-scientific metaphysics. Mythologism becomes apparent in a special fantasy as well as in the other specific features of the author's artistic system. Also we can trace the author's intention to use myth in order to create a mental image, a visual notion, a visioneriness of meaning.

Kim's science fiction and the category of the unusual can be placed on the ontological scale. It can indicate that the writer's works have an innovative artistic system uniting mythopoetic outlook and realistic accuracy of the modern prose.

УДК 82.09

V.V. Lubetskaya

TWO PERCEPTIONS OF THE WORLD: THE POETICS AND THE STYLE OF THE NOVEL «A COMMON STORY» BY I. A. GONCHAROV

It is considered the poetics and stylistic features of I.A. Goncharov's prose in the offered article, whose literary manner is characterized by objectivity, truthfulness of representation everyday life and ordinary people. At the «ordinariness» view, I.A. Goncharov's vision of the world distinguishes with extraordinary coverage of empirical reality, which is visibly embodied in the art works of the writer. I.A. Goncharov has achieved a comprehensive picture of the real world, environment, circumstances that impact on the character. For a long time I.A. Goncharov has been reputed to be one of the most unprejudiced Russian writers. Unbiased creativity is the basis of the realism that is the aesthetic conception of I.A. Goncharov. I.A. Goncharov's conception of reality is characterized by definition – ordinary. The «ordinariness» is meant not only as private, daily sphere of activity but as modern life by itself in all its edges and content. «A Common Story» was one of the first Russian realistic novels in prose. Russian reality of that time, the typical circumstances of the characters that are known to be an essential criterion of realism are expressively described in the work. The story of the novel develops sequentially, the activities follow from the nature of the characters and characters' views in the novel. I.A. Goncharov has approved himself as a master of day-to-day, portrait and landscape sketches, and most importantly – as a writer who has captured a world-historical moment of rotation different eras and personality types. There are two characters and two stands in life in «A common story», if the first character of the novel (Alexander Aduiev) – is an idealistic view of the world, the second one (Petr Ivanovich Aduiev) – would be a realistic vision of the real life. During the entire novel the reader follows two perceptions of the world – ordinary and extraordinary, living a life in two ways – intellect and sense. Slow daily routine of the characters speaks for itself, and I. A. Goncharov as the realistic creator, seems, simply depicts events as they really are. However the author thinks over with the reader about the sad resolution for Alexander's heroic position. According to the novelist, this result is quite natural: live reality inevitably absorbs poetry. In the second part of the novel I.A. Goncharov puts to the test Aduiev Sr. views, who has absolutized worldly prose. The novel «A common story» tells about «ordinary» things that make up the «extraordinary» meaning of human life. I.A. Goncharov declines pseudo-romantic and purely pragmatic attitude to the world. The intention for unity, for entirety is an important feature of the poetics and style of I.A. Goncharov, despite the fact that the principle of antithesis – is the compositional basis of the novel «A common story» in which the leading motives are «excess», «terrible distance» and «split». Turned on live prose novel «A common story» by I.A. Goncharov is filled with the poetry of entity, which prism helps to apprehend the profound and unbiased prose of the writer.

УДК 821.161.1

A.T. Malinovskyi

THE IDYLIC IN IVAN GONCHAROV'S OBLOMOV

The article analyzes a fragment of the novel where the idyllic modality is realized in the most extensive way. That's why the idea of Oblomov's Dream being the focus of the idyllic in the novel has been grounded. It is expressed with the help of an idyllic chronotope which structure is characterized by the extreme stratification that provides a fractional division of the depicted into spatio-temporal segments. Constitutive characteristics of the idyllic chronotope are the cyclicity of time, confining or impermeable space, unity of human life and nature rhythms. Genre forming functions of the idyllic chronotope in Oblomov have been indentified.

We have studied the complete model of patriarchal and idyllic world order and defined the particular «structure» and «semantics». First of all, the realization of this model is the unity of the idyllic «adjacencies» and «realities» (Mikhail Bakhtin), forming and «cementing» a cyclically continuous rhythm of life which provides the basis for the idyllic world order. Expression of steadiness, life stability of a patriarchal society are the rituals and rites, the cult of food, and such integral elements as laugh, dream, death. Thus, we have considered so-called pair adjacencies in the idyll. They are birth and death, food and laugh, food and dream, dream and death. Their diffusive relationship proves the completeness of a novel ethological continuum.

УДК 821.161.1:7.033.5(410.1)

L.V. Matsapura

A. RADCLIFFE'S TRADITIONS IN N. I. GECH'S NOVEL «BLACK WOMAN»

The article considers N.I. Grech's novel «Black woman» in context of the English sentimental gothic traditions. The comparative analysis allowed the author to come to a conclusion that influence of the sentimental Gothic romance as which highest embodiment of A. Radcliffe's works are considered, are traced at all levels of poetics of N.I. Grech's novel. In spite of the fact that other literary influences were also reflected in the work, usage of the Gothic poetics defines a genre dominant of the novel "Black Woman".

