

ABSTRACTS

УДК 81.373:001.4

V.D. Abbasova

FORMATION AND DEVELOPMENT OF THE FUNCTIONAL STYLE OF THE AZERBAIJANI LANGUAGE

Formation and development of the functional styles are directly connected with the formation of the Azerbaijani language. Being the languages of the Turkic language group, it has a long history of development. Today the Azerbaijani literary language has many functional styles historically formed on the territory of the country. The styles are peculiar to the representatives of different regions and social layers. The study of the functional styles contributes to the formation of systemic views about the linguistic processes in general.

The history of Azerbaijani literary language as well as the functional styles formation and development have become the subject of investigations since the 1930s. The first research into the history of Azerbaijani literary language was carried out by A. Demirchizade. His «Short history of Azerbaijani literary language» published in 1938 and the other books written during 1930–1950 studied the history of Azerbaijani literary language on the basis of such important sources as an epic story «Book of Dede Korkut», the works of Nasimi, Fuzûlî, Molla Panah Vagif.

The development of Azerbaijani literary language in terms of different styles represents an interesting, controversial and diverse life picture of the most powerful sign system developed by a human that is a language. The Azerbaijani language has been changing and developing as a social phenomenon under the influence of social, economic and spiritual processes that have been changing as well.

УДК 378: 159.92

B. Allyev, A. Türkmen

THE ROLE OF ARTISTIC PERCEPTION IN IMPROVING SELF-ESTEEM IN ADOLESCENTS

Self-esteem can act as a protective factor against negative life circumstances is correlated with positive life outcomes, graduating high school and healthier bodies. Low levels of self-esteem are associated with dropping out of school, drug use and violent. Turkish adolescents suffer from lower levels of self-esteem than their peers and face a unique set of challenges related to culture that is different than the challenges of their white counterparts. This article describes the creation, implementation and evaluation of a program intended to improve self-esteem in Turkish adolescents. It details a pilot group in which various aspects of self-esteem (body image, autonomy, confidence, positive friendships) were addressed. This was accomplished by using the stimulus of film clips (Banker Bilo and Zugurt Aga) to depict the theme of four week. Participants were seven self-identified Turkish adolescents from Rize City Turkey who were between ages 15 and 18 years. Pre- and postgroup self-esteem levels were assessed using the Coopersmith Self-Esteem Inventory as well as weekly outcome measures.

Because of the small sample size of the group, it was difficult to establish a statistically significant change in self-esteem. However, despite the small sample size, four of the seven participants improved reported levels of self-esteem while two remained relatively unchanged and one decreased. Overall, participants rated the group highly and the film clips as very useful. Participants in this pilot group program agreed overall that the group was enjoyable for them. Participant responses and scores indicated that using film clips in this group therapy session was well received and effective in terms of facilitating discussion on weekly themes related to self-esteem.

УДК 82.0

I.L. Bagration-Mukhraneli

PROBLEM OF COMMUNICATION, DIALOGUE AND BAKHTIN'S CREATIVE HERITAGE

The 20th century for the humanities was marked with the communication tendency including the division of language and speech offered by Ferdinand de Saussure, concept of a sign and a word within the context, a word in the novel in the works of Mikhail Bakhtin. It contributed to the development of the methods how to analyze the texts. The problem of an author and a character in the aesthetic activity, the content of an artwork genre category, investigation into the rhetoric genres within the novel have been studied and applied to the analysis. But, unfortunately, many scholars (Sergei Averintsev, Sergei Bocharov, Vadim Kozhinov) state that Mikhail Bakhtin did not left a school. Although Bakhtin had won the world recognition, his ideas were hardly followed in Russia. Valerij Tyupa was the person who tried to construct a genealogy of the lyric genres. Igor Shaitanov studied the speech genres applying to Shakespeare and his times. But the main emphasis is made either on the structural and semiotic approach or the postmodernistic one to the text analysis leaving Bakhtin's main ideas behind.

Despite the fact that Bakhtin's heritage is considered to be classical, it causes many arguments in connection with the precise and delicate analysis being unclear without the methodology as Bakhtin was focused on the development of new approaches.

Problem of a dialogue has been studied in different aspects, through the prism of literature, philosophy and theology. The book «Problems of Dostoevsky's Poetics» contains the information about the connection of a Dostoevsky's dialogue with Plato's one as well as Biblical dialogue. Studying the problem of *understanding* as the stages of a dialogic movement Bakhtin has concluded that the dialectics stems from the dialogue in order to return to the dialogue at the highest level (a dialogue of personalities). Moreover, he states that the dialogue is not the threshold to an action, but the action itself («Toward a Methodology of the Human Sciences»).

УДК 821.161.1

N.V. Barkovskaya

TRANSFORMATION OF KING SOLOMON'S IMAGE IN THE RUSSIAN LITERATURE OF THE 20TH–21ST CENTURIES (ALEKSANDR KUPRIN, ALEKSEY REMIZOV, LINOR GORALIK)

It is possible to single out a basic transformation vector of the precedent texts comparing the ways how King Solomon's image has been interpreted by A. Kuprin, A. Remizov, and L. Goralik. It varies from a certainly authoritative word of tale or apocryphal story about the wise and fair king – both to a desacralization and a game, releasing a human from the oppression of a role status. Styling is a basic strategy of transformation of the original genre.

Apocryphal legends about King Solomon, who was a wise and fair king, unfold one of the world plots which are reflected differently in different countries. Specific narration remakes show the distinctive problems, system of values and aesthetic principles peculiar to the author who reinterprets the timeless plot. In 1908 Aleksandr Kuprin published a stylized novelette «Sulamyth», in 1957 Aleksey Remizov wrote a cycle «The circle of happiness: Legends of King Solomon», in 2013 Linor Goralik presented five «strange stories» about King Solomon in the form of an audiobook first, then in the form of a book by Knizhniki Publishers. Having compared the ways how the Russian writers have interpreted the Biblical image we realized the common transformation vector of the authors' strategy for more than a century.

The image of King Solomon is a high model, a symbol of an ideal man. The novelette details the scene of a mystery in Isis and Osiris Temple, but the image of Solomon as well as of Sulamyth is demystified. On the contrary, the exposition recounts leisurely the facts, dates, details connected with a power of a king. Biblical colouring likewise the effect of historicity and «ethnicity» is reached due to the abundance of the names, toponyms, tribe names, objects, temple decorations and the objects of luxury that sound exotically to a Russian audience.

УДК 81.139

V.I. Bortnikov

SPEECH PORTRAIT OF SMS-USER AND THE PROBLEM OF FASCINATION

The intensive development of text linguistics during the latest decades is marked by its «expansionism» – a global feature which includes both interacting with other intensively developing branches of linguistics and paying attention to «text-like» objects. An example of the latter is a short message, or an SMS-text. Though it can consist of only one word (Yes; OK!) or of a combination of symbols (:-); :-*; :-D), and its textual nature be put under doubt, from the communicative point of view, it is a text, as far as it gains all the textual parameters of the situation.

