

## ABSTRACTS

УДК 821.09

S. Abdulazizova

### PECULIAR FEATURES OF VICTOR HUGO'S WORKS

In last years of the progressive romanticism in the period of Restoration Victor Hugo and his contemporaries contributed to the liberation of the French poetry spirit from the restrictions of classicism, from its representatives and their mere works. The period of the 1830s on threshold of the Revolution, subsequently resulted in the social progress, witnessed Hugo's works of more diverse and intensified nature. He tried to write poetry and drama as well as in prose. Considering the variety of genres the great French romanticist applied to, the usage of the oriental motifs was a significant step in his creativity.

However, speaking about the national and oriental flavors in Hugo's poetry, prose and drama and their meaning, one more peculiar feature is worth emphasizing: at the beginning of his creative activity the great French romanticist depicted modern life in the form of small works, landscape sketches. With the help of them, a national reader could find out about the past life of the country located far away from his own.

Typical was the fact that Victor Hugo preferred to apply to a poetic material playing a key role in his artistic works, while depicting and unveiling the oriental theme. It is possible to state that, in general, he began writing using oriental themes by means of which he rendered oriental motifs on the grounds of the material analyzed.

УДК 811.161.2

V.V. Chempoyesh

### A MEANS OF EXPRESSING THE AUTHOR'S IDENTITY IN THE TEXTS OF THE SCIENTIFIC AND EDUCATIONAL PADSTYLE

An article is devoted to researching of correlation between addressee and receiver in academic texts philological discourse. Describes the features of the means of expression of the author's identity in the texts of the scientific and educational padstyle. Identifying the main characteristics of the scientific and educational padstyle, describes the language means of expressing the subject in them.

Under the research and training pastile understand one of stilistica speech varieties of scientific functional style formed from a specific property inherent in the scientific style of language that serves the field of organizational learning and is characterized by generality and explicitly of presentation, conciseness, clear structural organization of texts, their conformity with the curriculum, the observance of didactic principles (consistency of reporting, consistency, accessibility, visibility, etc), by uniqueness, overall emotional and subjective-evaluative neutrality of language means, sold in oral and written genres, Dialogic in nature.

In the framework of scientific and educational texts, educational activities directed at the author objective and consistent reflection of scientific information: all scientific facts, laws, rules, regulations, modern scientists and your own thoughts.

The identity of the author in texts of the scientific and educational padstyle represented by such language: sentences-explain the suggestions-clarifications, suggestions, comments, notes to the basic information. Address of the author to the reader, expressed by means of verbs: compare, for example; remember. The use of modal words: really, however, because, obviously, of course, certainly, indeed and so, also attracts the reader's attention, complements the author's point.

УДК 82.01

Ye.M. Chernovanenko

### RHETORICALITY AND ARTISTRY AS TWO FORMS OF AESTHETIC EXPRESSION IN LITERATURE

Modern literary critics are more and more accepting the concept, according to which the European literature was of the rhetoric type, dating back from the times of Aristotle (in the case of Eastern Slavic literature from the 11<sup>th</sup> century) till the times of Hegel. As a result of radical changes in the European culture and civilization at the turn of 18<sup>th</sup> and 19<sup>th</sup> centuries, literature transforms into new qualitative state which is a state of artistry (in Russian literature the transition from the state of rhetoricality into a state of artistry is highlighted in the book: I, 408-477). Thus, we believe that rhetoricality and artistry reflect the peculiarities of two historically and qualitatively different states in literature. So we are to specify the correlation between rhetoricality and artistry.

For obvious reasons, the term "rhetoricality" has not yet acquired the status of generally accepted aesthetic or literary category with the clearly defined meaning.

Given this fact, it is necessary to start from the category of "artistry" which has at least some features of the status in order to answer the question. When the scholars try to solve the problems of peculiar artistic na-

ture they usually correlate the artistic with the aesthetic. The artistic literature stems from the rhetoric literature (it is more evident in the European literature rather than in the Russian one). But this does not particularly mean that the artistic literature was naturally born by the rhetoric one. "Signs of artistry" in the rhetoric literature resulted from the anti-rhetorical tendencies in philological field.

Fiction is considered to be established when the European culture witnessed the unprecedented overturn, primarily stipulated by the fact that a European person realized his individuality, so he was not the "rhetoric person" any longer.

УДК 821.161.1

**M. Figedyova**

#### **«A HERO OF OUR TIME» BY M. LERMONTOV: AUTHOR'S MYSTIFICATION AND NARRATIVE CONSTRUCTION**

The paper is aimed at analysis of the author's mystification which can take different forms in the novel by Mikhail Yuryevich Lermontov *A Hero of Our time*. The paper deals with the author's mystification as a narrative play between the author and a reader. This play takes place in several layers of the literary text which interlace and influence each other.