N.I. Grech's novel «Black woman» (1834) is one of those few insufficiently explored works of the Russian literature which can be characterized by the gothic tradition. The novel was popular among the readers, especially among females, but it caused controversies among the critics. The gothic novels, overcome the height of their fame at the beginning of the 19th century, were still in demand in provinces in 1840s. However the critics wrote about the genre of a gothic novel as that of the previous literary epoch, any attempts to renovate it were considered to be rather antiquated. N.I. Grech applied to the genre of a novel when he was a well-know journalist and teacher. «Black woman» was his second and last novel. This work has a special place in the history of the Russian literature, as it is a rare example how the traditions of the English gothic novel have been reconstructed. Early 19th century Russia used the word «gothic» for describing the architectural style as a rule, not for defining a type of novel. Gothic literary works were called «the novels of mysteries and horror», «scary» novels or the novels in Radcliffe's style. The surname of the famous English writer was used in the Russian culture as a common name and it was the personification of the gothic novel in whole. A. Radcliffe's popularity in Russia indicates such phenomenon as «Pseudoradcliffiana» [Pseudoradcliffiana] (introduced by V. Vatsuro) that is the process of publishing Radcliffe's original works along with the works of the other writers published under her name.

УДК 82.09

O.R. Minnullin

AUTHOR AND CHARACTER IN BORIS RYZHY'S POETRY (SPECIFYING THE ARTISTIC WORLD OF LYRIC POETRY)

This article is about the peculiar features of author-character relationship in lyric poetry, the specific dialogue between them, difficulties in distinguishing and necessity to consider the mode peculiarities of poems while creating a literary analysis. The study of Boris Ryzhy's poetry enables seeing these traditional theoretical problems from a new angle.

The theme of art purpose and its complicated connection with life are vital for this poet as well as the matter of correlation of aesthetic vision and «actuality of the act» (M. Bakhtin). Aesthetic vision correlates with the acts of the author-creator; actuality of the act is realized through a biographical person, and it is a sphere of character's acts in an artistic world of the literary work. It is essential that a character and his authentic prototype, a biographical ego, are closely connected in a lyric poetry. That's why the authentic reality and a character's world form a kind of a mythopoetic unity which belongs to the artistic world of a lyric poetry.

Objective reality becomes a kind of an ideal sphere, mythopoetic unity that combines the world of poetry, the world of history, biography (which is ideal to some extent) and the world of act. Two discourses – aesthetic, poetical and beyond aesthetic, ontological – coincide with a single space of the poetic world. This authentic reality is not the reality of an act, but a special idealized reality, close to the reality of a myth, being eternal continuation of artistic unity in lyric poetry beyond the given text.

The beginning of the authenticity, as well as an aesthetic dimension, exists in the poetic works from the very beginning up to the end. In other words, one beginning does not merge into the other one and each of the beginnings exists as an impenetrable necessary element of the poetic unity.

УДК 821.161.2

V.D. Narivska

ART TO LIVE AS A PROBLEM OF CULTURAL SELF-IDENTIFICATION IN VASYL STUS'S EPISTOLARIA

The article is devoted to research of process of cultural self-identification of V.Stus creative person on a material of its epistolary heritage. Interpretation of Stuses work in domestic literary criticism is analyzed. Position of Stus in relation to sociocultural context of 1960-th is comprehended. Meaning of Stuses cultural self-identification in a context of concept «the person of Tradition», assisting formation of his polyliterary thought is defined. The specific character of judgement of concepts differently minded, a canon, classics by Stus in a foreshortening of perception by the poet of creative model of behaviour of Pushkin is defined. Stuses dispassionateness from the Ukrainian literary continuum as a position of «stranger» in its filosofic-art judgement by Camus is emphasized. Process of Stuses cultural self-identification is comprehended as synthesis of romantic and existential traditions in creative consciousness of the poet.

Stus's epistolaria with the generalized criteria of self-identification have the particular aesthetic, cultural and literary value (no one – either earlier or later – has undertaken these titanic efforts). Moreover, in his identifying «contacts» with Pushkin Vasyl Stus plays the role of the medium between the classical poet and the literature of the late 20th – early 21st centuries. Nowadays this Stus's position is in ever increasing demand (probably, it is more interesting now than when Stus was alive), that's why it stipulates the need of further consideration.

УДК 821.161.1

V.D. Narivskaya, A.A. Stepanova

REVIVAL OF THE CRIMEAN TEXT IN THE NOVEL IN LETTERS OF IVAN SHMELYOV AND OLGA BREDIUS-SUBBOTINA

We should mention that the topic of investigation requires a clarification of the notions as it is about the notion of the Crimean text in Russian literature. In this case the reference point belongs to the notion of the Petersburg text that was introduced by Vladimir Toporov. The literary scholars note that there is uncertainty in the notion of the Petersburg text. Nevertheless, Toporov's concept provided the basis for the emergence of the Moscow text, Perm text, Venice text in Russian literature, London text in Russian literature, Italian text, Prague text in Czech literature. Thereby Aleksandr Lyusyj introduced the Crimean text without giving any explanations or notions. Have not claimed to give the precise definition, we consider that it is necessary to single out the common laws of the Crimean text development in Shmelyov's works.