In the article given, Yu. N. Karaulov's method of linguistic personality analysis is applied to approximately 2700 short message texts sent by one user, AM, during nine months (Jan. – Oct. 2013). It is supposed that all the messages represent the user's linguistic personality – an individual style reflected at all language levels. Correspondingly, the verbal, or semantic, (1) component of AM's linguistic personality is characterized as poly-stylistic, combining a wide range of speech registers. In one and the same message, colloquial interjections (*gygygy, uuuuu, dydydy, aaaaaaa*) can be met together with bookish terms like *industrialization, landscape poetics* etc. The (2) cognitive component comprises AM as a language owner with a primarily philological erudition, first of all displayed via her thesaurus. The (3) pragmatic component corresponds to the friendly, even intimate, tonality (modality) of the short message texts, the latter utterance proved by word building, vocabulary and syntax.

All SMS-texts, therefore, present an individual through his/her fascination (as a type of reaction), and their amount can draw a portrait of a certain user.

УДК 811.112.2

I.P. Borysewych

THE ROLE OF VISUAL SUPPORT IN THE AUDIOTEXT STUDY PROCESS

One of the main principles in foreign language teaching is a visualization which is based on the cognitive laws, personal experience and its further development. In the process of communication the language signs are used, thus, a person transfers his outlook, i. e. images. The educational unit is considered to involve a range of

signs and images, so we need a visual stage in education to imprint the correlation between foreign words and images, as language signs do not reflect the designated objects. That is why it is necessary to realize the speech act according to the content visually while studying foreign language. It triggers student psychic activity and evokes the interest to foreign language study, converts a voluntary attention into involuntary one, extends the scale of material understanding.

Harold E. Palmer, the English teaching methods specialist, was the first to introduce the idea of the need for listening at the early stages of language teaching. Listening is directly associated with the short-term memory peculiarities, long-term memory capacity, ability to comprehend, quality of aural and logical memory. The understanding of strangers' speech is connected with the hearing aid training involving the perception of pronunciation and the individual features of a speaker as well as the voices of different power and timbre.

When we perceive the text by our ear without visual aids, this way we limit our abilities for retrospective analysis, for controlling our perception on the basis of aural memory, for finding logical connection between the facts perceived. The span of sounding is short, so the fast reaction of recognizing language signs is needed.

In the process of learning all listening methods comprise the special training mechanism. Thus we train the activity of short-term memory, long-term memory capacity, focus on the object, careful attention to the sequence of events and the components of speech, ability to predict and to transform. Due to the visual analyzer the listener can use his world sense along with the verbally perceived information.

Before listening it is reasonable to perform the preparation exercises within the particular span of time. These exercises are phonetical, lexical, grammatical ones and they are to be used simultaneously.

It is evident that the preparation exercises do not develop listening skills but form the skills for recognition and comprehension of the language phenomena, create the aural images of language signs, train the student to predict the forms of the words and save the perceived signals for their interpretation develop the ability to elicit information from the speech.

While selecting and preparing the material for listening it is necessary to consider the progressive nature of advancing levels and, if possible, to use them according to the proximity to real situations.

The process of teaching is to be formed in the way it provides the students not only with the range of language knowledge, skills and abilities, but the desire to acquire them without any support.

УДК 82.09:801.73

T.V. Filat

SPECIFIC SEMANTICS, COMPOSITION AND FUNCTIONS OF THE FINALE IN «LIGHTS» BY ANTON CHEKHOV

Peculiarities of the ending of «Lights» by A.P. Chekhov, bearing crucial conceptual load are considered. Experimental piece of work «Lights» may be related to an «open» writing, model of which has been offered by the Italian philologist Umberto Eco. Narrative way of rendering concept of life, existence in A.P. Chekhov is highly complex, this is appreciable in the multi stage final segment of the text. Recognition of obscurity of the world is accompanied with multi-valued visualization of rising sun as a carrier of a possible «brightening up», hidden wisdom of the nature, virtuous world order. This orderliness in its principium is stood against disturbing chaos of building area, fixed in the beginning of «Lights» and description of «mess», reminding about «time of chaos». This beginning, and later the whole text render the state of the world of people in its polysemy, complexity and stable contradictory, which cannot be defined straightforwardly. The narrator becomes firmly convinced about complexity of perception of conflicting world. This makes «Lights» the story of «daylight», where the problem of interrelation «man-world» is the central ethic-philosophic one.

In the final phrase the idea of eternity, complexity, incompleteness of multifaced world is adequately expressed. In this Chekhov's concept is included, directing a reader to «co-authorship», not giving him a ready answer.

УДК 81'371+81'255

R. Gajda

THE LATINISM IN «THE FIERY ANGEL» BY VALERY BRYUSOV

On the pages of the novel latinism were used to create the colour of the epoch and to depict its meaning. The latinism in «The Fiery Angel» assume the importance of symbols; and this effect is brought about by Bryusov mainly by means of pursuing to put things aside, through dynamics, symbolism and metaphors. In Bryusov's novel, within limited space-time continuum, the latinism become definitely the most important means of artistic expression.

The latinism are here the means of nominating the overall cultural phenomena of the whole medieval world and give the reality described by Bryusov the specific colour.

In my opinion, it is connected with the fact that Germany, where the story of the work is set, becomes the interest of Bryusov, first and foremost as the mirror of the Middle Ages with its historical undertone and the contradictions formed at the turn of the centuries. It remains without discussion that the national cultures of the

given epoch at large, indicate or at least constitute the phenomenon of the world culture through the processes of mutual influence. Using latinism in a skillful way undoubtedly enriches Bryusov's language adding variety to it, influencing the precision of the message in a positive way.

Bryusov shows in his work themes such as: witch hunt, customs and rituals directly connected with the forces of evil including the Sabbath dance and the Sabbath itself.

It is easy to find incredible knowledge of German literature at Bryusov's work, especially Johann Wolfgang von Goethe's writings and his tragic play Faust, which became the backdrop for the story. It seems essential to recognize the genesis of beginning and the role of Faust in literature and philosophy for better understanding «The Fiery Angel».

Bryusov puts much attention to Faust, the old medieval alchemist who spent his whole life seeking the truth. He acquired academic literal knowledge but it didn't give him the depth of knowledge of the surrounding world. He didn't discover any of the mysteries of life and he was not able to define good or evil. Faust is a symbolic and philosophical drama, full of both realistic and fantasy elements. We can see similar elements in «The Fiery Angel». In its form it refers to the Middle Ages: its sense are so general that the message of the work becomes more universal. Goethe opposes the romantic and idealized picture of the epoch to its criticism (customs, feudal system). Faust is full of symbols and metaphors in not only the devil character but also the speaking animals (male and female guenon) and most of the participants of the night Sabbath in the Herc Mountains are part of the fantasy convention.

Valery Bryusov demonstrates in his work the German reality of the times of Reformation and the Thirty Year War both in the magic issues and the occult. Renata implements witch briefing, and Faust takes us into the occult which proves how precise and comprehensive the historical knowledge of «The Fiery Angel» author was.