The specific position of the narrator in the literary text and the way the work is depicted is the essential shape of the author's mystification. Particular attention is paid to the depiction and function of the narrative masks of the protagonists in the novel. The narrative mask is perceived as a variation of the theatre costume and masking in the prosaic work – as the narrative play. Individual protagonists in the novel fulfil task of the narrative mask which they have been given in advance. In the novel we can observe different ways of masking of female and male characters.

Female characters are named directly by the author in the form of narrative mask which indicates and predestines their mission in the literary text. Their names are chosen in regard to their inner and appearance picture.

Male protagonists are masked in line with their appearance signs like their dress, social status or ethnicity as well as their uniform and its variation and character's attitude to it. The world in the uniforms opposes the world of civilians.

Acceptation and depiction of (one's) own and other's are a distinct element of the mystification in the novel by Lermontov.

УДК 82-32:002(081)

**T.V. Filat**

#### **FEATURES OF THE WORLD ART PICTURE ORGANIZATION IN I. SHMELYOV'S STORY «THE TURN OF THE LIFE»**

Artistic world of the story "Turn of life" created by Shmelyov has a natural (autumn day) and historical time (war), it disintegrates into the past time of events and the present one "event of telling", has a local, rural –social space, in the locus of which there are two persons: author-narrator and focalisator-narrator carpenter Mitriy, linked by a situation "narrator-listener". It is semantically saturated, populous and full of events, conceptually kaleidoscopic but united and integral.

In the story "Turn of life" artistic world is created not so much by a sum of "inserted histories" as by the concept, which unites them and is declared in the heading. Integrity of artistic world of the story is based on the unity of time and place. It is comprehended from "the point of view" of the narrator. The structure of narration of the story itself, based on "inserted histories", realizes main Smelyov's concept of life, which is complex, many-colored, being interrelated picture of people's existence, close to nature, but changed by a social factor – war. Carpenter Mitriy becomes the main bearer of this concept, but the latter is shared by author-narrator too. Though their world of language is different, it reflects various social-cultural level, they do not contradict each other, but are united by community of world perception.

УДК 821.161.1

**A.A. Gazizova**

#### **THREE SKETCHES**

Iconography was formed as a canon art with strictly defined subject, composition and images. These elements have been depicted in the same way from century to century. An ancient iconographer had to follow the sample without any novelties in the way of painting or in the interpretation of the content. There were special manuals, the Painter's Guides, of two types – «illuminated» or «explanatory». The illuminated manuals contained the tracings while the explanatory ones – the description of images. The technique how to prepare the wood for iconography had been ultimately defined.

Iconographer had to have a particular way of living mentioned in the guides and directions. Creative process started from the long fast, reflections in isolation, persistent attempts to visualize the images to be created.

So, there were strict regulations in the Painter's Guides how to depict the iconographic figures. The bylina characters are depicted with the help of the invariable epithets as well as the iconographic images are painted in the same clothes: the Saint is dressed in chasuble, prince in coronet and prince clothing, warrior armored in cloak. An infant has ascetic features as he is portrayed as a young adult.

There is an interesting method of depicting the multiplicity of figures and objects by means of a peculiar detail repetition on the background. Thus, army is represented by one or two warriors shadowed with the forest of helmets. A city requires the depiction of a church with the domes of churches behind.

УДК 821.09:141.33

O.V. Gorbonos, A.I. Kariukhina

#### **MYSTICAL WORLD AS A CONTINENT OF SPACE IN FICTION: HISTORICAL AND CULTURAL ASPECTS**

The article draws attention to the problem of the artistic realization of the mystical concept as one of the sides of literary creation, which always was in the limelight of researchers.

Its study interested experts in literature, religious figures, philosophers, culture experts. Among them we distinguish the figures of: A. Bely, E. Meletynsky, S. Bulgakov, V.S. Polikarpov, A.N. Ladova, G. Scholem, M. Eliade.

The analysis of their researches conducted in the article shows that in process of objective opening of the notion of "mystical" appeal to religious experience of Christianity, Judaism, paganism is one of the aspects of its study.

Its contents reveals the essence of the concepts of "mysticism" and "mystical" and emphasizes that mysticism – unconscious, irrational religious worldview deep-rooted in individual belief of human, that can not correspond to the principles of canonical doctrine, and mystical – in turn – something enigmatic, mysterious, supernatural, inexplicable. In fact, the inspiration in the art – a mystical contemplation, touching of another world or spiritual being.

The article draws attention to the fact that in the art a concept of "mystical" concerned the Greek mysteries associated with the cult of Dionysus and Demeter.

Its materials reveal that one of the earliest forms of mystical motives in literature attested by poetry of "mystics" Ekharda Meister, J. Tyler, G. size bed.

