

ABSTRACTS

УДК 808.1: 82(091)

H. Abbasov

FRENCH EDUCATIONAL LITERATURE IN M.F. AKHUNDOV'S CREATIVITY

Enlightenment as a literary trend appeared in the late 17th – early 18th centuries in England. In France it gained its momentum in the 18th century. The middle of the 19th century saw the formation of the Enlightenment in Azerbaijan. Mirza Fatali Akhundov, a great thinker and founder of Azerbaijani drama, is considered to be at the top of the Azerbaijani education formed under the influence of the European Enlightenment, as the country is situated on the edge between the West and the East. So what is the extent of influence exerted on a famous scholar and publicist?

As M.F. Akhundov stated in the second letter of his philosophical treatise *Letters to Kyamaluddivle*, Montesquieu and Voltaire were his teachers. In fact, he tried to read French books in original. Due to the translations made by A. Radishchev from French and German he was able to encounter the works of Gabriel Bonnot de Mably (1709–1785), in particular, his famous *Observations sur l'histoire de la Grèce* (*Reflections about Greek History*, published in 1773) and *Exercices d'officier* (*Officer exercises*, published in 1777).

Mably, a follower of Montesquieu, made frequent references to his predecessor. He distinguished the monarchy and despotism as well as Montesquieu did. A. Radishchev, in his turn, referred to the works of Montesquieu and Mably. So, this type of idea creative connections of M.F. Akhundov and the French writers has not been studied properly by the Azerbaijani scholars. Although the names of Montesquieu and Mably have been mentioned in connection with the studies of Akhundov's works, this material was mostly ignored.

УДК 502.3

Sh. Abdullaeva

ISMAIL BEY NAKAM IN MANUSCRIPTS

Although some artistic and historical sources mentioned the name and innate talent of Nakam, who lived and worked in the 19th century (1839–1908), there is a lack of information about the life and creativity of a poet, seid, iman, mirza, teacher, orator, calligrapher and scholar. Each source mentioning Ismail bey Nakam is essential for the scholars as there are few scientific works about the poet's life and work.

While reading the letters of Nakam signed by Ismi Sadraddinbekov that were published in Ziya Kavkazie newspaper in 1883, one can see the unselfish service to the people through the prism of social, political and literary events of his times. He writes about an everyday life of the people and their mode of living, the grief they suffered because of the irresponsible state policy. The poet reflects on the ways how to eliminate illiteracy and ignorance and how to encourage the public education etc. It should be noted that Nakam worked in Ziya newspaper, so he had a chance to express his ideas in spite of being chased by the government. Thus, it is possible to argue that he possessed courage to resist the existing system. Nakam is known to be forced to sell his house in 1890 and rent a flat. Nakam publicistic works show his love to the people, his desire to save the future of the nation and promote science and education to masses.

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G. Akhmedova

LAST HALF-CENTURY SCIENCE FICTION IN AZERBAIJAN

We have analyzed the sci-fi works in Azerbaijani literature connected with the names of Emin Makhmudov (1925–2000), Namik Abdullayev (1928–1995) and Ibrahim Huseynov (1950–2002) who have created the considerable volume of works since 1950. This heritage is a rich source for philological studies. It is known that the outlook of high school students, students of technical colleges, as well as young researchers is formed on the basis of these works, thus they have a clearer idea about future development of human civilization and technology.

The given heritage consists of 15 books which have been published for the last 50 years. There the Azerbaijani readers meet the wise aliens taking a long journey to the Earth, get to know about the future life of our successors or investigate into the advanced alien influence on the intermittent development of our world in the past.

How did the world writers in the given genre influence the authors stated above? Answering this question one should consider the Russian sci-fi writers Aleksandr Belyi and Ivan Yefremov, the Polish genius of Stanislaw Lem and the American classic Isaac Asimov. Having analyzed the main genre tendencies and compared the works of the given authors it is possible to summarize that the Azerbaijani sci-fi writers failed to invent something new beyond the ideas created by their idols.

**AUTOFICTIONAL LETTER OF AMÉLIE NOTHOMB
«EXCESS HUNGER» AS A NARRATIVE LETTER CODE**

Along with the contemporary francophone writers, Karen Ferreira-Meyers, an autofiction analyst, studies the works of Amélie Nothomb, a famous Belgium novelist, on the basis of Serge *Dobrovsky's* autofiction theory. Karen Ferreira-Meyers believes that Nothomb is becoming an author of a «female variant» of the autofiction genre in early 21st century, as she presents self-identification by means of a triad writer-character-narrator, while publishing each autobiographical text marked as a «novel». For example, novel *Une forme de vie (Life Form, 2010)* confirms the multigenre experiment of Nothomb where the epistolary narrative collides with the autobiographical one, where the narrator carries on a dialogue (in the form of correspondence) with his reader. Meanwhile, there is a dialogue between two representatives of different national cultures, which is a peculiar feature of Amélie Nothomb's works – being on the edge of different genres and cultures. Letter as an intermediate space («entre-deux») between the intimate, personal and public; between «the story of one illness» and the symptom of modern times; reconstruction of the originally deconstructed dimension titled «history», the history of the 20th century, personal history, history of her own family, history of personal formation (as an author, woman, native speaker, foreigner etc.) – all these themes are known to be vital for Nothomb's works.

THE LANGUAGE PECULIARITIES OF MODERN ENGLISH SCIENTIFIC AND TECHNICAL LITERATURE STYLE

The article is devoted to the investigating some language peculiarities of modern English scientific and technical styles which influence mainly the specific character of its rendering into Ukrainian. The author analyses the linguistic features of scientific and technical literature, the peculiar language constructions and the ways of their translation.