УДК 83.3(2Рос=Рус)

I.F. Gerasimova

THE COSSACKS AS CHARACTERS IN THE RUSSIAN BATTLE POETRY OF THE WORLD WAR I

The article considers the expression of the Cossack heroism of Russian battle lyrics period of the First World War. Shows the origins of feat: the relationship with the heroic past of ancestors, home, family, mother nature. Established a special value of the image as the image of the quiet don-the myth, the cradle of the Cossacks.

In studied works the bright collective image of the Cossack, whose heroism is a natural state, is created. It expresses such intrinsic characteristics as love of freedom, dashing courage, ability to be at war. Superiority of the hero over the enemy in military and spiritual single combat is obvious.

In the poems connection with folklore and great Russian literature is observed (first of all in Sholokhov's works). It allows to realize and reflect memory of generations more deeply, to imprint depth and beauty of national character, diversify a genre palette of lyrical works of the Cossack subject.

Poets writing about the Cossacks consider events of World War I from similar valuable positions, which are in unity of mental bases of national consciousness, in unity of historical experience.

УДК 801.631.5

I.M. Hajiyeva

SIMILARITIES AND DIFFERENCES IN MASNAVI «LAYLA AND MAJNUN» BY NIZAMI CHAKER

Since the XIIIth century, writing imitation Khamsa of Nizami has become a tradition, a test for the poets and writers not only in the Azerbaijani literature, but also in the whole Eastern world. Some poets wrote five works, some – seven, as if competing with each other. In this competition, each sought to create a more perfect work than «Panji-Ganja», created by the great Nizami. Masnavi «Layla and Majnun», written in the XIXth century by Mirza Guseynbek Chaker, as another, apparently, the last fragmentary masnavi response to «Khamsa» by Nizami. Similarities and differences have been revealed between the samples of masnavi by the specified author and «Layla and Majnun» by Nizami.

Masnavi «Layla and Majnun» plays an important role in the works of Nizami. In the XIXth century not only Chaker, but also A.Garadzhadagi, M.I.Nakyam, M.Nasir tried to imitate Khamsa of Nizami which is considered to be a treasure house of a poetic word. So M.I.Nakyam like Nizami was aimed at writing 3 masnavi, in this way he succeeded in imitation. A.Garadzhadagi wrote a small autobiographical poem «Layla and Majnun», thus, preserving the tradition to immitate the Great Nizami.

УДК 82.0

Ye.A. Haradnitski

ARTISTIC WORLD OF A LITERARY WORK IN THE CREATIVE PROCESS CONTEXT

The main subject of analysis in the article is the artistic world of the literary work as one of the major categories of modern literary criticism. Art world is regarded as a dialectical unity of content and formal aspects

of the creative process. The author draws attention to the fact that the study of the phenomenon of the artistic world allows to represent the creative process in the unity of its creative and receptive aspects.

Art world is a category that combines a sphere of ideas and concepts to the subject area of being. This philosophical and aesthetic category can be successfully applied in the study of the poetics of literature, the structure of a literary work.

In modern research paradigm significantly increased the role of the recipient of a literary work, the reader. Perception and interpretation of works of literature considered as significant moments full implementation of the creative act. They make it possible to update a particular product in the spiritual and mental space of contemporary culture, make it a real fact of artistic consciousness of the era.

Artistic world is that you can imagine. Unfolding in the mind of the recipient in the form of a coherent system of interrelated images, details, subject collisions, stylistic techniques, and so on, it makes it possible to «translate» a conditional coded language presented in the text, in the internal language of the individual.

Art world of literary work is the most important point of the creative process and artistic communication. If we consider it not only with the content side – as the product of referentive reality, but with the formal side – as a way of existence of this reality in particular artistic form, then certainly, the creative process becomes more expressive shape. And most importantly – it is a reliable tool for understanding the features of the creative process, analytical angle of vision, allowing this process to take in all its depth and complexity.

УДК 81-26.347.78.034

T.V. Ishchenko

SOME FEATURES OF SPORT TEXTS TRANSLATION

Translation is a multifaceted phenomenon and different types of translation may involve the texts of different styles and genres. This assumption explains numerous approaches to translation mistakes classifications in interpreting and translation. Linguists make difference between literary text and technical text translation mistakes, divide translation mistakes into lexical and grammatical. Translation mistakes classifications may provide tools for translation assessment or may offer translation process analysis explaining causes and effects of translation mistakes. Among the variety of translation mistakes classifications we have taken classification, offered by V. Iefimenko as the most suitable for our goals and objectives. So, according to V. Iefimenko, there are 5 types of translation mistakes:

1. Logical errors;
2. Terminological mistakes;
3. Speech errors;
4. Stylistic errors;
5. Cultural mistakes.

To prove our assumption that sport text translator should not only possess translation strategies, tools and skills but also profound theoretical and practical knowledge in the certain sport the Swimming Rulebook Ukrainian translation made by translation agency was analysed to identify and explain translation mistakes in sport texts translation.

The examples analysed demonstrate all five types of mistakes which professional translator who obviously had no idea about sport rules has made so we may speak about linguistic, social and cultural, information and technology incompetency of the sport text translator.

To sum up we insist that professional competence of a translator is an integrative feature of translator's personality which includes linguistic, cultural and social, psychological, information and technology competency for a translator to be professional.

УДК 81' 366'37

I.A. Koltutskaya

OBJECTIFICATION OF «MOTION» CONCEPT IN EASTERN SLAVIC MYTHOLOGICAL DISCOURSE AND LINGUISTIC PICTURE OF THE WORLD

There is analysis of the structural and functional characteristics of the concept of in the mythological and philosophical and religious discourses. We found that the structure of this concept is formed by three main semantic layers: basic, relevant feature more «passive» features irrelevant, historical; internal form, recorded in the etymology of the respective tokens, which makes its functioning. Conceptualization existential idea of movement occurs in the context of interaction in the language of consciousness different representations: naive mythological, which is formed on the basis of practical experience, religious based on the priority of the spiritual principle of the world, and language, embodied in the form of internal and systemic ways appropriate tokens in and Ukrainian languages. The focus of the study is given to structuring the semantic component tokens *motion / movement* given its paradigmatic and syntagmatic relations in the system of Russian and Ukrainian languages. It is proved that the original conceptualization of the idea of movement in the East Slavic worldview is formed based

on the archetypal content components. Semantic core concept of movement created semantic components such as temporal changes of life, speed, spiritual strength, immense for humans. The interaction of these components of the concept of substantial movement of consciousness is objectified in language as an expression of the basic law of life, which seamlessly combines spiritual and material principles.

УДК 811.111

B.O. Krasnobaieva

MODERN AMERICAN PUBLICISTIC WORKS IN COMMUNICATIVE AND FUNCTIONAL DISCOURSE

The article is devoted to the study and description of functional changes in the language of American journalism late XX – early XXI century. The results of work reveal lexical, phraseological and syntactic changes of lexical units. In the article the composition of new formations in American publicistic texts is identified, regularities of the phrasal nomination, a tendency of its development and modeling within lexico-semantic system of language – in paradigmatics and syntagmatics are investigated.