Crimea is the main topic of the correspondence that, as we believe, developed in two different ways such as a revival of the Crimean text (including the Alushta one) and as a creation of a Crimean Alushta person who is considered to derive from the Crimean Alushta text.

Thus, while creating the Crimean text Shmelyov passed the way from the Crimea demythologization in *The Sun of the Dead*, where he debunked the traditional ideas about Crimea as a place of freedom and harmony, to the Crimea self-demythologization in the novel in letters, where the author tried to overcome his perception of Crimea as a place of Apocalypse, so that it became an ideologeme that allowed Shmelyov to create his own cultural ideology. This ideology raised the artist over all social and political beliefs, released him from such ideological commitments. Shmelyov's inner ideology is not realized in the ideological superstructures, but in artistically interpreted cultural and ideological sphere of the Crimean figurativeness which the writer accepted as an aesthetic constant of his works. So this way he claimed to be a creator of an individual myth about Crimea, and this fact can justify the introduction of scientific notion as «Shmelyov's Crimean text in Russian literature».

УДК 82(091).82.0

Ye.V. Nikolsky

THE FAMILY CHRONICLE: PROBLEMS OF HISTORY AND THE THEORY

As is known, the family symbolizes the nation, which has gone through many tragic kinks, but not broken up till the end, for braces, restraining her, were stronger than any historical cataclysms. A detailed study writers family theme results in the creation of a special type of novel prose – family chronicle, the distinctive feature of which is the movement (change) of the generations in the context of epochs. These works are created writers to revive the continuity of generations – that is, to prove that the major cataclysms behind and life goes on, despite the tragic and dramatic collisions. However, historicism of the novel – the family chronicle original: major events, and sometimes real historical figures present in the novel, as a rule, is not interested in the author's themselves, but they are a reflection of both relevant for the family (the formation of the character of the younger, or changing the attitudes of the adult generation). Thus, the authors offer a slightly different view of history, as would be reducing its scope and очеловечивая her. Thus, changeable chronicle (or «family Saga», is synonymic term, common in modern literary criticism) becomes the main genre, which tells about the collapse of the Empire, decline of the old state and the birth of the new. It is quite natural and explainable: the change of the dominant ideologies easiest to show through successive generations, the conflict between fathers and children; scrapping way is best illustrated by the collapse of the big Patriarchal family. For works of this genre is characterized by: compliance with the principle of a clear chronology of the domination of the linear principle that textually issued Dating events («Buddenbrookes» Thomas Mann), the designation of the actions of the heads of «Singing in the терновнике» Colin McCullough), matching events of the novel and the events of history (Russian samples investigated genre: «Chronicle of four generations» Vsevolod Solovyov, «the Golovlevs» Mikhail Saltykov – Schedrin, Maxim Gorky-s novels and others), as well as the principles of natural aging or maturation of the characters. Linear principle defines a family chronicle, as a genre, at the same time the history of the generations may be represented by other means (retrospection and memories, of false stories, not directly connected with the main plot, as in the novels by V. Shishkov «Ugryum – reka», L. Ulitskaya «Medea and her children» , or Steinbeck in «Clusters of wrath»). Distinguishing feature of these works is the fact that their actions do not reach out in

time, and make up a smaller period of time than in the family Chronicles, consistently (linearly) show the Genesis of several generations of the same family. The length of the actions family footage is usually 50 years and more. Artistic time the family history presented life 2 – 4 generations and occupies a considerable period in the history of the society that generates another one specific trait of the genre – the ratio of the history of the country with a family history. The basic problems of family Chronicles and is a manifestation of being a person in the micro-environment of the family, as well as the Genesis of families (show the history of a particular class) in society.

УДК 821.161.2

L.K. Oljander

**CONTENT AND STRUCTURE OF I.M. DZIUBA'S BOOK «NE OKREMO VZIATE ZHYTTIA»
(«NOT SEPARATELY TAKEN LIFE»): TO THE PROBLEM OF AUTOBIOGRAPHICAL GENRE INNOVATION**

The topicality of problem can be explained as a need for considering the innovative changes in the autobiographical and biographical genres. Modern Ukrainian literature saw them with the emergence of the works of Ivan Dziuba, Iryna Zhylenko, Mykhailo Slaboshpytskyi, A. Kondratiuk, to some extent of Ye. Filipchuk etc. In brief the content of those changes was realized thought the titles, e.g. «Ne Okremo Vziate Zhyttia» («Not Separately Taken Life») and «Shcho Zapyvano v Knyhu Zhyttia. Mykhailo Kotsiubynsky ta Inshi» («Written in the Book of Life. Mykhailo Kotsiubynsky and the others»).