The article studies scientific and technical style applied for certain scientific knowledge or information obtained from scientific research. The following statements approve that both scientific and technical styles create the fundamental part of the non-fiction used in writing guidance, manual, and instructions for installation, specific characteristics and requirements, books as guides, scientific articles, monographs or textbooks but it may also be found in its oral form in scientific reports, lectures and discussions at conferences. For the last decades the scientific and technical styles have been split into a lot of new and more specialized styles as a result of technology and higher specialization.

The author proves a concept of scientific and technical translation in modern linguistics. Technical translation is a type of specialized translation involving rendering documents produced by technical writers or more specially, texts which relate to technological subject areas or texts which deal with practical application of scientific and technological information meanwhile scientific translation deals with the texts of science and science writing. Scientific texts are conceptually more difficult and more abstract than other types of texts. They have more standardized terms which are easier to look up and they are better written than the texts on the other levels.

The author concludes that scientific and technical translator plays the key role in the process of translating scientific and technical texts. The translator's primary task is presenting information in an appropriate way to make the communication successful and effective by means of the target language. This aim supersedes any intentions to transfer the text of the source language into the target one. Translator does not interpret words but interprets what people do with these words. In this sense scientific and technical translator becomes intercultural and cross-field writer.

TEXT SCORE IN THE TEXT CATEGORIES' TYPOLOGICAL CLASSIFICATION

The main idea of describing text categories is to differentiate a text as an object, to find out its peculiarities, as well as to observe its possible transformations throughout the same contents one by one realized in many formal variants. Whereas describing text as a separate phenomenon appeared to be the main purpose of the beginning stage of text linguistics, the further development of this comparatively new branch of language study chose its main object reflected in either text systems (text types) or text variants (text appearances). The latter, like all variants, are usually compared and contrasted, to find the invariant features of the text phenomenon given. This comparison is made with the help of text categories – the main features, properties, parameters, constituting the whole text.

All the text categories can get a typological division according to the level of abstraction of their denotation. Thus, one can find macro-categories, which come to be the basic properties of the text (unity, cohesion, segmentability); meso-categories (composition, prospection, retrospection); micro-categories (location, theme, tonality). On the border of macro- and meso-types there appears the category of the text score (text fixation, scorability) – the main subject of the article given.

The article shows the interaction between the categories of scorability and composition, the types of their representation and co-representation. The compositional borders, marked with the help of paragraphing and line spacing, may show the speech parties change as well – in this case, the text becomes a score, like a musical work. Such borders are observed in *Book One* of J. Milton's *Paradise Lost*, their smallest types being classified as to the «author – character», «character – author», «character – character» types.

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A. Bortnikova [Melnikova]

**D.N. MAMIN-SIBIRYAK'S NOVELS «ZIMNYAYA VOLNITSA» AND «ZOLOTOE GNEZDO»:
AN EXPERIMENTAL NARRATOLOGICAL ANALYSIS**

Although short epic forms became active in the Russian literature since 1860-ies, they were not observed by the investigators, their attention being mostly paid to the huge novel genres. The same situation happened with the regional literatures (the Ural in particular). One of the authors of that period, Dmitry Mamin-Sibiryak (1852–1912), is usually remembered after his novels: «Privalovskie Milliony», «Gornoe Gnezdo». However, his first works, defining the writer's future style and manner, are not worth being forgotten, and, therefore, are to be included into the scientific observation.

In the article given, the two essays by Mamin are observed – those of «Zimnyaya Volnitsa» and of «Zolotoe Gnezdo» (both written in 1885). The dominating method of analysis is the narratological method – method of analyzing the narrational structure of the story. The latter includes analyzing the narrational form, the compositional segmentation, the plot peculiarities. All these points are subdued to the genre specifics of the essay in the Russian tradition.

The narrational form corresponds to the *I*-narration, from time to time changed into the *We*-form. This transition appears in cases where the author tries to make his speech sound more objective.

The narrational form of both essays opens an interesting way of constructing the text. This way is described in the article with the help of the word «travelogue». The idea of «travelling» makes the narration more attractive, whereas the motive of «the road, the way» helps the narrator (resp. the author) to change the surrounding pictures. This change makes the composition and the plot of these two essays transitive, dynamic, and, therefore, interesting for the reader.

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Sh. Gummetova

**«A SURVEY OF AZERBAIJANI LITERATURE» BY YUSIF VEZIR CEMENZEMINLI
IN THE HISTORY OF LITERATURE**

The article studies «A Survey of Azerbaijani Literature» by Yusif Vezir Cemenzeminli (1887–1943) and its role in the history of literature. Having suffered the bloody repressions of the last century, Yusif Vezir Cemenzeminli, born Yusif Mirbaba oghlu Vazirov, was not only a scholar and writer in the history of the Azerbaijani science and culture. He also played an important role in social and political life.

Yusif Vezir Cemenzeminli had been interested in collecting the history of literature and publishing it since the times when he was young. He highly appreciated Firidun bey Kocharli who helped him in his work. They were in correspondence, thus, Firidun had an opportunity to study Yusif's works and he acclaimed that a great future was lying ahead of the young writer. In his turn, Yusif asked Firidun a right to publish his works about the Azerbaijani poets and their works in the publishing house based in Kyiv.

«A Survey of Azerbaijani Literature» is the result of ongoing and intensive study published by Yusif Vezir Cemenzeminli in Istanbul in 1921. It consists of three parts: the first part is about «verbal and written literature», the second – about «the Azerbaijani authors born in Ottoman Empire», and finally the last one – about «the Azerbaijani authors born in Russia».

УДК 821.222

H. Hakgufahr

PROBLEM OF ORIGIN IN IRAN INDO ISFAHAN ARTISTIC STYLE

The problem of origin of the Indo-Isfahan art style and character of this process is reflected in the history of literary criticism. However, there is no general consensus on the first literary works written in this style. The

study has found that each style has its characteristics manifested with particular clarity in the works of an author. But this does not give a reason to believe that this or that author is the only creator of a style. This also applies to the specified style.