The lexical structure of language of contemporary American journalism is actively replenished by new formations the number of which indicates that they have communicative and pragmatic value and derivational potential. Lexical and semantic changes cover lexicon replenishment by political terminology, new formations in economics, science, politics, etc. In the language of American publicistic texts terminologization and determinologization processes are actively occurring. Changes of semantic volume of terms is accompanied by changes of their functional characteristics. Formation of new lexical and semantic variants comes in many cases due to functional mobility of nominative units, migration from one terminological system in another that tells about active replenishment of language of the American journalism by terms.

The increasing role of derivational changes which cover affixal, telescoping, paraffine word formation and reductions in the process of functioning and development of language of the American journalism is established. Conversion acts as vivid example of morphological and syntactic word formation.

УДК 821.161.1–7.09:7

O.D. Krasnobaieva

ART THEME IN THE ARKADY AVERCHENKO'S SATIRIC INTERPRETATION

Artistic and constructive methods of the organization of Arkady Averchenko's satirical prosaic text are investigated. Its individual ideas of art as a vital and creative are analyzed, ways of their expression in Averchenko's satire are defined, the innovation and specifics of a figurative embodiment of a vital and creative art in different genres of the heritage of the Russian writer emigrant are revealed.

In the art searches which have been carried out in a small epic prose of the artist, his attraction to the constructive and practical type of a world view is revealed. This world view is actualized by an epoch of a practical creative writing which is aimed at self-improvement, harmonization of the relations of the person with the world and a victory over life.

The Averchenko's text is being developed and continued outside, in real life. In addition, the author introduces other voices into the narration: readers' letters, discontent of literary critics, questions and remarks of hypothetical interlocutors that also emphasizes a dialogical orientation of satirical texts of the artist.

There are such poetic and stylistic dominants in Averchenko's masterpieces of art: a departure from the literary conventions, a democratic style of the letter which is focused on the reader, a sincere tone of the narration, authenticity of the stated material, publicity, an open expression of the author's own creative position, an appeal to the reader to act. In the concept of Averchenko's art the principles of harmony and proportionality, aspiration to future development are shown.

The conclusions which were drawn in the article help to distinguish a new aspect in studying of Averchenko's creativity – development of writer's healthy attitude through creation of satire genre modifications, a positivistic view on literature and art which was still approved by M. Gorky, and symbolist tradition of search of moral and esthetic coherence in creativity.

УДК 821.512

R.M. Murshudova

ARTISTIC EXPRESSION OF SOCIAL AND POLITICAL PROBLEMS IN THE MODERN NOVEL AS REINTERPRETATION OF A PERSONALITY

The problem of artistic expression of social and political problems in the modern novel is relevant in the light of modern political processes. What is reinterpretation of a personality? This issue could be considered in comparative terms, based on the analysis of works whose authors lived in the different regions, but in the same historical period and socio-political upheaval.

When Germany was defeated in the World War II, the guilt complex brought many profound and fascinating works of art where the history of the world tragedy was characterized as the destruction of the values. Four years of war were more destructive than the atomic bomb, have caused spiritual and mental deaths rather than physical ones. They left a scar on the memory of generations. There are Heinrich Böll, Günter Grass, Martin Walser, Bernhard Schlink who wrote about the war and its impact on human psychology, morality. These writers, being the representatives of the German nation, criticize the war as the catastrophe of the mankind extermination and underline that it was a huge historical mistake of Hitler's government being a stain on the Germans, on their history.

УДК 821.161.2

М.К. Naienko

SHEVCHENKO OF GENIUS WITHOUT LIMITS

The article deals with the peculiarities of Taras Shevchenko's talent, his genius and prophetic sight. Some of his poetical works has been analyzed as well as the mystery of their comparatively fast inclusion into the foreign literary process. The interest towards Shevchenko's poetry in the Slavic countries, in the literature of Transcaucasia, in German- and English-speaking artistic environment has been studied.

Shevchenko is a genius being an ordinary mortal man. The Ancient Times saw the interpretation of genius as a deviation, as a supernatural ability of the consciousness on the verge of madness. But there is a divine ability to penetrate into such life and nature mysteries that is impossible for an «ordinary» man. Taras Shevchenko is among «the divine and insane». He is not the object of adoration but it is useless to undermine his monumental status. Despite the winds of history raging over Ukraine and the world in whole, he stands still as a rock. He made one of the most genius discoveries in his life and works. A nation is an ideal form of a human living. This definition was found in the underground world where no one was before, where the satraps tried to bury the Ukrainian nation. The second discovery concerns the human personality which is the height of a perfect earthly life. And «*there is nothing better than a young mother with a child*» («нічого кращого немає, як тая мати молодая з своїм дитячком малим»). The third discovery is his artistic wisdom filled with the social and ethic human being.

УДК 821.161.2(71)–1.09

I.S. Nakashydz

CITY IMAGE AS A TOPOS OF THE «SECOND» HOMELAND IN THE WORKS OF THE UKRAINIAN-SPEAKING POETS OF CANADA IN THE LATE 20TH CENTURY

The problem of the motherland is argued to be the central in diasporas' poetry. It acts as a dominant expression of artists' national identity. There are two images in the heart of the problem of the motherland: Ukraine (the world of childhood, that lives in the memory and in the word of lyric hero) – a far world and Canada – another region, that turn from foreign land into indigenous. In these boundaries, the image of Canada becomes the «second» home. This article is dedicated to the last aspect of the problem of the motherland in the creativity of Ukrainian-Canadian poets of the late 20th century. The specifics of art image of Canada as a «second» homeland is analyzed in article. In the center of the study – the city topos in the context of opposition foreign land-motherland. The object of study is the lyrics of Ukrainian Canadian poets of the late 20th century. (L. Palyj, R. Kedr, S. Gurko, V. Vorsklo etc.).

УДК 821.161.2.09

L.K. Oliander

POETICS OF HUMAN DOCUMENT TITLE: NAMES AS TEXT

In the article a *human document* of the recent years (2011–2013) devoted to the Ukrainian Sixties has been presented as an integral part of the literary process, which is apperceived «as the only spiritual organism» (O. Honchar). The poetics of memoirs names studied as a text in whole as well as in dialogical relations has been analyzed on the grounds of such works as «The Greatest Miracle is a Life» («Найбільше диво – життя») by N. Rudenko, «Not Separately Taken Life» («Не окремо взяте життя») by I. Dziuba, «Homo feriens» by I. Zhylenko, «People are not from fear» («Люди не зі страху») by S. Kyrychenko. Admittedly, the specific structure of the titles has been characterized in conformity with the encoded artistic and philosophical content of the works. Moreover, it serves as the aphoristic expression of a worldview and life stances not only of an each author, but of all the generation of the Ukrainian Sixties.

The article is aimed at characterizing the poetics of memoirs names of N. Rudenko, I. Dziuba, I. Zhylenko, S. Kyrychenko on the basis of Oles Honchar's notion of the literary process, defining the specific structure of the titles corresponding to the artistic and philosophical content, life stance of an author in particular and a generation in whole.

The active usage of memoirs in the Ukrainian literature has been caused by different factors. The idea is not only to tell about the life and the time but also to show the historical truth about the life of nation, the truth distorted (often slandered) or impounded.