The article deals with the peculiarities of their use in the art of the Renaissance, the Enlightenment, the literary space of the XIX century and in the English literature of the Victorian era.

To this era devoted a big part of the article's material and emphasized that in Victorian age mystic becomes a part of cultural and everyday space in general, the tradition of leisure and we can conclude that such a fact of life XIX century England. had an impact on the development of literature of the Victorian era (the presence of motifs sleep, mirrors, portraits, dvosvittya, duality, deals with the devil, inevitable death of the English writer Dr. Paul. XIX century).

УДК 811.133.1

I.M. Horbach

#### **IMAGE OF AUTODIEGETIC NARRATOR IN THE NOVEL BY NICOLAS FARGUES**

The article examines the image of the narrator in the autobiographical novel and its role in the realization of the author's communication strategy. The following article gives an attempt to identify the features of the image of the narrator in the novel of contemporary French writer. The attention is paid to the autodiegetic narrator telling the story in the grammatical *first person*. The First person narration of the novel means that autodiegetic narrator is not only a part of the story in which he resides, but is also the protagonist. The unnamed autodiegetic narrator directly addresses the reader, tells about himself and other heroes, analyze its actions, feelings, makes conclusions. First-person narration invites the reader to enter into the narrative and to trust the narrator. The narration in the novel often runs ahead or returns to the past, for that matter, the sequence of presentation is not linear and is not coherent with the chronology of the events in the novel. The lack of logical coherence is caused by the change of direction of time, interruption of narration that are necessary elements of a reflection of the inner world of the narrator. The Present tense prevails in the narrator's discourse. The author uses the Present tense to render the story more vivid, to give the impression that narrated events are taking place in the here and now world. Monological form of speech makes the story more realistic. The narrator-protagonist in the novel conveys a subjective point of view, focuses the attention of the reader on the text space, engages him in an emotional communication. The material for analysis was novel *I was behind you* by Nicolas Fargues.

УДК 81.37

S. Ismailova

### PREDICATIVE CONSTRUCTIONS IN MODERN ENGLISH

There are finite and non-finite forms of the verbs in English. Finite forms of the verb express mood, tense, aspect and in several cases – person and gender. They can function in the sentence only as a predicate. Unlike finite forms of the verb, non-finite forms do not express person, number, mood and tense. These forms cannot function as a predicate, they have some different functions. This group is formed by the infinitive, gerund and participle and the elements combine the peculiarities of the verb and the noun (the infinitive, gerund) as well as of the verb and adjective (the participle).

Dual grammatical nature of the non-finite forms of the verb, verbal and nominative (or adverbial and adjectival), and their common usage in the predicative constructions have been considered by the grammarians.

Nevertheless, there are some peculiarities in the use of these forms which causes the theoretical difficulties, thus, they are still controversial for the scholars.

One of the main problem is the analysis of the gerund functioning as a subject which is expressed by the pronoun in the objective case and the noun in the nominative case.

УДК 821.112.2(436)

R. Kerimov

### NEW SIGHT AT THE RELATIONSHIP OF GASIM BEY ZAKIR AND MIRZA FATALI AKHUNDZADE

Gasim bey Zakir, a well-known representative of the Azerbaijani literature in the 19<sup>th</sup> century, had many friends not only from his native land, Karabakh, but also from abroad. Undoubtedly, we should mention Mirza Fatali Akhundzade, a prominent founder of the history of social thought and the Azerbaijani literature of the 19<sup>th</sup> century. Despite the fact that we do not have the detailed information about the time, place and consequences under which the friendship started, we can surely state on the grounds of some proven facts that their friendship is based on the good intentions, sense of nationality and humanity.

Due to the fact that Mirza Fatali Akhundzade held the important position in the government, he paid attention to every region of Azerbaijan, but, in particular, to Karabakh, which at that time was the most sensitive and troubled region. Some facts say that his first visit to Karabakh was in the 1840s. Although in this respect the opinions have divided, but studies show that he paid often visits to Karabakh in connection with official duties. So, he could get acquainted with many mostly educated people and then maintain personal contacts.

The works of the writer contain the detailed descriptions of life and lifestyle of the Karabakh people, so it is possible not only to state that he visited the region on the constant basis but also that he had lived there for some periods of time.

УДК 81'25 + 82.091

I.V. Limborsky

### TRANSLATOR AS A READER AND HIS INTERPRETATION OF A LITERARY TEXT (A COMPARATIVE APPROACH)

The most complicated problems in translation are receptions and interpretations of a literary text in “other” national culture that goes back to antiquity. Nowadays there are a lot of problems with transcultural transformations in different national literatures, especially, with their new type of interaction when “universal” is an essential factor of national literature discourse formation and “global” is a vast project that makes a national boundaries vague, helps to rethink a traditional place of some literatures in the world literature context. The translator is not only a person who is able to unite different cultural worlds, but also a special “medium” with a help of whom “strange” may exist in the boundaries of the “other” cultural experience.