First of all, it seems that the period of this style foundation is closer to the present than the other styles. That is why we can have more detailed and precise information about the history of its development. But, in fact, it is not so, as it is full of uncertainty and complication in development in comparison with the other styles. It should be noted that nowadays we have more accurate information about the Khorasani and Iraqi styles than about the Indo-Isfahan one. The main reason is the disagreement of the Iran researches on the conceptual basis of the given style theory and their rejection of it as a whole.

As a result, this style has not been studied properly so it lacks the systematic nature and the scale of the investigations.

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Ye. Haradnitski

ECPHRASIS IN THE STRUCTURE OF LITERARY WORK: VISUAL AND NARRATIVE FUNCTIONS

The functional meaning of the ecphrasis in a literary work is regarded in the article. The relationship between the pictorial and narrative function of the ecphrasis is analyzed. The role of the ecphrasis in the correlation of description and narrative as the main structural components of the work is explained. Multifunctional using of the ecphrasis is disclosed on the material of the Belarusian prose writers.

Interest in ekphrasis is due to the increased value of the visual culture of our time. In the modern literature more and more noticeable signs of this trend. Ekphrasis is a form of verbal expression and its descriptive and visual properties have an impact on the narrative content of the literary work.

Representational function of the ecphrasis implemented in the context of the whole of artistic work in correlation with the overall vision of the author. Ekphrasis, in contrast to the landscape descriptions, more closely linked to the plot of the literary work. It often has a plot-constructive meaning. This technique expands the scope of the art world of the work, makes the boundaries between art and reality less contrast.

Ekphrasis most often occurs in those literary works in which one of the main themes is the theme of art. Descriptions of works of art are often given through the perception of the hero as he's going through a spiritual existence. Quite often a portrait as a painting genre becomes the object of the ecphrasis description in a literary work. Ekphrasis in a literary work takes various functions largely depending on the author's art installation, the genre, the place and importance in the overall system of the narrative.

УДК 821.411.21

Kh. Jafarli

SAHIB BIN ABBADI: LIFE AND WORKS

Prominent socio-political and literary figure of the 10th century Sahib bin Abbad along with Kalam, was also engaged in the historical sciences and the various issues from the field of philology. One of his works written in this field, – «əl-īqna fil əruz vəl təxricil qəvafı», telling the theoretical foundations aruz and rhymes. This work – the first extant source of Arab Aruzi. The value of this work lies in the fact that it provides important information about the Arab Aruzi and rhyme and creates a clear understanding of the early stages of the science of Aruzi and rhyme.

A famous literary critics, poet, scholar and public figure of his times, Sahib bin Abbad is considered to be born in the 326th Mohammedan year, in September of 938 AD in Talegan or in Estakhri near Qazvin. Sahib bin Abbad was not only the prominent scientist and literary researcher, but also the vizier of Buveyhid.

Dynasty of Buveyhid ruled in about 934-1055 in Iraq and Iran. And the name of the country comes from the name of a person Abu Sudzha Buveyh who was a poor man initially involved in the woods trade. Later his sons – Ali, Gasan and Ahmed – took the top positions after service in the Deilamir army. In few years they overthrew the Deilamir family and took the power, thus, founding the State of Buveyhid. Ali, the older brother, seized Shiraz in the center of Fars Province in 934 and founded there a Persian branch of the State of Buveyhid. Then he sent his brother Gasan and the army to Djibal region. Gasan occupied Isfahan, Hadaman, Qom, Karaj, Kankur and Qazvin.

Reiski and Djibal branches of the State of Buveyhid were founded in that way.

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I. Koltutskaya

EMOTIONAL CONCEPTS «JOY / ENVY» IN SLAVIC MYTHOLOGICAL DISCOURSE AND LANGUAGE WORLD

The paper presents an analysis of structural and functional characteristics of emotional concepts «joy / envy» in the East Slavic mythological, philosophical and religious discourse. Methods of analysis used in the study,

based on the principles relating to the ratio of scientific and linguistic world. In the first part of the article the prototypical images underlying emotional concepts in the mythological picture of the world of the Eastern Slavs. Much of the research carried out on the material of sacred texts and shows the most characteristic features of the evolution of this concept in the religious, ethical and philosophical discourse Slavic. Focuses on the structuring of semantic components corresponding tokens joy / envy (on the materials of the «Dictionary...» Dal) with regard to their paradigmatic and syntagmatic relations in the Russian language. Found the most characteristic processes of specialization, generalization and semantic transposition in the semantics of the corresponding words. The results highlight the features of the semantic structure of the correlation tokens with semantic components of the corresponding concepts. Keywords: concept, conceptual and linguistic picture of the world, the semantic component, syntagmatic and paradigmatic relation.

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N. Mehralieva

FEATURES OF RUSSIAN FICTION TRANSLATION IN AZERBAIJAN IN THE FIRST HALF OF THE 20TH CENTURY

High level literary translation enables the Azerbaijani readers to meet the best classic and contemporary world literature, as well as the readers of other nations to encounter the best works of Azerbaijani literature. So, today we can not help but worry about our literary community.

At the beginning of the 20th century the expansion of artistic and cultural cooperation of Azerbaijan resulted in the necessity of familiarization with the rich treasury of the artistic works created by the world nations. The process of translation is an international event. Despite the time and place of creation it gives a birth to a new, close interconnection of the nations. The role of a literary translation is invaluable in the closer relations and exchange of the spiritual heritage.

The history of translation in Azerbaijan dates back to the ancient times but it gained its momentum in the 19th century.

The friendship of the Azerbaijani writers with the Russian intellectuals such as Aleksandr Pushkin, Aleksandr Griboyedov, Mikhail Lermontov, Alexander Bestuzhev-Marlinsky, Ivan Krylov, Aleksey Tolstoy and others contributed to the interest of our nation to the Russian culture.