Nowadays, we are witnessing the renaissance of the Ukrainian nation historical memory, a *human document* is playing more and more important role as it tells about the global events influencing the life and character of a person, about the ways how the person lives and fulfils himself under unfavourable or tragic circumstances.

УДК 821.133.1.09

N.T. Pakhsaryan

MODERN DISCUSSION ABOUT WORLD LITERATURE CONCEPT IN ARTISTIC AND PHILOLOGICAL DIALOGUE-NOVEL BY JÉRÔME DAVID

There are some notions in the literature theory and history which are used if not as the axiomatic ones but as the precise in their characteristics and meaning. In my opinion, *Weltliteratur* (*world literature*) is one of these notions.

At least, our literary studies are practically the first fundamental investigations into the problem of the world literature in the 1980s. They are «Goethe and the Problems of World Literature» (1980) by Vladimir Avetisyan, who defended the thesis on its ground in 1987, and «Goethe and World Literature Concept Formation» (1989) by Sergey Turaev. Later a few articles covering this or that aspects of the given notion appeared, but they are focused on the concretization of the ideas offered in the given books without giving something new to this notion.

But the Western literary studies have another approach. The notion – concept – structure of «the world literature» has been the subject of heated debate at the turn of the 20th-21st centuries. As Didier Coste, who wrote the review of Jérôme David's book that can be found on the website «Fabula», states the globalization of culture, literature, history casts doubt on the efficiency of the methods that had been applied in philology for the last 50 years. Moreover, it raises the question about the new tasks for the researches on the agenda and about the classical notions which can be reused nowadays. The scholar points out that the western literary studies are concentrated on the notion «world literature», its political, ethic, and aesthetic content.

УДК 82.251

Yu.V. Patlan'

ELEMENTS OF VERTEP DRAMA AND MYSTERY PLAY IN «PEACH COLOURED CLOUD» BY VASILII EROSHENKO

A purely symbolistic plot characterizes Vasiliy Eroshenko's play «The Peach-Colored Cloud». It is stressed that there are two worlds – that of people and the lower world of nature. All the characters are represented by the reflections in one and the other worlds.

The space of the play is divided into several differently colored pieces – and that correspond to the composition of both vertep box and Orthodox temple. The Palaces of Autumn, Summer and Spring are hang (as well as the Royal doors of the temple and the altar inputs are also covered) by purple, green and red curtains, which may be opened «in the name of Love». Symbolically they correspond to the Christian holidays – the Exaltation of the Holy Cross, Pentecost and Pentecost Monday, as well as Resurrection of Jesus.

Martyrdom of Mole; treacherous kiss, which sends him to death; his strive for Sun – all this makes us read the play within the framework of Christian symbolism. And here this symbolism is rather vertep one than the church one.

Japanese readers understand Yeroshenko's play with great difficulty. This shows that the play, although written in Japanese, was created in line with the Russian cultural tradition of the early 20th century. The play bears the imprint of both the impact of folk drama (primarily vertep and mystery) and symbolist quests of the author.

УДК [821.161.2:821.133.1]–3.091

O.O. Podlisecka

«THE STONE CROSS» BY VASYL STEFANYK AND «THE MYTH OF SISYPHUS» BY ALBERT CAMUS: EXISTENTIAL DIMENSIONS

The article offers existential view of the novel «Stone cross» by Vasyl Stefanyk. Stefanyk always declined pessimism that was ascribed to him.

Literary works by Stefanyk must be considered in an existential way: the author disclaims traditional norms of depicting together with corresponding ideologems, and tried to find expression for his own world of the so called «intuitive spontaneity». Human him-/herself is carrier of the dramatic effect for the author.

Ivan Diduh's drama is not in his toil, but the threat to loose this toil, because Diduh and his family have a foreboding for the future tormenting crisis of an ineffective fight of all the emigrants for preserving their spiritual identity. Ukrainian villagers abroad meet double tragedy (and being a villager is especially important): they are deprived of their homeland usual toil and also are being left alone in the foreign land; where they are no landowners.

Foreboding of this crisis causes a terrible pain.

There was made an attempt to compare image of Ivan Diduh in the short novel «Stone cross» and image of Sisyphus in the essay by A. Camus. Bondless actions of Sisyphus are his very fate, even though it may seem «meaningless» for someone, it is still his own fate, it was «created by himself and united by his memory». Camus tries to find hope for a positive existence in the world where religious hope has died.

In our opinion, it the short story by Stefanyk is also presented not the motif of despair and poor fate but the motif of love and gratitude. What Sisyphus teaches is love and the highest faithfulness that «moves stones», and in the philosopher's opinion he thinks that «everything is all right» and he does not perceive this world neither «fruitless» nor «insignificant».

Still, though Sisyphus feels like being «Master of his days», in the reality he is not, as he was forced by some superior power to roll his stone uphill every day. On the contrary, Ivan Diduh is master of his own fate (as long as he is on his native soil) and really feels like being «Master of his days».

And only his wife and sons' intensions tear him away from his usual and on the face of it «unfortunate» life that actually was happy, chosen and free: by taking him to Canada, they place him in the roadside of life.

УДК 83.3 /2/1 + 15.13 + 85.33

T.V. Polezhaeva

PRINCIPLES OF ANTON CHEKHOV'S DRAMATIC WORKS: HOLISTICALLY SYSTEMIC INTERPRETATION

Article introduces the typological peculiarities of large and small Chekhov's plays. Perception of big plays by his contemporaries and science XX–XXI centuries. usually limited geroynoy side plays as a major supporting role in the author's hand. Because «underset» Chekhov replaced character «subtexts». Meanwhile Chekhov himself described his innovation in the letter Grigorovich (30/12/1887): «The pictures or as you call it, is closely sequins huddle together and go unbroken chain». This means that the usual «subtexts» (inner sense of details and facts shaped) Chekhov primarily do not work on «character's world», and ancharacter on «the profound meaning of the author» of the play. As a result, the connection between «subtexts» with dominant copyright parables – this is «underset». Gorky called it «heretical genius». In other words, Chekhov (in plays and prose) holds eretizm «general imagery». In many of his works (especially for unusual plays) basis was not so much «heroes- developments» imaging system, as «circumstances-developments». Aristotle wrote about it, and later Diderot .

Czechs designed this poetics using unusual principles: 1) the main hero at rest, 2) lack of goodies and reliance on the invisible presence of the author's views, 3) focussed on the ideological perversion and spiritual weakness «pseudo-heroes», 4), the main conflict – not fighting heroes, and the clash of their views and qualities, so meaningful images-collision circumstances 5) plot is based not on the usual collision and sudden external events (their role is optional), and the collision of «facts ordinary course of life» in their worldview there is a sense perception, 6) mechanism «undercurrent» – the development of «subtext» philosophical meanings. They push the reader to personal comparisons and generalizations (ideas).

Thus, the Chekhov's «big plays», starting with «Fatherless», created by analogy with «the passage of life itself», act upon us, according to our contemporaries already, «like life itself», and their purpose – «learning to think», to reflect and thus form a new host, a purely natural and promising outlook.