A “reader” belongs to one of the most complicated categories of the theoretical poetics. He may get “an aesthetic pleasure from a text” (R. Bart) and embody the “national memory” (U. Eco); construct an aesthetic object – a literary text – according to the scheme set by the author (R. Ingarden) and fulfil immense potential of this text in the reading process (W. Izer); even participate in “proving of the particular preceding existence” in cooperation with the author (Bachelard). There is a thesis about “reader’s birth” on account of “author’s death” in a postmodern society (R. Bart).

A “reader’s expectations” (W. Izer) is a determinant factor for selection of literary texts for reading process then for translation. As the reason that motivated the translator to make a particular translation lay in his self-identification as the reader who may select a chain of literary texts according to his own aesthetic feelings. In addition, he has to define a strategic task what model of the text interpretation will be chosen and as a result what translation strategy will be chosen.

УДК 821.133.1

N.A. Litvinenko

#### LE GRAND MEAULNES BY ALAIN-FOURNIER AND THE PROBLEM OF ROMANTIC TRADITIONS

The beginning of the 20<sup>th</sup> century is marked with the intense aesthetic search, the works summarizing the epoch gone as well as looking for new paths. Here we can distinguish such works as the first part of Marcel Proust's *À la recherche du temps perdu* (*In Search of Lost Time*, 1913), Anatole France's *Les dieux ont soif* (*The Gods Are Athirst*, 1912), Romain Rolland's heroic lives, André Gide's novels (*L'immoraliste*, 1902), the drama works of Maurice Maeterlinck and August Strindberg, Guillaume Apollinaire's *Alcools* (1913). There is a shift and reconsideration of the aesthetic and moral principles, traditional values and paradigms. Published in 1913, the year before the author died, *Le Grand Meaulnes* seems to be out of the time.

Unlike the works stated above, the novel of Alain-Fournier appeals not to the future but to the past. It is based on the principles which seem to have lost their actuality in terms of the imminent culture crisis depicted particularly by Tomas Mann in *Der Zauberberg* (*The Magic Mountain*). Is it possible to refer to *Le Grand Meaulnes* as to aesthetic anachronisms, late bloomer being in blossom when the others faded away having left the aroma of reminiscence, the echo of images and inflorescence? The answer can be found at the intersection of aesthetic and hermeneutic modalities, at the point where the writer synthesizes the mass and the non-mass, the romantic and the non-romantic in the genre structure.

УДК 82.09

V.V. Lubetskaya

#### THE PROPHECY OF THE END OF THE WORLD IN THE NOVEL OF F. M. DOSTOYEVSKY'S «DEMONS»

The prophecy of the end of the world, which is contained in the novel of F. M. Dostoevsky's «Demons», is interpreted in this article. The world in the novel is presented at the moment of its destruction; it is voided of original entirety. The spirit possession of main characters of art work is considered; they godlessly departed from the true faith, totally immersed in utopian «idea», as well as other apocalyptic signs (violent death, suicide, mental illness). It is analyzed the title of the novel «Demons», which is not an allegory, but a direct indication of the spiritual character of the revolution.

Philosophical and religious problems of the novel «Demons» stands out as the most significant. Characteristically, that F. M. Dostoevsky was accused of «caricature» and excessive «fantasticity» of his heroes. However, it appeared that the writer is close to the truth. In «Demons» realism of F. M. Dostoevsky is defined as a deep, very special and peculiar, that intimately closed personal experience and artistic insight of the writer. F. M. Dostoevsky faithfully reflected the revolutionary madness, the division, which became the universal principle, so «the whole world» divided within himself, and the whole human broke up.

The involvement in the crisis has broken an «organic epoch». F. M. Dostoevsky raises the question of how to get out of the decaying and disintegrating life and depicts the problems of this decay in his novel. Pushing freedom and self-will, F. M. Dostoevsky shows how freedom, which became self-will for one, becomes tyranny for another. Contemplating worldly trifles and everyday events F. M. Dostoevsky always solved the last destiny of the human. Studying human personality, the writer reaches «the chthonic depths», «mysterious sources of the first being» (by G. Florovsky).

It was originally thought that the novel «Demons» was conceived as antinihilistic novel-pamphlet. But with the advent of Nikolai Stavrogin as the main character problems in a piece of art becomes more complicated. In the nature and fate of Nikolai Stavrogin it is visible apparent potency of «Man-God», which is fraught with danger and is reflected on the fate of others, realizing the chaos and nightmare demonic actions.