The early 20th century saw the strengthening of the ties between the Azerbaijani writers, poets, literary scholars and the Russian culture and literature. Advanced ideas and traditions of the Russian literature are overall reflected in the works of the Azerbaijani writers in broader sense.

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N. Moskalenko

THE SPATIAL ASPECTS OF POETICS OF O.SEDAKOVA

V. Toporov in his article «The space and the text» offers to distinguish at least two psychological types of artists in relation to the space, «the first is characterized by indifference, indifference to space, disinterest in it (in this case, the meaning of space doesn't virtually go beyond background function); the second, by contrast, is associated with a particular interest in space, with the ability to understand its meaning ('listen' to the space) or implant them in it (compare 'spatial' genius of writers such as Goethe, Hoffmann, Gogol, Dostoevsky, Kafka, T. Mann, Andrew Bely, Platonov, Vaginov, etc.)». O. Sedakova, definitely, belongs to the second type of psychological artists, essentially having the «spatial» talent. This fact is easily confirmed by the numerous statements of the poetess about the determining role of space in creative works, about the dependency of poetry and poet on space. It is important to note that O. Sedakova does not create landscape lyrics in its traditional sense (the verbal illustration of natural landscape or emotional philosophical response to it). Speaking of the poem as 'to some extent, the portrait of a space', she says about the deep dependence of the text – its theme, rhythm, intonation from the space in which the text is created.

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Ye. Nikolskyi

ART SPECIFIC CHARACTER OF FANTASTIC PROSE OF EMPRESS EKATERINA GREAT

The article discusses fabulous prose of the Empress Catherine the Great in the context of the development of Russian literature and establishing the genre system. The author specifically notes that, on the one hand, the Empress focused on folk tradition, this factor is due to the system of images in Her fairy tales; on the other hand, on the moral beliefs of the Enlightenment, this factor is due to the axiological aspects of Her prose. It is concluded that the progenitor of Russian literary tales became Empress Catherine the Great. Catherine II in writing his tale borrows from folk its stylistic features.

For example, she introduces «The Tale of the Prince Chlorine» traditional fairytale beginning and ending. Opening sentence: «Until the time of the cue, Prince Kiev, lived in Russia, king – good man...» And ending: «this tale will end, and who knows more, the other will say».

The Empress uses a fabulous three-stage structure of the story, introduces a dream speech. Featured folk magic numbers three and seven. When born the king's son «incredibly beautiful», was a three-day feast, and then the child was under the supervision of seven nurses.

In his tale Catherine uses a continuous allegory, and forces you to solve allegory educational and moral plan. Daughter Khan Felice is the bearer of happiness, and her son's Mind at all telling the name, he is the embodiment of mind and judgment.

Fairy tales written by the Russian Tsarina, unique in its kind. This is the first literary fairy tales in the history of Russian literature. And meanwhile built according to all laws of the genre that are relevant to this day. This was a talent of Catherine II as a writer.

First, the Empress stood in his tales, the plot-composite structure, typical of literary fairy tales.

Secondly built system images corresponding to the literary fairy tale.

Thirdly used in his fairy tales stylistic features of folk tales, which also characterizes the literary tales.

Ideological and thematic content of the tales of the Empress completely dependent on the will of the author. You need to pay attention to the fact that the Empress alone comprehended the laws of the genre, being a pioneer in this area, and it emphasizes the uniqueness of the personality of Catherine II.

УДК 821.161.2.09

L. Oliander

PORTRAIT IN HONCHAR'S DIARIES AND AESTHETIC RECEPTION OF REALITY

Sense- and form-creating functions of group and individual (O. Dovzhenko, M. Rylskiy, P. Tychyna etc.) portraits in the structure of O. Honchar's «Diaries» (1943–1995) are characterized, specific techniques in the system of images in diary text – including the expressive features of Honchar's narrative – and skills of depicting a portrait personality, ways of highlighting his individual ideology, artistic and philosophical views are revealed, the ways of creating ideas about positional relationships between depicted man and *World* and *Anti-World* are defined; portrait is presented as an integral part of the aesthetic reception of reality by O. Honchar.

The structure of Honchar's portraits is examined as an important sense creating factor. It is noted that the structuring of individual records is almost «spontaneously» and in the mind of the recipient. In other words, Honchar's *pictures / fragments* in a whole image were composed by time. Attention is concentrated on the analysis of specific structure of Dovzhenko's portrait. It is said that this portrait consists of two parts: the first part is his image during lifetime, the second – posthumous one, here Dovzhenko permanent presence in thoughts and in Honchar's heart is imprinted. It is announced that in the «diary» lifetime portrait of the great Ukrainian was mainly created in May 1953 and, not coincidentally the writer pointed out only a month. It is proved that this method of dating performs an essential sense creating function: no number is an idea of the linear length of time equal to the flow of life which continues day by day. A number of paintings are changing each other like frames in a movie. It is established that the diversity, various techniques – including an appeal to the memories of others – creates dialogical situation, where recipient with his own thesaurus comes in.

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Yu. Patlan

PARISH REGISTERS OF PETER AND PAUL CHURCH AT OBUKHOVKA SLOBODA AS A SOURCE OF DATA FOR THE ANALYSIS OF CREATIVE WORK OF SYMBOLIST WRITER V.Ya. EROSHENKO AND THE HISTORY OF HIS FAMILY

For the first time the comprehensive analysis of a wide range of sources related with the family symbolist writer, Vasiliy Yakovlevich Eroshenko (1890–1952) is made. These data were taken from the books of N.N. Gordienko-Andrianova (1973, 1977), A.S. Kharkovskiy (1978), A.A. Pankov (2003), V. Taranyuk (2009). This is also the first translation from the Japanese and text analysis of V.Ya. Eroshenko's «Fukkatsusai no Hi» («Easter Day», 1916).