УДК 811.161:81'255.4

O.I. Prymachok

LEXICAL AND GRAMMATICAL PECULIARITIES OF THE RUSSIAN VERSION OF «HAIDAMAKY» BY TARAS SHEVCHENKO

The article is devoted to the detailed description of the Ukrainian components of translation which have no equivalents and present close connection with the original. The material for the analysis was T. Shevchenko's poem «Haydamaks» and its translation into Russian. The overcoming of language barrier in the translation mainly lies in the creative encoding of the words with expressive ethno cultural colouring. Therefore, the original components, that have no equivalents in any translation, are a justifiable and natural phenomenon. In the translations of close related Slavic languages the possibilities of encoding such units are much bigger than in case with unrelated languages. The following formations, which cannot be translated, have been researched: anthroponyms, toponyms, words-realities (historical, everyday), pseudorealities, archaisms, colloquialisms, idioms, proverbs, definite word forms, and syntactical constructions. It is shown, that the major ways of reproduction of specific Ukrainian components in this Russian translation are transcription and transliteration,

modelling words and constructions after foreign patterns, and also using lexical units from the sphere of limited or passive use (archaisms, dialecticisms, colloquialisms).

УДК 811.161.1373(07)

N.G. Pyroha

ABOUT THE CHANGES IN SPELLING OF WORDS WITH ПІВ-, НАПІВ- IN UKRAINIAN AND RUSSIAN

The problem writing together, a hyphen and separately is a challenging problem today and written practice often contrary to the rules. This is because the rules are outdated.

The current spelling of the Ukrainian language, there are three ways to write: together with a hyphen and through an apostrophe. Ukrainians use this rule since 1933. Modern Russian spelling regulated «Rules» of 1956, according to which words are written together and a hyphen. It is clear that the rules do not meet modern state language and spelling practice, and therefore require clarifications, corrections.

Unlike the Russian language, the spelling of which still guide the Ukrainian usually in Ukrainian language has the word semi-, which is clearly defined as «half». So, instead of offering three rules apply only one way: Semi- of the meaning of «half» to write separately.

In Russian language the word «half» has roots «половин-» shortened version semi- (пол-). Based on this it is possible to assume, that cases writing hyphen involves preserving the semantics of the root. Thus, dash combines different words. In this case, reduce the number of spelling rules and gone different spellings.

УДК 821.161.2-4.09(71)

V.I. Savych

GENRE PECULIARITIES OF THE NOVEL «NATION AT DAWN» BY R. VOLODYMYR

The article deals with the features of different genre and stylistic traditions which interact in the artistic space of the novel «Nation at Dawn». Defining genre properties of the novel «Nation at Dawn», the author relies primarily on the identification of its genre concept that can be understood in terms of the dominant. The research also revealed notable features of the art of writing by the example of the novel «Nation at Dawn».

Each talented artist has his top works written on the wings in the highest artistic fight. They are magically grounded and go beyond the time limits, so they will excite in the future as well as they do it in the present. We believe that Roman Kukhar (aliases R. Volodymyr) has such a novel, it is «Nation at Dawn». He depicts «the life of all Ukrainian social layers – peasants, workers and intellectuals, in particular the idealist students, during enemy invasions, under Polish, Hungarian, Soviet Union and German oppression».

Although there are some literary critical works (S. Demydchuk, R. Smal-Stotskyi, V. Radzhykevych, I. Ovechko, Yu. Buriakivets, P. Soroka, I. Lysenko etc.), the artistic heritage of R. Volodymyr has not been studied properly; most works are still on the margins of the Ukrainian literary studies, where we can find the given novel.

This article is aimed at observing the genre peculiarities of the novel «Nation at Dawn» by R. Volodymyr, thus, contributing to the investigations into the works of Roman Kukhar.

УДК [821.161.1:821.111]–3.091

Yu.V. Shtelmukhova

POETICS OF A MOTIF IN THE LITERATURE OF A TRANSITIVE EPOCH (ANTON CHEKHOV, VIRGINIA WOOLF)

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 of motif in accordance with their artistic aim.

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 motif realization.

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 imagination. 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 motif poetics. Nevertheless, the author also points to the existing differences which must be taken into consideration.

УДК 81 811 111

A.L. Smoliana

FRAME ORGANIZATION OF ADVERTISING AND INFORMATION COLLAGE (BASED ON ENGLISH DUST COVERS)

The object of our paper is advertising-informational collage on the dust jackets of English books, and the subject is its frame organization. Accordingly, aim of our research lies in defining the lingvocognitive peculiarities of text types that compose advertising-informational collage. The aim provides for such objectives as research of the semantic structure of advertising-informational collage and analysis of its frame types. The material of research is dust jackets of English books of XXI century.

Modeling of text space of advertising-informational collage in terms of conceptual paradigm is based on text semantics as fixation form of human knowledge, as mental representation of reality. It leads us to applying methodology of frame modeling to the semantic description of advertising-informational collage.

Stereotypical principal of advertising-informational collage's structure correlates with frame model of S. Zhabotynska «someone – does – something – where – when – how – why», in which predicate slot (does) corresponds with *actional frame*. In this frame the constituents are some subjects that possess semantic roles, and focus is on the interaction of these subjects. Actional frame of advertising-informational collage has the following model: SOMEONE-1 DOES SOMETHING; KIND of SOMEONE-2 DOES SOMETHING on PURPOSE.

The discourse features of the slot DOES SOMETHING are realized in the structure of advertising-informational collage and conveyed in four pragmatic components: presentational (semantic term – presentation), informational (semantic term – information), descriptive (semantic term – description) and evaluative (semantic term – evaluation).

Thus, the method of frame modeling was applied to the description of semantic structure of advertising-informational collage, which is based on actional frame. Content and formal rigidity of advertising-informational collage indicates that its constitution is directed to the prototype, in which such semantic blocks were defined as PRESENTATION, INFORMATION, DESCRIPTION, and EVALUATION that helped us to constitute the universal model of advertising-informational collage.

УДК 811.161.2

O.M. Turchak

LEXEME «EYES» AS A BASIC OF A PORTRAIT DETAIL AND ITS LINGUISTIC REALIZATION IN HRYHIR TIUTIUNNYK'S WORKS

At the end of the twentieth century intensified study of the Gregory Tyutyunnik. However, analysis of the whole array of works demonstrates the openness issue of portraits features works of prose. Portrait of Gregory Tiutiunyk is compositional variability of continuous disclosure means the inward man. Portrait characters vary depending on what attitude the writer reveals to the heroes, they help to break into their psychology and true spiritual essence. A variety of shades of eye expressions are formed on the basis of expressive vocabulary.

In particular, provide emotional color and different shades of eyes following language units, emotion directly inherent lexical meaning. This function used abstract nouns that express different feelings: sadness, hope, joy, sorrow, sadness, moodiness, shyness, embarrassment, anger, fear, peace and so on. Often the works of Gregory Tiutiunyk basis vivid portrait details are adjectives, participles and gerunds, expressing a positive or negative assessment from the perspective of the speaker to its lexical meaning: dull, indifferent, guilty, kind, shy, sad, small, wrong, clever, unfortunate fascinated, supplications, *vryachyvyshy*, *utupyvshys* more. With these tokens Grigor Tyutyunnik finely and clearly well seen through eye movement conveys intent hero. The source of emotionally colored vocabulary portrait descriptions are the words used in the figurative sense, they acquire additional, supporting colors, sometimes very complex and multifaceted.