The aim is to study Ivan Dziuba's innovations in autobiographical book «Not Separately Taken Life» through the prism of poetics taken in broad sense, narrative text organization, and image system structure.

The reminiscence of Ivan Dziuba in «Not Separately Taken Life» taken into consideration with «Written in the Book of Life. Mykhailo Kotsiubynsky and the others» (2012) by Mykhailo Slaboshpytskyi, novel «Khutir» (2005) and other works of A. Kondratiuk, «Zabuzhany» (2013) by Ye. Filipchuk has created a new tendency how the author chooses a main object of his works. In particular, Ivan Dziuba and Mykhailo Slaboshpytskyi can be united on the basis of usage the word «life» (meaning the depiction of the individual's destiny) in the titles of their works as well as stress on the fact that the life of a main character will be exposing along with the lives of the surrounding people. It is notable to mention that emergence of these works in Ukrainian autobiographical and biographical literature brought the new world view approach to consider the historically significant personality within the deepened democratization of fiction in the early 21st century.

УДК 821.161.1

L.Yu. Paramonova

**«THE SAPPHIRE SKIES» AND «A BLUE REFLECTION»:
THE MEANING OF BLUE IN «THE FIRST GENERATION» RUSSIAN SYMBOLISTS' POETRY**

The article is devoted to research of the meaning of blue in «the first generation» symbolists works. The problem of the meaning of color in human's life is considered in the first part of the investigation. The author poses a short description of different colors from the standpoint of psychology and mythology. The aim of the major part of the research is to analyze color mythopoeic in some theoretical studies. The author gives a detailed analysis of the meaning of blue and its hues in the works of some Russian symbolist poets. The analysis is based on the works by three «the first generation» symbolists: Innokenty Annensky, Valery Bryusov and Konstantin Balmont. The author studies the following works: «Seven Colors of the Rainbow» by V. Bryusov, the cycle «Fata Morgana» by Balmont and the poetry book «Cypress Chest» by I. Annensky. These cycles and single poems show in the best way that every poet has his own special mythopoeic. The author analyzes images and vocabulary in the mentioned works. Moreover, phonosemantic method, which is popular today, is used here.

The complex analysis of the works allows us to draw a comprehensive conclusion about the meaning of blue and its hues in symbolism poetry.

УДК 821.111

N.T. Pakhsaryan

**SOME ASPECTS OF THE GENEALOGY OF THE ENGLISH ROCOCO NOVEL
(EARLY MARIVAUX'S WORKS AND HENRY FIELDING'S JOSEPH ANDREWS)**

Native history of the literature in the age of Enlightenment, according to a long-term observation, differs greatly in the evident inertness of scientific ideas development. Particularly, in the research of the English novel of the 18th century it is possible to single out some steady conceptual propositions left unchanged since the middle of the last century. These propositions include the following ideas: 1) it was the English novel that formed a classical realistic pattern of the novel; a romance preserves the lofty idealizing romantic traditions, but a novel creates new «true» story; 2) the Enlightenment saw two different ways how the English and French novels were developing, though the English type of novel left the French one behind to the extent of conflict between the old pattern and the «romantic» one and of forming both pre-romantic and realistic tendencies.

The given ideas are connected with the common theoretical concept of the development of a novel as a genre under the grounded idea that a modern type of novel was developed in the so-called «bourgeois epoch» – in the 19th century. Comparing the early novels of the English and French writers, we may notice not just a similarity in the process how a new type of «a comic epic in prose» (that is the transition from a direct parody to an ironical stylization) has been formed. This type became the first stage of forming a moralizing and psychological novel of the 18th century. But also a similarity of the sources for plot and style transformations (high Baroque novels, Cervantes, Fenelon) which provided the basis for the compromise mastering and transformation of the classical and Baroque traditions of Rococo Romance studies. It is evident that further investigation of Fielding's works is possible not while renaming realism in rococo, but carrying out a profound study of a historical and cultural context where Fielding's novel concept is derived from.

УДК 80.01: 8-14/3

T.V. Polezhaeva

LYRICAL PLOT IN THE CONTEXT OF DEVELOPMENT OF THE THEORY OF LITERATURE

The article represents critical views of the XXth century researchers concerning the category of «plot» and the peculiarities of its presence in lyrics. Mention is made of works by A.N. Veselovsky («Poetics of Plot»), A.I. Biletskiy, F.V. Gladkov, V.I. Kuleshov, M. Gin, M.C. Kagan, who to one extent or another point out the presence of plot in lyrical works, reveal some of its peculiarities. This position («plot lyrics») was attended during the whole XXth century by opposite opinions. Among the main researches of «plotlessness of lyrics» citation is done of works by M. Gorky, L.I. Timofeyev, G.N. Pospelov as the most steadfast supporters of this position. At the same time with the mentioned points of view («plot lyrics», «plotless lyrics») there was a parallel position in literary studies pointing out partial presence of a plot in lyrical works (V.M. Lesin, A.S. Pulinets, G.L. Abramovich, V.Ya. Nedilko, A.I. Revyakin, B.V. Tomashevsky, A.N. Bogdanov, L.G. Yudkevich, N.A. Gulyayev).