For the first time all data from these sources, as well as from Kiichiro Wada's essay «With Eroshenko to Ukraine» (1930), were verified based on, data from personal archives of V.Ya. Eroshenko's relatives, «oral history», other archival documents and necropolistic data.

For the first time the full records with reference to Eroshenko (Eroshenkov) family members in the parish registers of the Church of Peter and Paul at Sloboda Obukhovka of Starooskolskiy County are published (we have identified these data in 2009–2014).

The study of these records allowed us to specify the dates of births and full names for V.Ya. Eroshenko's brothers and sisters. We brought out the existence of his brothers Boris, Stephan and his sisters Elizaveta and

Anna, who died at their childhood. For the first time the metric records mentioning the writer's grandmother, – «Anisiya Ivanova Eroshenkova, the widow»; his uncles (his father's brothers) – Olympiy and Andrey Eroshenkov from Chernyanka Sloboda; his aunt (his mother's sister) Maria Semikina, commoner of Stariy Oskol town, were found.

The verification of household information on the documentary sources allow to attribute as fiction and legends many data which are widely published in contemporary articles about the writer, as well as in books and in internet publications, and to refute some incorrect information.

However, because of the partial preservation of parish registers the original purpose of the study – to confirm or to deny the existence of Katya (Ekaterina), V.Ya. Eroshenko's sister, who presumably died at the age of six and who was described at one of the episodes of «Easter Day», the poem in prose, – was not achieved.

УДК [883К:821.161]–3.091

O. Podlisecka

**MOTIF OF BETRAYAL IN THE LITERATURE OF EARLY TWENTIETH CENTURY
(«JUDAS ISCARIOT» BY LEONID ANDREEV AND «JUDAS» BY OLGA KOBYLIANSKA)**

The article interpreted traditional image of Judas, as depicted in the works by Russian writer L. Andryeyev and Ukrainian writer O. Kobyljanska. There was made an attempt to investigate the origins of betrayal motif in both works and understand the motivation of heroes' action. Naturally, the image of Judas is perceived by world culture as a universal archetype for modeling the phenomenon of betrayal. Texts by L. Andryeyev and O. Kobyljanska confirm that the given image is being interpreted with domination of the formal aspects of the Complex of Judas, that confirms the opposite discourse of the time when Judas. There was investigated the case when the name becomes the mask for the character, who later lives the mask's life. The Character is transferred to the plane of his «alter ego», which is associated with a traitor's image. It is proved that the Judas' image is basically archetypal, so it is being reduced to a sample, to a psycho-model of a traitor. Thus, having analyzed the motives and images of both literary works, we observe the phenomenon of betrayal: this action can be either intentional («Judas Iscariot») or unexpected for the betrayal performer himself («Judas») This way, an important trend for the functioning of wide-known structures and images is humanizing of their traditional semantics, which is carried out under the influence of real processes of the time when writers appeal to them. The most significant interpretation of the legendary mythological material clearly demonstrates the activation of this process and emphasizes the depth of its axiological determination and also its logical and psychological motivation.

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T. Polezhaeva

GENRE OF MINIATURE PROSE (BASED ON «THE POEMS IN PROSE» BY I.S. TURGENEV)

The article presents the key story in determining the nature of the genre works, poetics of structure and plot development of miniature prose composition possibilities of prose miniatures «Poems in Prose» by Ivan Turgenev.

The article draws attention to the major causes of difficulties in genre definition of art and offers an objective, a holistic picture of the actual system-genre of poetic principles structure and future developments and epic and lyric-epic thumbnails on thumbnails example Turgenev. The structure of the plot allocated: 1) large and medium genres (novels and stories), they have a great story (2nd and more storylines); 2) small and «very brief» genres, they have a small plot (a plot / storyline) with a simple structure of the plot – only those scenes and motifs, multiple or single. Further delineation of large genres of medium and small from the «very brief» is presented on a different basis – a typology of large or small plot, the presence of five classic stages: exposition, exposition, development of action, climax and denouement. The article discussed in detail about the delimitation by the development of small plot in small genres from a small plot in the «very brief» genres. Allocated a) The full development of the plot: see all these five steps, and b) the incomplete development of compressed: in the story verbally in stock is less than five stages: four, three, two or one.

As an example, consider the different options genre miniatures «Poems in Prose» I.S. Turgenev. Commonly referred to as lyrical, but there are lyric-epic, epic with complete and incomplete development of their small plot.

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O. Pryimachok

**UKRAINIAN AND RUSSIAN PAREMIAES IN THE EARLY GOGOL'S PROSE:
FUNCTIONALLY-TYOLOGICAL ASPECT**

The article deals with the paremiaes as units that are not only representatives of typical situation and convey expressive atmosphere of literary text. They increase the stylistic effect and help to realize author's efforts.

Also paremiological units harmonize prose text and make it more rhythmical and melodious. Actually paremiaes are examined as units with the programmed pragmatic effect. They form the pragmatic center of expressions, most full and absolutely unequivocally reflect essence of situations, present one of inexhaustible sources of strengthening of expressivity, to logic of narration. They esquire the special aesthetic meaningfulness, underline the positive or negative estimation of the situations created by an author. This article also deals with the national component in the structure of the comic and expression of the national specificity this phenomenon are analyzed on the material Gogol's romantic novels. It is underlined that we must take into account rich comic opportunities of paremiaes of the national language which can be special and individual artistic means of the comic interpretation of life material.