Portrait detail writer is unique, deeply personal. It is used to express the inner feelings of the character complex and deepening psychological.

УДК 821.14:398.22

V.E. Turenko

HOMER AND HESIOD: ABOUT THE CONNOTATION OF LOVE IN THE ANCIENT GREEK EPIC POEMS

Relevance of this study the author relates to the fact that despite the great theoretical basis, dedicated to the works of Homer and Hesiod, a detailed study of the theme of love in their epics virtually absent.

It is proved that the ancient Greek literature of the archaic period (in the face of Homer and Hesiod) claims that love in the Olympian gods to humans. This fact indicates that in this aspect classical philosophical tradition (namely Plato and Aristotle) opposes Preclassic period epics of ancient Greek culture. The article highlighted – the ambivalence of love between man and woman. On the one hand, in the context of the epics of Homer and Hesiod, love acts like a home, which can hide love and love is an expression of good, caring, responsibility, pain, compassion loved one, and on the other hand, it is filled with passion, pleasure, attraction, spontaneity, unexpected relationships.

As a whole, examining the connotations of love in the epics of Homer and Hesiod us to the following conclusions. The most advanced types of love in the texts of epics of love between gods and men, between men and women and parental love. Love between the Olympic gods and people – carries connotations of protection, care, saving people from something evil; and it is worth noting that both Homer and Hesiod – it is implicit mutual. In the epic love between man and woman described in two ways: on the one hand she married – carries connotations of tenderness, humility, responsibility, and on the other hand, it's sexy – has connotations of uncontrollability, spontaneity and fun.

УДК 82.09

D.S. Tyshchuk

ASSOCIONYM AS A TROPE: SPECIFIC NATURE OF METATEXT

This article devote the research the role of associonym as a representat of relation between the literary works. Associonym is a trope with polyphonic nature, which aesthetic function is in the departing the reader's mind to plurality of another texts as components of cultural semantic sphere. The bases of sources of article – are work of M. Bahtin, U. Kristeva, J. Derrida. The artistic material for analysis – novels by I. Rozdobudko and H. Tarasuk.

State of research the literary essence of associonym as a trope is in the beginning phase. Correlation of associonym's aesthetic parameters with concept of metatext's determines the trope's opportunity of approval status as self sufficient fiction semantic construct. Associonym is a polyphonic in fact trope, whose aesthetic function is in sending the reader's consciousness to multiple of other texts as components of common culturally space. Expediency of article about metatext's as a differential characteristic of associonym explains the necessity activation of intellectual background of reader-interpreter in the process of trope's decoding. Author's attention is concentrated on the definition of features of literary essence of associonym as marker of metatext's due in the novel «Sister of my loneliness» by H. Tarasuk and in the prose by I. Rozdobydko: novels «The button», «Pascal's amulet» and essay «Travels without sense and moral». Primary sources of article are works by R. Barthes, M. Bakhtin, M. Foucault, J. Kristeva, J. Derrida. Associonym is the result of the production of meaning, consisting of connection of common cultural paradigm information and the syntagmatic plast of background knowledge, hobbies and beliefs of the author, which causes the appearance of matches in the context of the consciousness of the reader during aesthetic communication. Trope arises on the basis of transformation of the word-the basics in the interaction of the denotate meaning (consciously writer's semantic choice), and multitude of connotative semantic shades, arising in the process of reading. Associonym's structure has a metatext's nature: the first component is an author message (sententia), the second component is a comprehensible denotate meaning, the third component is a code (graphic embodiment), the the fourth component is a result of reading reception. Term «associonym» refers with such concepts of the theory of intertextuality, as: language as a mark-signal (J. Derrida), ideologeme (J. Kristeva), signs of localization (M. Foucault). In the works by I. Rozdobydko present associonyms EIGHT DAYS, WORK («Pascal's amulet»), WANTED («The button»), WANT («Travels without sense and moral»), in the novel «Sister of my loneliness» by H. Tarasuk presents associonym WORK. Associonym in context of metatext's interaction is promising area of further research.

УДК 80.1

V.L. Udalov

METHODOLOGY OF SCIENCE: HISTORICAL LEVELS OF DEVELOPMENT, CONTEMPORARY «TRANSITIVE PERIOD»

In the period of modern world view and scientific pluralism with his methodological crossroads the comprehension of history of high-quality development of science methodology appears important in general, literary criticisms in particular.

Initially, the article briefly mentioned about the different views in the science of the XX–XXI centuries on the concept of «science», «method», «disciplinary structure of science» with traditional, familiar, triadic division into spheres of natural science, social science and technics, that a number of academic fields has recently began to carry valid and philosophy with its universal principles and general methodological function.

Later in the article presented an objective picture of 4 historic levels of methodological development of any science – 1) eclectic, 2) classification, 3) partial system and 4) integrity of the system, in fact higher, natural levels. Between these historical levels is «transitional periods» of different temporal extension. Presents brief characteristics of these four levels (with specific examples), concluded that there was in our time «transition periods» from the third partially-system level to the highest, 4-th, integrity-system level. More precisely, we all live in the second half of the «transition period», when science has not only dissatisfaction with many achievements and a critical attitude to many scientific objects, aspects and issues, but also becomes understandable way, and how to move to the highest of all the sciences, purely objective, natural level.

Also drew attention to some of the most important methodological principles of knowledge-research (objectivity, subjectivity, analysis, synthesis, tetrad, dyad, tetrad, dominant), as well as a number of specific literary problems. In particular, it is about some literary techniques of image categories, conflict and typology of the plot, a number of contemporary issues related to other sciences. It is concluded that the importance of an adequate understanding of the «transition period» in the development of all the sciences, about the prospects of higher saving, system integrity, purely objective, in fact natural level of their historical development.

УДК 82-94:141.33

V.Yu. Venediktov, Ye.V. Nikolskyi

VLADIMIR SOLOVIEV: BETWEEN LOGOS AND SOPHIA

The article is devoted to the creative evolution of the famous Russian philosopher with Ukrainian roots, Vladimir Sergeyevich Soloviov. The authors come to the conclusion that Soloviov was not in the full sense, nor славянофилом, or Westerner, neither conservative nor liberal – he was by himself. Church-confessional division of Soloviov regarded as a violation of the love of God letter dogmatic teachings, perceiving it as dogma contemporary Orthodox «patriots-fanatics» the root of cruelty, injustice, religious persecution Preservation of its bright individuality, his «неумещаемостью» into the Procrustean bed of classifications of Vl. Soloviov more to a strong trait in his character – high morals.

Vladimir Sergeyevich Soloviov (Russian: Влади́мир Серге́евич Соловьёв; January 28 [O.S. January 16] 1853 – August 13 [O.S. July 31] 1900) was a Russian philosopher, theologian, poet, pamphleteer and literary critic, who played a significant role in the development of Russian philosophy and poetry at the end of the 19th century and in the spiritual renaissance of the early 20th century.