The tragedy of the heroes of F. M. Dostoevsky is not so much in falsity of their political aspirations, which became the confusion of the spiritual, but in the loss of the religious and moral condition of acts and in the open preference evil to good, the will of the Antichrist – to the will of God. Exactly this reading of the novel was adequately by F. M. Dostoevsky's intention.

УДК 821.161.2.09

L.K. Oliander

#### MEMOIRS MOTIFS IN YEVHEN SVERSTIUK WORKS: IDENTITY IN CONFRONTATION WITH INHUMANITY

Ye. Sverstiuk's specific method by which even mentioned everyday fact of writer's life becomes devastating argument against a totalitarian system is examined – including such work level as a text. Effectiveness of the writer's poetics which is like awakening of man in man is characterized. It is said that one of the cross motifs in Ye. Sverstiuk essays, based on his own life experience, is the motif of saving *honor of the name* and *honour of his nation*. Intertextual nature of the essay title «Pole chesti» («Field of Honor»), which directs the reader's thoughts

to the subtext, to Lesia Ukrainka's poems "Yakby vsia moia krov" ("If all my blood") and "O, yak tiazhko tym shliakhom khodyty" ("O, it is hard to go that way ...") and so on is analyzed. It is proved that under the totalitarian regime such subtext organization was the only possibility to provide the truth. The attention is focused on the fact that in Ye. Sverstiuk's book "Ne myr, a mech" ("Not peace, but a sword") concept of *human honor / honor of the nation* binds all essays in indissoluble unity, which should be taken by a single *hypertext*. Main position of the essays "Vasyl Stus. Mira prysutnosti" ("Vasyl Stus. The degree of presence") and "Batko" ("Father") in the system of literary whole is defined, where the Ukrainian national character and mentality are presented.

УДК 821.133.1

N.T. Pakhsarian

#### COMPLAINTS AND TEARS IN FLORIAN'S PASTORALE «GALATEA»

The key role of sensitivity topos in the culture of sentimentalism has been already determined, as there are a lot of researches related to this topic, especially in socio-cultural and psychological fields. Scientists believe that the appearance of courteous discourse (around the 1640s) resulted in the turn of reflection to catharsis, and the end of the 17<sup>th</sup> century saw the «liberation of tears» which is the reverence for crying in the culture of the 17<sup>th</sup> century, the religious dominant substitution with the view that tears are the sign of human sensitivity.

This stipulates the interest in the works Florian, unfortunately, gone unnoticed by the modern scholars. But the lack of attention to popular poet and novelist in his times can be explained as following. It was Anatole France who wrote about Florian in early 20<sup>th</sup> century and marked a change of taste among the readers: it seems surprising that contemporaries of pastoral fashion, dated the 1780s, found «Estella» or «Galatea» more important and congenial than «New Heloise» by Jean-Jacques Rousseau. Although the impact of Florian on the public mind was strong, but it did not lasted long. In addition, Florian-fabulist played a more significant role for his time than Florian-writer. The importance of Florian's prose seems to be more meaningful for the Russian reader than for the French one, as he is known to be a person, thanks to whose translation with some alterations, the Russian audience had an opportunity to read «Don Quixote» by Cervantes at the beginning of the 19<sup>th</sup> century. So Florian influenced the Russian sentimentalists substantially.

УДК 82.0

T.V. Polezhaeva

#### M. KOTSUBINSKIY'S NOVELISTIC TALE «HO»: GENRE-GENETIC AND POETIC OBSERVATIONS

The article deals with genre features stories and novels. Presented the traditional view of the term «fairy tale», highlighted three major thematic groups. Showing similarities and differences household tales and short stories. The general information about the history and poetics of the novel as a genre. The question is how to explain why the author called his work «Ho» fairy tale, a critic uses the term story. Novella has a strong folk roots, but also the tale also carries some oral historical tradition. It is proved that the fairy tale story and the plot are some facts and events of real life, but unlike these genres is the degree of the presence of the realities of life and their cause-and-effect relationships in the quantity and quality of their presence and functions in the product. Genetic and theoretical levels found many similarities in the story and household tale. The practical part of the article on the examples of M. Kotsyubinsky' "Ho" proves the feasibility and the validity of the definition of the work as a fairy tale, story, or novelistic tale.

УДК 809.1

V.B. Prykhodko

#### PROBLEMS OF FOREIGN LANGUAGE RECEPTION AND INTERPRETATION OF PHRASEOLOGY

The article deals with the problem of foreign language reception and interpretation of phraseology in R. Kipling poem «If». It is claimed that it is the national cultural connotation phraseology is a major problem in its foreign language interpretation, which has not only linguistic, but also literary aspect. Subjective reception of original poetry and personal approach to its foreign language interpretation is the main reason why the work becomes the translation. Phraseological units in original text and its translations are not only widely used but are key elements of the context and have important compositional role. Among the ways of phraseology translation occasional method is offered such that reflects the emotional and expressive picture of the original, its national and cultural specificity, and shows the creative nature of poetic translation. The translator is often a poet and interpreter in one person. The proportion between neologisms in the poem «If» and its Ukrainian interpretations is almost identical and it shows the creative essence of poetic translation. It is proved that all occasional transformations of phraseology are not random, but motivated stylistically and contextually. It is said that every text

requires a special approach to idioms interpretation from one language to another because it is interpretation from one culture to another.