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L. Ratomska, I. Boryssevich, Y. Zgurovska

THE MYSTERY OF THE BASQUE LANGUAGE

The article deals with the linguistic issue connected with the unknown Basque origin. The authors of the article highlight the major hypotheses regarding the origin of the Basque language. While observing the theories and hypotheses both synchronic and diachronic approaches are applied. The authors analyse basic peculiarities of the Basque language and their probable causes. In addition, the status of Basque is also compares in France and Spain. The central idea of the article concerns the Basque language isolation (in comparison with Indo-European language family) and its current activity in the modern French and Spanish society, its role and impact. In general, the whole article represents a sociolinguistic investigation which reveals an unequal status of the Basque native language in different states which brings about the growing concerns about the official, national and native language in the Basque country (Spain). The main aspects are partially devoted to the historical background of the Basque language development, social attitude towards it, its oppression under different governments and its current topicality and influence. Finally, the authors come to a conclusion that despite the political and political Basques oppression their language is still considered to be not only isolated but one of the oldest one in the whole Europe and due to the Basques' identity and strong national character they succeeded in preserving their pure mother tongue practically without assimilation, which also proves its linguistic potential and Basque people indigenous right to use it here and there.

УДК 82.0

V. Silantieva

TRANSITION THEORY: TRADITIONAL LITERARY AND SYNERGETIC APPROACHES

The work is about the theoretical interpretation of the problem of a transitive artistic consciousness which is revelant at present. Traditional literary and synergetic approaches have been applied to the problem. We have investigated into the literary process of the late 19th – early 20th centuries as well as the late 20th – early 21st centuries.

The 1990s saw the advent of transitive artistic consciousness at the turn of the centuries as a problem caused by the tangible social crisis and triumph of a postmodernism denying the past, «playing» endlessly with its scattered pieces. Philosophers and scholars studying the culture, art and literature possessed the understanding of inevitable fight of Chaos and Harmony in each historical and artistic century, thus, tried to study the nature of new interrelations. In the process of our research we have found out that the transition from a chaos crisis to new aesthetic system development is protruding at the turn of the centuries. One of the transitive epochs was the turn of the 19th-20th centuries, when the Golden realism changed into «Silver» modernism. But a lot of transitive features of the previous epoch turned to be peculiar to the present one. Thus, a problem of transition claims to have a universal nature and deep theorization. The given article consists of the vast material processed on the problem of «transitive artistic consciousness», so it contributes to the topicality of the given work.

УДК 82.0

I. Sukhenko

«NUCLEAR ENERGY» NARRATION WITHIN UKRAINIAN ECOCRITICAL CONTEXT

The thesis is focused on studying the concept of «nuclear energy» within Ukrainian ecocritical studies in the aspect of distinguishing «Chernobyl genre» as its implementation in the local formats of eco-critical writing as well as its common transnational model. This vision involves finding out the ways of eco-critical vision on concepts «nuclear energy» and «nuclear catastrophe» and even more – investigating the techniques of developing «nuclear energy» narration for about two decades. The phenomenon of stereotypes about «nuclear energy» narration in Ukrainian ecocritical writing practice and ecological policies in the context of studying the relation between human beings' activity and the natural world within the contemporary mass consciousness stereotypes is under study here with stressing the East-European visions of ecocritical ideas about «nuclear energy», where

the images of the Chernobyl (as bright examples of «nuclear catastrophe») in environmental literature are under further discussion. This can create the situation under which the various local «East-European consciousness» features of eco-critical writing are to transmit into some global principles of «nuclear energy» narration, giving a chance to work out some new points of non-national principles of eco-critical writing in the contemporary mass information consciousness, which is of great importance for reconsidering mass stereotypes on «nuclear energy» in the post-nuclear-disaster period.

УДК 8.82–32

A. Tsepennikova

IMAGE OF THE ANGEL OF DEATH IN I. ODOEVTSOVA'S NOVEL: TRANSFORMATION OF M. LERMONTOV'S ROMANTIC TRADITION

The article considers the peculiarities of using images from M. Lermontov's poem *Angel of Death* (1831) in the novel of I. Odoevtseva, written in 1928. We have analyzed the functions of the allusions playing a major role in disclosing the psychology of the main character – Luke, a teenage girl who is a Russian emigrant. Moreover, they contribute to the identification of the author's attitude to the main character as well as mark some plot collisions in the novel. The given allusion allows a reader to have a more detailed picture of the main character maturing, revealing her inner romantic world associated with her childhood, homeland, Russia, thus, reflecting her deep emotional experience and rich inner content. Consequently, the usage of this mythological story in the novel «Angel of Death» by I. Odoevtseva is not accidental.

The poem devoted to Aleksandra Vereshagina was written by Mikhail Lermontov in 1831, the novel was written by Irina Odoevtseva, so there is a century gap between the works. The way how Lermontov's motifs have been used by the emigrant writer discloses the changes in consciousness and psychology of a person, still lonely and doomed.

УДК 811.29:821:177.61

V. Turenko

CONCEIVED IN ΦΙΛΙΑ PRECLASSICAL GREEK LITERATURE AND PHILOSOPHY

This article is devoted to the little-studied topic – namely, the analysis of the concept of philia in Greek epics, ancient lyrics of the Archaic period and fragments of the pre-Socratic thinkers.

Analyzing the epics of Homer and Hesiod should be said that the words «dictionary of φιλία» filled with the following connotations: the love between gods, paternal love and sex (heterogeneous) love. The same situation regarding the use of the concept of philia in the «Theogony» Hesiod. Representatives of the ancient poetry of the Archaic period (in our case, Sappho and Theognis) enhance understanding and boundaries «dictionary of φιλία», there by bringing new shades in his hermeneutics. Sappho, for example, uses to refer to philia – love of wealth, love of the gods, and how the concept of one-guest. In the work of Theognis, we can see that according to the concept it represents not only friends, but friendly love, love in the social aspect (the ruler of the city to the citizens), etc. All this can be reduced to the fact that the pre-classical Greek literature, the dominant characteristics of philia have inner peace, inner closeness, the location of one person to another.