Vladimir Sergeyevich Soloviov, the son of the historian Sergey Mikhaylovich Soloviov (1820–1879), was born in Moscow on 16 January 1853 His mother, Polyxena Vladimirovna, belonged to a Ukrainian-Polish family, having among her ancestors the thinker Hryhory Skovoroda (1722–1794).

In his teens Soloviov renounced Eastern Orthodoxy for nihilism, but later his disapproval of Positivism saw him begin to express views in line with those of the Orthodox Church. In his *The Crisis of Western Philosophy: Against the Positivists* Soloviov discredited the Positivists' rejection of Aristotle's essentialism or philosophical realism. In *Against the Postivists* he took the position of intuitive noetic comprehension, noesis or insight stating consciousness, in being is integral (Russian term being sobornost) and has to have both phenomenon (validated by dianonia) and noumenon validated intuitively. Positivism, according to Soloviov, only validates the phenomenon of an object, denying the intuitive reality which people experience as part of their consciousness.

Vladimir Soloviov became a friend and confidant of Fyodor Dostoyevsky (1821–1881). In opposition to Dostoyevsky's views, Soloviov was sympathetic to the Roman Catholic Church. He favored the healing of the schism – (ecumenism, sobornost) – between the Orthodox and Roman Catholic Churches – eventually, «through an ethical and social standpoint», converting to Roman Catholicism.

Soloviov never married or had children, but he pursued idealized relationships as immortalized in his spiritual love poetry, including with two women named Sophia. He rebuffed the advances of mystic Anna Schmidt, who claimed to be his divine partner.

Soloviov died an apparently homeless pauper, leaving his brother Mikhail Sergeevich and several colleagues to defend and promote his intellectual legacy.

It is widely held that Soloviov was one of the sources for Dostoyevsky's characters Alyosha Karamazov and Ivan Karamazov from *The Brothers Karamazov*. Soloviov's influence can also be seen in the writings of the Symbolist and Neo-Idealist of the later Russian Soviet era. His book *The Meaning of Love* can be seen as one of the philosophical sources of Leo Tolstoy's *The Kreutzer Sonata* (1889). This was also the work where he introduced the concept of «syzygy», to denote «close union».

УДК 821.161.1

L.V. Vlasenko

CONNECTION OF IMAGES IN THE WORKS OF IVAN TURGENEV AND OF FORGOTTEN WRITERS OF RUSSIA IN THE EARLY 19TH CENTURY

The question of work influence of the Russian forgotten authoresses of the first half of XIX century in particular their influence on the works of I. Turgenev is not observed enough. The research of forgotten authoresses' works of Pushkin epoch is spared not much attention by literature researches.

A. Biletskyi is a prominent scientist, literature researcher, known for his literary revisions in the study of work of Russian classics culture and literature. The scientist of exceptional capacity and enormous amount of literary revisions in literature researches.

Attempts of research work of the forgotten authoresses and their connection with not popular writer I. Turgenev is interested a researcher from his students ages. Thus, among the large inheritance of creative revisions of author, the honoured place is occupied by I. Turgenev.

The researches showed that influence of romanticism had given the reflection in I. Turgenev's works. To find the influence of romanticism, and also the influence of women's literature of the Pushkin epoch gave the responsibility is A. Biletskyi who is trying to expose all parties of cooperation of corresponding influences.

In master's degree work about the forgotten authoresses of 1830-1860th A. Biletskyi finds similarities of characters I. Turgenev's and forgotten authoresses' works. Finding direct connection, reminding not only about the forgotten authoresses of the Pushkin epoch but also about not popular works of writer, a scientist writes a research work «Turgenev and Russian authoresses of 1830-1860th», that was written in 1918 as a master's degree work and consisted of 30 printed pages. But, unfortunately, it is not printed.

УДК 821.161.2-191.09 [М. Вінграновський]

T.A. Vynnyk

LYRICAL PLOT IN A VERSE-METAPHOR

In modern literary criticism, there is no single approach to determining the genre of «oem-metaphor», its characteristics and features; besides, topical is the problem of «lyrical plot» in poetry. Theoretical reasoning for the «lyrical plot» was made in the works of M. Lotman, V. Shklovsky, B. Tomashevsky, Yu. Tyntianov, V. Hrehnyeva, A. Harkavi, T. Silman, L. Ginsburg and others. The researchers have focused the attention on the structure and features of the plot in general or in its particular kind (epic, lyric or drama), but did not study the uniqueness of the lyrical plot in poem-metaphor, although scientific developments on the general theory of poem-metaphor were made in the writings of B. Ivaniuk and I. Prokofiev.

In the creative works of M. Vingranovskiy poem-metaphor and its variants occupy the landmark. In the article the lyrical plot in this genre is studied on content-thematic, structural-stylistic and ontological levels. The content-thematic aspect describes the content orientation marks of the works, outlines the subjects of poems-metaphors. In poems-comparisons, poems-allegories, poems-symbols prevalent are: the theme of love, the connection of people with the nature, national identity, place of poetry and art in human life and so on. In the structural and stylistic aspects, the mechanisms of creating poems-metaphors are investigated; the significant use of anthropo-, zoo-, nature morphic metaphors and personifications, epithets, comparisons, etc is noted. The ontological aspect defines the essential characteristics of poems-metaphors of the highest philosophical level. In poems-metaphors the author puts global philosophical questions of the meaning of human existence, builds the vertical of values.

The analysis of the lyrical plot in poems-metaphors in the works by M. Vingranovskiy needs further study; the prospect of the analysis of this genre is examining poems-metaphors in terms of genetic and myth-poetical aspects.

УДК 821.111.09 (73)

O.V. Zozulia

METAMORPHOSES OF A LITERARY PARODY IN THE POSTMODERN NOVEL «SNOW WHITE» BY DONALD BARTHELME

The article highlights the main innovative techniques in the novel «Snow White» written by American postmodernist Donald Barthelme. He is one of the iconic figures of American literature of the second half of the XXth century. The writer, «a black humourist», is known for his extensive use of parody in his novels and short stories. His novel «Snow White» (1967) is central among others written later and has proved him to be the unique master of experimental style. The latter is viewed as such that uses comic and grotesque forms in depicting the American way of life.

The main emphasis in the article is given to the aspect of the evolution of literary parody, starting from the times when parody was «legally» acknowledged and up to the Postmodernist era in American literature. The author analyses the specificity of parody in the novel of D. Barthelme and related to it ironic features on the poetic and narrative levels of the text.

Parody in «Snow White» differs from traditional literary works in the relation to its pretext known as hypotext. The role of parody is extremely significant in determining not only the comic or ironic mode of the writer's artistic thinking, but also in a major strategy of building or «constructing» of a new literary text with the help of imitation, game and transformation. The writer appeals to self-parodic techniques and intertextuality, deliberately expanding the use of «other» texts and therefore creating his own «new art». Parody produces a sense of alienation and Barthelme's so-called illogical «double code» in «Snow White» is seen as an attempt to bridge and distance his parody with the well-known fairy-tale.