УДК 81'373.7:811.161.2

N.M. Savchuk

#### **MYTHOLOGICAL AND HISTORICAL NATIONALLY-BIASED LEXICAL UNITS AS A MEANS OF MOTIVATION OF PHRASEOLOGICAL UNITS OF UKRAINIAN LANGUAGE**

The phraseological units form special lexicon of Ukrainian language, characterized by certain national and cultural motivation. The article is devoted to study the mythological and historical national-biased lexical units as a means of motivation of phraseological Ukrainian language. The mythological and cultural motivation of phraseological units represents special outlook and world values perception on the part of Ukrainian nation. For the purposes of study the author generalized and systematized the notion of phraseological unit in Ukrainian linguistic science. Ukrainian phraseological units motivated by the history and myths represent the cultural codes in the content of phraseological system of language. The peculiarities of motivational relation in the specificity of internal sense of the phraseological units were characterized. The basic mythological units (mythological and historical images) in the semantic structure of phraseological units were detected. Phraseological fund of Ukrainian language contains phraseological units, which internal form is motivated by different characteristic events in the history of Ukrainian nation, to which we included Mongol-Tatar invasion, the era of peasantry and such important time in the Ukrainian history as Cossack movement. Formation of the meaning of phraseological units is motivated by relation of Ukrainian people to different forces of nature as to living creatures or centuries-old observations over them. The indispensable mythological units, which motivate the meaning of phraseological unit, are the images of animals and trees as embodiment of natural forces. Also their meaning is motivated by rituals connected with welcoming or parting the spring, or winter, i.e. with seasons.

УДК 811.161

N. Seidova

#### **ABOUT THE DIFFERENTIATION BETWEEN THE SYNONYMY AND VARIABILITY IN THE SPHERE OF THE PHRASEOLOGICAL UNITS**

Phraseological synonymy is known to be a particular and specific phenomenon in the system of synonym development in any language. In this case the phraseology is closely connected and interrelated with the grammar and vocabulary. Phraseological units are guided by the lexico-grammatical norms of the elements they consist.

The phenomenon of phraseological synonymy is the evidence of systematic, hierarchical organizational structure of idiomatic language.

The process of synonym development usually includes searching for a new feature which is to replace, renew the old one that has formed the denotation of the object, phenomenon, process or a new evaluative form of this phenomenon perception. So, this search can comprise the new vivid and expressive image and linguistic means of its formation while preserving the logical basis of the notion. If we talk about the word it is based on the logical meaning, if we talk about the phraseological unit it is based on the image.

If there is no image shift in phraseologism renewing or developing, it is the case of variability, or formation of special structural duplicates. The word can vary in word-building structure, phonetic peculiarities and creation of new word-forms different from the original one.

УДК 821.161.1

O.A. Setsko

#### **THE IMAGE OF MARINA MNISHEK BY V. KHLEBNIKOV IN THE CONTEXT OF ARTISTIC SEARCH OF RUSSIAN WRITERS XIX–XX CENTURIES**

The article examines the historical image of Marina Mnishkek in the eponymous poem by Velimir Khlebnikov. Poem was created in 1912-13., it reflected the interests of the cultural elite of the Silver Age to the Fatal Beauty. Some contemporaries of Khlebnikov have seen the magical beginning in the beauty of Polish women (I. Bunin), others have made the autobiographical myth, using Polish motifs in it (V. Khodasevich, M. Cvetaeva). Khlebnikov saw the symbol of a possible merger of the Slavs in the Polish Beauty – it was actually due to the tense political situation. During this period, the poet fascinates in panslavyanism, enters the circle of St. Petersburg Symbolists, attends «Tower» of V. Ivanov and meeting of the «Academy of the verse». Being impressed with the Pan-Slavic ideas he wrote «The appeal of Slavs learners».

The poem is a Khlebnikov's dialogue-discussion with Pushkin and Ostrovsky, whose work he had known well. Arguing with his predecessors, Khlebnikov makes Marina Mnishek the main character of his works and gives her a number of new features: spiritual purity and innocence, childlike sincerity. Khlebnikov opposes grace, wisdom, and prudence and a wish to be good to beauty and indifference of Pushkin's Marina. Pushkin's story gives Khlebnikov an opportunity for myth making.