In the Greek pre-Socratic philosophy, «painting» philia significantly different. It appears here ambivalent. It is used here not only in anthropological context, or in the social and ontological, as the basis of life. Based on the uses of this word in the pre-Socratic cosmologies (Pherecydes, Pythagoras, Empedocles) we can say that they have looked through the direct opposition of eros – philia. For them, eros – this is what destroys that brings discord, destructive, whereas philia – order, peace and constructive. It should also be noted that the anthropological context this Greek «words of love» in the pre-Socratic fragments preserved except Democritus – is virtually absent.

УДК 811.161.2

O. Turchak

OCCASIONAL WORD COMBINATION AS A MANIFESTATION OF EXPRESSIVENESS IN SPEECH UKRAINIAN PERIODICALS OF THE END OF THE XXTH CENTURY

The article is devoted to the analysis of occasional combinations of words in Ukrainian language periodicals of the late 20-th century. Focus on their expressiveness as a means of optimal communication within the newspaper space. The emphasis is on occasional combinations, which reinvented the singular or multiple components of well-known proverbs, sayings, lines from songs or sayings of famous writers, philosophers, actors, and in the names of movies, fiction and more. Is noted fact that the replacement of a single word or expand its meaning the formation of new semantic shades due to individual author use.

New connotations arising in paraphrased statement allow authors to transmit their own perception of reality, to express their relationship to the described, to give him an assessment and thus expand and complicate its semantic scope. Similar expressions can be used without a wider context, as they form their own mikrokon-tekst and create additional increment content.

Occasional short phrase – is a form of implementation okazionalnosti categories that extend the lexical-semantic compatibility famous sayings. With them you can see how being implemented new meanings of words by violations of subject-logical correlation. Each token that is part of the occasional expressions are the language system, has a corresponding lexical meaning and is characterized by an appropriate compatibility with other words. But conditions change the compatibility of these units and their changing role in speech. So they become expressive.

УДК 82.09

D. Tyshuchuk

ASSOCIONYM AS A TROPE: CODING FUNCTION

Associonym is a trope of integrate contents on the metaphorical basis, which implemented in fiction literature by means of transformation the general name to personal (graphically – across using of capital letter) and performs the role of reader's understand stimulant on condition of interpretation by reader the trope's semantic content regarding the receptive field of knowledge, which formed the optimal meaningful formation for reader. The associonym's integration in the conceptual and problematic layer of artwork going through it's realization of specific coding function, differential determinant for the stated trope. Author's attention is concentrated on the definition of the coding function of associonym in the novel «Syndrome of the Petrushka» by modern russian writer D. Rubina. The theoretical-methodological basis of article based on works of R. Bart, J. Kristeva, P. Rardin, C.G. Jung, V. Rudnev, E. Meletinsky. Associonym has in its arsenal the resource, which determines a system of semantic exchange between author and reader in the artwork's continuum, what forms the writer's idiosyncrasy and reader's system of the perception of the author's writing style at one time, what plays a role of preparatory stage in forming of reader's specific internal conclusions. Associonym reflect the sign's priority as an instrument of exchange values on the basis of earlier laid in the trope's kernel meaning, because the successful implementation of this trope possible only if the levels of consciousness by writer and by reader are interacted. The sign is it's aesthetic ability to encode the information. The trope is an the unifying link, and a text, formal area of associonym's realization, is generalized system, which represents the optimal aesthetic conditions for crossing of writer's and reader's vectors of understanding.

As a code associonym Puppeteer in the context of artwork prepares a status of Peter Uksusov individually (and puppeteers in general) as insightful, talented and ambitious outcast, which purposely hiding in the depths of a favorite thing, to be in terms of abstraction from complex of real problems, what creates serious obstacles in the construction and maintaining relationships with loved ones. Associonym TRICKSTER is a trope-concept, which symbolizes illness drama of dual life philosophy of the confrontation of good and evil, art and retreat, moral integrity and cruel severity, contemplation and opening, laughter and tears. Aesthetics of associonyms Puppeteer and TRICKSTER are in the uncover the depth of image puppeteer Peter Uksusov, to familiarize the reader with the mysteries of puppet thing, presentation of current for the novel problems.

УДК 821.161.1

V. Udalov

THE CHEKHOV'S PLAY «UNFATHERFACTED»: CONSEQUENCES OF INTEGRAL INTERPRETATION

The article notes that the first big play of Anton Chekhov – «Fatherless» even in our time perceived differently and very superficial. Some consider it «immature», «naive», because it is «structurally took shape». Others call it «a brilliant debut» playwright innovator. Write about that in this piece has not yet emerged «undercurrent». There are attempts to deny the plays of Chekhov's «undercurrent».

Meanwhile, more thorough, natural, holistic-systemic analysis of the poetics of the first plays of Chekhov «Fatherless» shows that in it, as in all subsequent big plays of Chekhov, there really is a wholly formed and still sharply innovative purely fundamental features: a «heretical» imaging system (not usual, «character», and vice versa, «circumstantial»), and the «undercurrent» mechanism was described by Chekhov himself in one of the earlier letters, and genre specificity (tragicomedy), and very important «hidden ideas», not known the heroes of the play and is extremely relevant even for our time.

So, given the facts in the article suggests that Chekhov as «heretical-genius» playwright began with the first of his «big play» – with «Fatherless».

УДК 821.161.1

L. Vlasenko

AUTHORIAL PERCEPTION IN WOMEN'S WORKS OF ROMANTICISM EPOCH

The research of forgotten authoresses' works of Pushkin epoch is spared not much attention by literature researches.

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 is known in literature researches.

Attempts of research work of the forgotten authoresses and their connection are interested the researcher from his students ages. Thus, among the large inheritance of creative revisions of author, the honored place is occupied by Maria Zhukova and Elena Gan.

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

M. Zhukova and E. Gan are forgotten authoresses of the Pushkin epoch. Their basic works are sanctified to women's life, their position in the family and society, feelings and dreams. The main characters of Gan and Zhukova's works are women, who as well as they, do not have support in their families, their life is routine, and mainly ends with death in young age not only corporal but also spiritual.