The difficulty of researching into the problem is in the fact that the categories «plot», «lyrics» are closely connected with other categories and notions of literary theory. The article traces and discovers interrelation of these categories, which are arranged into a four-member system «image – conflict – plot – genre» a priori present in all works including lyrical. A detailed theoretical analysis of this conception, its practical use prove the right to recognize all lyrics as a literary form having not only a plot, but also a story.

УДК 82.02

T.N. Potnitseva

DIDRO AND FRANKLIN: CITIZENS OF THE REPUBLIC OF REASON

Denis Diderot and Benjamin Franklin are two eminent figures of this republic. And despite the fact that none of their contemporaries or historians, literary scholars of the different times is likely to think of them in terms of their differences or similarities, we find some reason to search for some analogies. Both images are saved in the form of portrait (Diderot, 1769; Franklin, 1778) by Jean-Honoré Fragonard (1733-1806), their contemporary who was a very famous French painter. He managed to catch the apparent likeness in their appearances and then find their inner affinity. Unofficial posture, natural gesture and turn of the head are stressed in both pictures. And this shows not only obvious author's (rococo) aspiration for the intimacy in drawing the appearance details. Fragonard saw the core of people and did not make it up, so he succeeded in restructuring the image of a living spiritual person – not an icon, but a personality in the complicated and natural essence. Although such a portrait reflected the tendency of the art in 18th century according to which main attention was paid to character's psychological analysis, rejection of festiveness and depiction of the real and comparable to a man, it showed the recognizable image of a sage, philosopher immersed in the depths of his thoughts. The source of these thoughts is likely to be a book depicted in the Diderot's portrait and left behind the scene of Franklin's one. The probable meetings of Franklin and Diderot were reproduced by Lion Feuchtwanger's artistic imagination. There is no doubt that the main topic of their conversations was Diderot's work on the Encyclopedia that made Franklin admired, but, nevertheless, it triggered his thoughts about the sources of the concept – the English principles mastered and converted by the French – and then about the important conclusion of the Great Republic of the Scientists where he felt he belonged to. The term «the Republic of the Scientists» was used by Diderot in his article Art published in the Encyclopedia, and there he considers the great scientific discoveries.

УДК 811.161:81'255.4

O.I. Prymachok

PECULIARITIES OF RENDERING ADJECTIVE FORMS IN TRANSLATIONS FROM CLOSELY RELATED LANGUAGES

The article is about a topical problem of modern translation studies – grammatical correlation of the original and the translation. Comparative analysis of adjective forms of the original (A. Pushkin's verse novel «Eugene Onegin») and its translation by M.T. Rylskiy resulted in clarifying the ways of rendering of short forms of

Russian adjectives and their degrees of comparison into Ukrainian. Universally recognized is the idea that every natural language segments the reality in its own way, has its peculiar way of its conceptualization. In other words, the language picture of the world is shown not only in the lexico-phraseological system of the language, but also in the grammatical categories peculiar to it. In Slavonic languages the set of grammatical categories is almost the same, but the ways of their language expression differ greatly. As the research materials prove, even in case of related languages it is difficult to achieve complete equivalence in translation. Short adjective forms of the Russian language are rendered in Ukrainian translations by standardized means (full uncontracted, contracted and short adjectives) or occasional, resulting in grammatical transformation of the adjective into another part of speech (a verb, a stative, a noun) or in complete loss of the adjective form for the sake of preserving the verse form and the style of the original. The same concerns degrees of comparison of adjectives which in literary translation do not always need a full lexical and grammatical equivalent. The translator can resort to finding a partial equivalent both in the semantic and the grammatical sense, to descriptive (approximate) rendering of degrees, to syntactic transformation of the sentence with the comparative degree of the corresponding adverb, but not the adjective. Information richness of a language unit consists not only of lexical, but also of grammatical semantics, whose consideration is highly advisable for adequate literary translation.

УДК 821.161.1

N.M. Rakovskaya

VASILY ROZANOV'S CRITICAL REFLECTION (TO THE PROBLEM OF WORLD MODELING)

It is known that the term «world model» has been widely used in the poetics of structuralists – from Yuri Tynyanov to Yuri Lotman. Under «the world model» we understand the result of processing the information about people, though human structures and schemes are often extrapolated to everyday life and objective reality that are described in the language of anthropocentric notions and subject to semiotic transcoding.

World model notion orientation enables combining the fragments of perception, creations of artistic reality and specific form of writing containing sensual and emotional attraction to the object of description in Vasily Rozanov's legacy.