The poet shows a picture of the Troubles, which can be read as a call to unite the Slavs. The idea to reconcile East and West was born in the heart of Polish immaculate Marina.

УДК 821.161.1

E.G. Shestakova

#### ANORMAL ESSENCE OF THE CHILDHOOD MOTIF IN N.GUMILYOV'S WORLD

It is possible to state that the Nikolay Gumilyov's world had been defined since the 1910s and interpreted from the different angles. The peculiarities of character's living, the system of characters, poetic "geography", "history", chronotope, psychology, literary connections and traditions have been analyzed. The modern literary studies are mostly based on the ideas offered in the first third of the 20<sup>th</sup> century ignoring the problems of Nikolay Gumilyov's artistic world. At the same time Vyacheslav Vsevolodovich Ivanov in the opening article of Nikolay Gumilyov's collected poems is focusing on universal, multidimensional uniqueness of his world, on the shift and collapse of the ordinary notions.

It was Vyacheslav Vsevolodovich Ivanov, apart from André Levinson's mentioning the wise childish nature of a poem *Mik* («Мук», 1914), who paid his attention to the definite role of a childhood in the poet's world. He wrote about the importance of a childhood theme for the poet reflecting upon the specific relationship of Nikolay Gumilyov to his biography. The scholar considered it to be a continuation of the poet's creativity as well as a creativity being a continuation of the poet's biography. The analysis of the well-known poem *Memory* («Память») is concentrated on the childhood as a single moment slice of the poetic character's life.

УДК 82-1.821.161.1

M.G. Sokolyanskiy

#### ABOUT THE ROLE OF ALEXANDER PUSHKIN IN MASTERING SHAKESPEARE'S HERITAGE BY THE RUSSIAN CULTURE

The contribution of Alexander Pushkin in the perception and understanding of Shakespeare in Russia can hardly be considered as insufficiently studied. Review of the literature, more or less investigating into the given problem, would take numerous lines. In terms of the given topic we should mention the most well-grounded summarizing works of M.P. Alekseev and Yu.D. Levin. There are a lot of works about the particular questions which can be studied in terms of the general problem known as "Pushkin and Shakespeare".

It is well-known that Pushkin was not the first in discovering Shakespeare for Russia, if to compare the contribution of Voltaire to France. Many literary historians considered N.M. Karamzin to be the first in this field as he transformed the literal translation of tragedy "Julius Caesar" from German presented by I. Eshenburg into the literary form. When he published it in 1787, he added a preface serving as a critical essay. Moreover, there are some references to Shakespeare as well as some quotations from his works in «Letters of a Russian Traveler» («Письмах русского путешественника») by Karamzin.

Hardly can we find anyone, apart from Pushkin, who tried to cognize and learn the lessons of Shakespeare's heritage in many fields and genres simultaneously, for example, literary criticism, poetry, literary translation, versification and dramatic works.

The unique role of Pushkin in mastering Shakespeare's heritage by the Russian culture can be determined not only by the achievements in each field mentioned above, but also by the scale of these fields as well as their correlation.

УДК 811.161.2:81'373.43

O.M. Turchak

#### EXPRESSION AND EXPRESSIVENESS AS COMPONENTS OF FUNCTIONAL CHARACTERISTICS OCCASIONALISMS (BASED ON PRESS LATE 20<sup>TH</sup> CENTURY)

The article is devoted to the analysis of expression, expressive and expressive vocabulary in the linguistic literature in its relationship with functional characteristics occasionalisms Ukrainian language in the press late 20-th century.



Expression - a manifestation of speech such element that adds perception person sense of satisfaction or dissatisfaction about a certain concept. Expressiveness is understood as the discrepancy any language or speech language means standards. Emotional regarded as a psychological category, which is reflected in exclamations, affixed formations intonation of speech, during which the emotion is supposedly a sign accompanying words.

Expressiveness occasionalisms combined with emotional and expressive color morphemes, so that these lexical items become pronounced emotionally expressive color.

Occasionalisms functions related to their nature. They depend on supplies of parts occasionalisms, methods of word formation, the individual style of the author, contextual environment.

For the Ukrainian language press of the late twentieth century is characterized by two types occasionalisms other than its functional purpose. The cause of one is the nominative function. Such occasional bear especially informative and communicative stress and emotional shades they felt quite weak. The cause of others is expressive and stylistic features. These are not just occasional semantic load, but also styles. They are designed to express certain feelings, emotional shades and to a change of presentation, providing fresh and extraordinary expression information.