In master's degree work about the forgotten authoresses of 1830–1860th A. Biletskyi finds new opportunities to research the forgotten authoresses' works and lives. But, unfortunately, the research about the forgotten writers is not printed yet.

УДК 821.111(73).09

O. Zaika

SEARCHES FOR OWN IDENTITY AND CULTURAL GAP AMONG CHARACTERS IN JHUMPA LAHIRI'S STORY «ONLY GOODNESS»

The article deals with the phenomenon of transcultural identity in terms of American multiculturalism. The author of the article notes that being a representative of both cultures only in a half transcultural person lacks integrity as a whole.

It should be noted that in today's multicultural world, the problem of a person who has hybrid identity increasingly becomes the object of discussion. Hybridity means destruction of already formed identity as a fulcrum and the formation of a new individual one, which consists of a set of contexts. Therefore, hybrid identity means incompleteness, and the possibility of acquiring another.

Special attention is paid to the notion of «double consciousness», to the process of adaptation and search for own identity because it is relevant in the light of literary studies. The author of the article focuses on Jhumpa Lahiri's story «Only Goodness» (2008). The story is analyzed in terms of globalization and multiculturalism and it is one of the attempts of exploring transcultural paradigm in Jhumpa Lahiri's works.

The author of the article mentions about «cultural gap» and generation problem that occurs among immigrants. In Jhumpa Lahiri's story the images of the parents who are the first generation immigrants opposed to the images of their children. Parents follow their home traditions: make Indian dishes, follow absolute cleanliness, and sing Bengali songs to their children.

Unlike their parents the children emphasize their nationality only by form of treatment. Instead of «mother» they say «ma», and «sister» is changed to «Didi». It is noticeable that the children the second generation immigrants do not want to be a «copy» of their parents. They want to «merge» with the Americans completely, but these «attempts» are not always successful.

It should be noted that the first generation immigrants are «tied» to their own country and do not want to break this link. But at the same time, they cannot say for sure which crops are greater, the ones where they are born and where their roots are or the new where they are now and where they can «find» themselves.

The conclusions of the article are the following. Jhumpa Lahiri's most characters feel lonely and alienated. In particular, this refers to the first generation immigrants who are trying to follow their home traditions and who do not want to include Americans into the circle of their Bengali friends. As a result, they remain to be «strangers» in a strange land. Their children born in America do not consider India their home and fully belong to American culture. Indian culture begins «to slip away» from each generation of immigrants. Therefore, the third generation immigrants becomes «interpreters» of culture of their ancestors.

УДК 811.111

V. Zirka

STUDENTS CREATIVENESS IN MAKING UP ADS

The present paper deals with our own experience of teaching students to make up ads' phrase or slogan. For this purpose specific words are needed in each and every ad. They are used to *attract attention* of the audience.

While lecturing the authorial course «Ads Lexis» in the Alfred Nobel University, we explain to the students the notion of «phrase» (Ph), a creative approach that is needed for its making, with due regard for national and cultural component, psychology of a consumer, gender aspect etc. Thus we consider «phrase» as a small group of words standing together as a conceptual unit, typically forming a component of a clause or an idiomatic or short pithy expression.

Practice of copywriters produced terms for good slogan/ phrase making up, its successful application: fiddly work, study of semantic and ads' possibilities; clear determination of the tasks of the phrase; mass media location, etc.

We lay stress upon the maximum use of students own fantasy as the authors of a text. That is to create the best terms for self-expression and self-affirmation of students. The students are offered to pay attention to main terms an advertisement should correspond to (every clause we accompany with well-known examples). Mainly a slogan should a) contain necessary information; b) be associated with the brand of a product; c) to comprise a provoke element for braking consumer's attention: style abnormality, ambiguity, borrowings, slang, presence of verbal symbols of prestige etc.

At our classes we propose to the students the row of tasks for making up a short text/phrase/slogan in native and English languages with the use of evaluative lexis: *the best, brilliant, successful, quality, unbelievable etc.* Students are also suggested to make up variants of slogan, moving forward any product.

The material studied in the lecture course confirms: an ad reflects all the changes in social, emotional and aesthetic spheres of life of society. Ads (as a whole) and slogans could be attributed to one and the same texts according to aim and facilities. This gives us right to compare their effect with direct influence and manipulation of a consumer.

УДК 82.09 (100)

O. Zozulia

POSTMODERN CONCEPTS OF PARODY: MAIN CHALLENGES AND DISPUTES

Postmodern era is marked by the extensive use of parody among writers especially on the American continent. The appearance of the «black humour school» in the USA is connected with the names of such masters of parodic genre as D. Barth, Th. Pynchon, D. Barthelme, K. Kesey, D. Hawkes, J. Donleavy. Their fiction is regarded as being the classics of parody of the XXth century and serves as the best illustration of how postmodern parody works.

The focus of the article is on the analysis of current approaches among scientists towards the problem of parody and its modes in postmodern literature. Recent research works on parody are the subject of our specific interest.

The concept of parody is viewed in its relation to the theory of utterance and dialogism. The latter, developed by M. Bakhtin, highlights the communicative function of the parody mode which is further developed in postmodern critical thought concerning parody.

As parody exists in oral and written forms, it functions as the language in several dimensions. In this respect the notion of parody and its reception depends on the dialogue between the writer, the critic and the reader. The process of reader's understanding of the text of parody is carried out through the means of a dialogic movement towards the author and the text itself. As for the writer, his polyphonic style helps him to build his own artistic vision of the realms of human consciousness.

The point of originality of parodic texts is argued by scholars (L. Hutcheon, S. Dentith). The concern arises about the status of parody in its relation to the text it parodies and also which forms of art can be parodied or imitated (F. Jameson).

The theories of game and intertextuality influence the context of the research on parody in postmodernism.