Karl Aimermakher stated that the world model is located between reality and consciousness; it has the peculiar coding transformation rules. Taking into consideration the fact that Vasily Rozanov had various models of consciousness (religious, philosophical, ethical and aesthetical, mental etc.) comprising the blocks of information within the verbal and non-verbal signs and aimed at different forms of communication, we will try to identify a paradigm stipulated by the critic's intuition, the intuition of isomorphism peculiar to his private life as well as to the existence of culture in whole. This way we will get a range of Vasily Rozanov's searches being comprehended as this approach reveals the structural and system peculiarities of Vasily Rozanov's critical works and brings it closer to the stream of thoughts in the 20th century.

УДК 821.161.1

S.V. Rudakova

TO THE PROBLEM OF ROMANTICISM STUDY

The article is devoted to the analysis of the problems of studying of romanticism in literature. The author pays attention to the polemic points on romanticism. We research the different points of view and offer supposition why there is no unity of opinions on the question of what is romanticism. One of the reasons of this according to the author is just that romanticism «resists» some clear-cut definition because the poetics of romanticism are unnormative: all becomes the field of experiments in him, including word, which seemed as though freed, acquiring new meanings. As the analysis of scientific works shows the majority of researchers consider that the most important category of romanticism is freedom, one of the main achievements of romanticism is the opening of the personality, unique and unrepeatable, thirsting to know yourself and the world, living imagination, not accepting validity. Romanticism in the current scientific literature is seen as a polymorphic phenomenon in its form and in its content: it is a literary movement and artistic method, a special aesthetic and a cultural-historical phenomenon, a type of art thinking... Conferences, monographic works, dissertations and separate articles are devoted to problems of studying of romanticism. Among the issues discussed are the problems of romanticism chronology, aesthetic originality, specific national manifestations... But the most controversial is the question of the individual author's the embodiment of the principles of the romantic aesthetics. Therefore in the past decade has increased interest in the study not only theoretical aspects of a phenomenon of romanticism, but also the art of the certain romantics.

УДК 821.161.2

V.P. Sayenko

POETICS OF DRAMA OF NARODNY MALAKHIY BY MYKOLA KULISH

The object of investigation is Mykola Kulish's innovation that can be found in a play Narodny Malakhiy not just at a problematic and thematic level, but, first of all, at a poetological one. That's why we have analyzed

such features of drama artistic originality as the peculiarities of characters nomination within the context of their characters and their actions under certain circumstances, the reasonable usage and aesthetic persuasion of biblical allusion stipulating the universal accents in Narodny Malakhiy. Moreover, we have defined which functions the colour performed while carrying out the artistic tasks of world revealing in 1920s when the issues of humanism were replaced with the class approach to the problem of a person and society. It enabled decoding the national and international symbols that promoted the creation of a subtext as well as an overtext. The article studies the genre peculiarities of the work as an intellectual and prophetic play at the level of European perfection, so it is possible to assess the Ukrainian Renaissance achievements in 1920s and Mykola Kulish's contribution to the development of new drama.

УДК 82.0

E.G. Shestakova

CHARACTERISTICS OF OXYMORON-NONSENSE CORRELATION

The article has raised the problem of fundamentals, principles and characteristics of oxymoron-nonsense correlation for the first time. It has been proved that a philological tradition has a common definition of oxymoron that serves for its comparison with the similar notions having an alogism, unpredictability, and contradictoriness as peculiar features. Those notions are irony, paradox, absurd and even nonsense. The similarity of oxymoron and absurd has not been directly studied in the scientific fields. There are some scholars – Ataeva, Pavlovich, Neretina – who mentioned the indirect dependence of the given phenomena in order to emphasize that the combination of the incompatible notions in oxymoron phrases cannot be treated as an absurd. However, we can not be limited and state the similarity of nonsense and oxymoron relying on the proper linguistic nature of these phenomena, say about the community of their meanings in terms of the specifics of the functions that can be considered according to the formal matter: activity of the author's position, obvious alogism. It can result in the problem simplification, even in its misrepresentation. Nonsense and oxymoron are the heterogeneous phenomena that can be studied from the point of view of a poetical language as well as of poetics in whole. Moreover, they are possible to be considered as a peculiar artistic and aesthetic phenomenon. In order to understand the core of the given phenomenon and the ways or methods of its interpretation as oxymoron and nonsense we need to study not the final meanings that are given and fixed at a text level, but to trace and define the mechanisms of its creation and usage in the text, even wider – in the inner world of the literary work. Semantic fields of these phenomena have more crosspoints, to be more precise – they are of more complicated and ambiguous nature than it is considered in the existing tradition. The analysis has showed that the main characteristics of oxymoron-nonsense correlation can be: 1. Semantic volume, principles and laws of the semantic limit realization, boundedness. 2. The role of defeated expectancy and the extent of previous knowledge. 3. The purpose settings of game and processuality. 4. Peculiarity of sense development. 5. Functional specifics of interaction with signification. Nevertheless, the given problem requires further investigation.