УДК 80.01

V.L. Udalov

#### TERMS COMPLETION OF «TRANSITION» IN DEVELOPMENT CONTEMPORARY LITERARY THEORY

The article points out that modern literary theory (wider - Literary Studies) in the last about 60-50 years. Within the historical and the next great «transition» - from partial (with its familiar and often imperceptible particular, subjectivity, number of storeys) to the holistic system (actually natural, inherent, purely objective) of its qualitative development. Successfully complete the historical «transition» - for further progress and prospects - perhaps only realized. Since this is precisely related to attention the fact that science to design their ideas, opinions, algorithms uses words and terms. If words inherent ambiguity and approximation, the term - clarity and accuracy. Completion of «transition» depends on the quality of the conversion process in terms of words using practical application of the principles of universal knowledge and understanding of the facts in any science, the study of any problems.

For an explanation of the article refers to the parallel failure (partiality, limited, number of floors) understanding of the content of such words as «analysis», «synthesis», «method», «process», «level system», «whole», etc., of their natural, holistic and systematic understanding of how to use the terms. It is about the traditional, familiar (but partial in quality) the relationship between philosophy and methodology of literature, especially the theory of literature in general among all sciences, philosophical as well. At the same time we are talking about the need for all sciences is natural, inherent, that holistic system terminology, especially universal holistic systematic method (as an integrated and phased system of interacting principles) knowledge of any object as a whole.

УДК 811.111'42:82-32

Ya. Zgurovska, V. Kalinichenko

#### ALLUSIONS FUNCTIONING IN OSCAR WILDE'S SHORT STORIES

Allusion, as a complicated stylistic device to communicate the thought of the encoder to the receiver, plays the role of the bridge which unites the author, speaker and the reader or listener by eradicating the gap between them.

In the process of interpretation the allusion should not be confused with such notions as the reference and intertextuality. If the description is detailed and the reader can easily draw any parallels with the real object or subject, it will be considered as a reference. While allusion works best if the author or speaker alludes to something which the readership or audience can be familiar with, but without giving any profound commentaries, thus, it always contains the intention of the author. **If we are talking about intertextuality, it is unintentionally and even subconsciously created by the author notwithstanding his desire.**

So, the allusion is regarded as an intellectual stylistic device, that serves to be understood, contains authors intention not only to communicate the hidden sense or idea but also to give more diversified and advance description of the object or character

The short stories written by Oscar Wilde contain different allusions starting from the illustrious historical personalities and finalizing with the great mythical creatures or biblical characters.

In order to have a whole picture of the phenomenon in the course of our investigation we offer the classification based on the nature of the allusions: Greek mythology (*Hydra, Sphinx, Jove or Jupiter, Aurora Borealis and God Memnon*); The Bible (*Judas or Judas kiss, Pentateuch, Garden of Paradise and Catherine's Wheel*); Famous

places (*Cleopatra's Needle, Palace of Sans-Souci, Temple of Baalbec*); Pictorial art (*Gioconda or Mona Lisa*); Historical personalities (*Memnon, Gioconda, Borgia*).

This approach discloses the objects of the author's interest and shows the scope of the background. Moreover, it contributes to the understanding the hidden ideas and provides, in case of Wilde, a new interpretation of the old truths.

Oscar Wilde is a perfect example of the author who preferred to hide the truth from the reader's eyes. With every comparison he fulfilled the character personality in the deepest way one could imagine and described the situation as a more complicated one with a help of the most intricate and complex stylistic devices.

УДК 811.161.373

V.V. Zirka

#### ADVERTISING AS MANIPULATIVE POWER

Ads are known to represent one of the most influential cultural phenomena involved in the formation of the news items of modern man. Some researchers believe that the language of advertising texts represents in many respects to the greatest extent a unique case of functional use of language in activities with the object and the extreme conditions when opportunities are fully taken into account in the preparation of advert.

A copywriter should bear in mind a particular approach to the appropriateness of the selection of language means that pragmalinguistics often determines not depending on the fidelity of the content, accuracy of meaning, literary accuracy or its culture and beauty, but depending on the reliability requirement of achieving the predicted effect of speech influence. Therefore, in the description of verbal manipulation of the advertising it is important not only to study the language in its pragmatic functions (as a means of exposure, interactions – traditional aspect). It is significant to study verbal human behavior, modeling social and individual behavior through speech, as well as the representation of linguistic information of advertising in total, as control information (pragmatic properties of various language entities of language units of different levels and patterns of their functioning in speech in different communicative situations).

It is admitted that ad borrows and adapts structures and forms from texts of all kinds. Many broadcast advertisements are dramatic, with a narrative conducted through dialogue. Others may show a narrative by images alone, to the accompaniment of music and/or a voiceover. Examples could serve: Puns, alliteration, assonance, onomatopoeia, rhyme and other kinds of comic or poetic wordplay are common in advertising. Ambiguity, irony and allusion (reference) are also powerful techniques. Of some interest is special lexis in any ad.