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Ya.V. Soldankina

THE CATEGORY OF TIME IN THE CONTEMPORARY RUSSIAN PROSE (M. SHISHKIN, M. PETROSYAN, E. VODOLAZKIN)

The article analyses the concept of the perception of time as literary and philosophical category in the contemporary Russian literature. Time as esthetic phenomenon in the contemporary literature, contradicts the perception of time in the pop culture, where time loses its meaning and is viewed as a pointless circular motion. As a result, the writers appeal to the traditions of the modernistic culture and create their own perception of time in artistic as well as historical realm. They encourage the readers to overcome the finality and power of time and also perceive time as a condition for spiritual growth.

In those novels, time loses its linear structure and is no longer tied to cause-and-effect determinism. The same vision of time also characterized the esthetics of modernism where writers tried to create their own personal concepts of time. To better fathom the model of the passage of time, modernistic authors pick various versions of the time spiral. The movement along such a spiral can lead into the future or the past. The direction is determined by a free will of an individual – not by the physical world, but more by an individual's moral goals. This realization impacts the perception of the concept of death because the connection of time and death is no longer there. The struggle to overcoming death, pursuit of spiritual resurrection and immortality, are also key concepts for the Russian modernist movement. The authors perceive time as a way to gain spiritual and esthetic experience (M. Shishkin), as a symbol for self-discovery (M. Petrosyan), the way to God and His judgment and mercy (E. Vodolazkin) – all these insights are impacting the literary works on many levels – including the level of plot and composition.

УДК 82.0

I.M. Sukhenko

ECOCRITICAL CHALLENGES OF UKRAINIAN LITERARY STUDIES

The premises as well as the stages of ecocritical imperatives in the contemporary Ukrainian literary studies are under study in the article, emphasizing the role of literature in directing public consciousness toward the priority of ecological issues. This paper highlights the ironic combination of traditional environmental appreciation and contemporary industrial degradation that have occurred in Ukraine. The paper not only introduces us to a rich body of Ukrainian literature, but also tries to focus on the 'ambiguity' that occurs between a renewed ecological consciousness and a continuing ecological degradation. The paper represents how Ukrainian literature strives to combine democratization with the persistent memory of post-Soviet approaches to solving social problems. One aspect of this transitional process is the society's effort to overcome typical social indifference on the part of Ukrainian citizens and cultivate a more active sense of civic responsibility and engagement among the public. The paper deals with the stages of ecocritical writings within the Ukrainian literary studies as well as represents Ukrainian researchers and scholars who initiated ecocritical movement within the Ukrainian context.

Describing the relationship between nature and Ukrainian culture requires distinguishing between the two major parts of Ukraine's bilateral character. This includes the physical environment and its ethnic traditions – this can be termed as the eco-ethnic complex. Eco-ethnic factors have given rise to the conflict between industrialization in Ukraine's territories and historically and ethnically rooted nature-oriented spirituality. The tensions between industrialization and nature adoration are the essence of the contemporary environmental predicament in Ukraine. «Ethnic-nature» relations impact the specific ethnic character that is regarded as a set of social and psychological features (feelings, values, psychological intentions, emotions, etc.) that are determined by social, economic, historical as well as geographical factors concerning how society functions and can appear in culture, traditions, and customs.

УДК 821.161.2

O.D. Turhan

CULTURAL AND HISTORICAL PHENOMENON OF A FAIR IN YURIY LYPY'S WORKS

Yuriy Lypa's outlook and his ideological artistic vision are characterized by the semantic dominants of the cultural heritage, historical burden, so his contemporaries could state that he was «a poet for poets» (Yu. Malaniuk). Cultural emphasis in his literary and publicistic works allows to understand the author's ideal and how his expressive aesthetic programme is carried out in the texts. The process of learning native and world history, national spirit of the past is the merit of Yuriy Lypa being a poet and dramatist.

Usage of historical memory, cultural and historical motifs is one of the author's peculiar features. The artistic world view of the early 20th century contains the destiny of a personality that can be read not only within the context of the epoch, but also within the wide cultural and historical ground. The notion of a tradition, cultural heritage is based on functioning of the universal categories that exist not only in the individual nation, but also in all the culture. The individual, motion, development of the specific cultural and historical continuum is impossible without using «the eternal images», plots and motifs.

The early 20th century saw the great times of the cultural experience. Yuriy Lypa created a kind of palimpsest, «textus-rescriptus» by means of his poetry and dramas, applying new his own texts to «the old» ones. Different types of cultures, especially the medieval one, played the soteriological functions there. The writer's dramas are the synthetic works containing wide cultural and historical layers of various functionality (tale, pastoral, ballad, feast, fair), limit situations, orgiasticity and carnivalization of the objective reality (war-peace, life-death, teacher-student, bridegroom-bride), overall details and pathos of integrity, humor and universality. So here we can find a game with the elements of different styles and poetics, a combination of neo-Gothic, neo-Baroque features, romanticism and realism elements, neo-mythologism as a kind of objective reality in culture.

The writer who strived for the revival of his people and nation, threw the light on the aspiration for the will, beauty, «the word that is God» with the help of encoded cultural and historical images and phenomena. While contaminating the peculiar features of poetics if expressionism, baroque, neo-romanticism, symbolism, neo-classicism, Yuriy Lypa depicted the courage and brave characters who call for facing storm, darkness, urges for the transcendent.

УДК 811.161.2

O.M. Turchak

THE CONCEPT OF «OCCASIONALISM» IN THE LINGUISTIC LITERATURE AND ITS LINGUISTIC IMPLEMENTATION IN UKRAINIAN PERIODICALS OF THE LATE 20TH CENTURY

Modern Language Studies comprehensively exploring new nominative units lexical level of the late twentieth century. In particular, it concerns the structural and semantic nature and functional-stylistic characteristics of occasional elements – speech exogenous events that illustrate the ways and forms of language

specific period, reflecting the interaction between language and speech, as well as update derivational and imaginative possibility Ukrainian language.

Over the past half-century views on the nature and essence of occasionalism changed significantly, but still in linguistics among tumors is traditionally divided into three types: neologisms, occasionalism and potential words.

Before introduced the term «occasionalism» and found heterogeneous composition of new lexical items, all neoplasms in linguistic science defined as neologisms. However, the emergence of neologisms in speech due to the primary nomination and occasionalism – the creative activities of the individual in a context that allows for random items. Examples of occasionalism in the Ukrainian language press of the late twentieth century is the word *salorodeo*, *politbol*, *avtopirmannya*, *show nightingale*, *mini soccer*, *costumed-amorous role* and more.

Potential words are as occasionalism, speech patterns, that do not belong to the language, but, unlike occasionalism, they are regulatory, created productive word-formation models, such *avalivets*, *berkutivets*, *pryvatbankivets*, *velosypedyzatsiya*, *myeshkovschyna*, *lukashenkivschyna* more.

So today in linguistic literature there is no single view on terminology and definitions occasionalism, neologisms and potential words. This is due to the fact that the problem of neoplasms characterized by extremely difficult.

УДК 80.1

V.L. Udalov

PROBLEMS AND PROSPECTS OF DEVELOPMENT OF MODERN METHODOLOGY OF SCIENCE

The article is about the main scientific-methodological principles of the recent past and the present – in philosophy and in concrete sciences, literary studies in particular. Deep consideration is given to methodological *pluralism*, to its causes, based on the world outlook as well as social and political: disappointments, confusion, unreasonable preoccupations. The disappointments are connected with the attitude to dialectical materialism, modernism, postmodernism; the confusion concerns the world outlook and is also scientific-gnoseological, and rash scientific preoccupations are teeming because of the traditional influences of concretivism, sensualism, mechanicism, subjectivism together with structuralism, destructivism, philosophy of absurd, transcendentality, etc. Those peculiarities are seen or perceived in detail in the course of critical analysis of four principles of Rene Descartes' method, which has been resorted to again in the science of recent decades.

There are good methodological shifts in the science, but they do not dominate. And the universal way out is in moving away from subjectivism and its varieties, in further understanding of *universal* principles of cognition of any objects; in mastering and practical application of Higher, universal Method, not conventional, complex, *partial-systemic*, but Comprehensive, *Integral-systemic* Method as a means and a way, a formula and a process of cognition of any object, which has already been shown in special methodological and concrete-scientific literature.

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N.I. Zavertaliuk

GENRE PECULIARITY OF PAVLO ZAHREBELNYI'S CLARINETS OF TENDERNESS

The Ukrainian literature of the 20th century saw the interest of the artistic biography authors to the writers of the 19th – early 20th centuries, e.g. Taras Shevchenko, Marko Vovchok, Ivan Franko. Pavlo Zahrebelnyi diverged from this tradition in his book «Clarinetts of Tenderness» (1979). This deviation can be described not just with the depiction of a person whom he knew in person – Pavlo Tychyna, but also with the prism through which his everyday personal life is described taking into consideration the theme that was unacceptable to write about – the love of famous people. There was a particular ethic rule: to write about the personal life of eminent people only in 60 years after the death. It is possible to cite as an example how Illia Stebun, a literary scholar, reacted to the publication of «Letters» of Mykhailo Kotsiubynsky to Oleksandra Aplaksina (dated 1904-1913) in the mid-1930s. The book was not republished though the first edition of 1939 (as well as the publication of 1938 in the Ukrainian Radianske literaturoznavstvo magazine) was read with the great interest.

In Pavlo Zahrebelnyi's Clarinetts of Tenderness in terms of a poet character, who is one of the narrators, we can find his love story that has multiple plot lines connected directly with the poet's biography. We can find some mentions of genre of this work in the scientific literary works, but there is no solid analysis of the genre nature. That stipulated the reason for conducting this investigation in terms of which it is necessary to define the literary mode and genre nature of Pavlo Zahrebelnyi's Clarinetts of Tenderness as an evidence of feelings nature and its artistic realization.