

ABSTRACTS

УДК 821.222.1

A. Aliyeva

MAGOMED HUSEYN TABRIZI AND BURHANI-KATI DICTIONARY

Maqomed Tabrizi composed Burhani-kati dictionary which in terms of its volume and alphabetical order is a valuable and important contribution to the Persian lexicography of the 17th century. This dictionary met in Turkey with a great interest was translated by linguist Asim Efendi and was named by him as Tibyan-i nafi der tercüme-i Burhan-i kati.

Handwritten copies of Burhani-kati dictionary are present in different libraries and museums around the world in large numbers and there exists a sufficient number of lithographic printings and copies. This fact confirms that it is the source which has been neglected for a long time.

In general, Burhani-kati dictionary has become the object of various investigations and drawn the attention of the scholars not only in Iran but also in Turkey. So, if the fact that the Persian language was wide spreading in India in 17th century, and it lead to the creation of such kind of a dictionary, the fact that Burhani-kati dictionary was wide spreading in Turkey can be explained by the utmost interest to the Ottoman literature as well as the usage of the words of Persian-Arab origin which were difficult for understanding.

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S. Aliyeva

ABOUT MARSİYAS DEDICATED TO KARBALA TRAGEDY IN SHARAF KHANUM BINT MEHMED NEBİL BEY ER-RUMI'S LITERARY LEGACY

Sharaf khanum bint Mehmed Mir Nebil bey er-Rumi is one of the prominent poetesses of the XIX century Ottoman literature. She lived in Istanbul between 1809 and 1861. Her father Mehmed Mir Nabil bey whose divan (a collection of poems) hasn't survived to our time was a poet like her. The poetess's divan which consists of six hundred seventy seven manzumas (an Islamic poetry genre) has been handed down to the present time. One of the handwritten copies of Sharaf khanum's divan is reserved in the library of Istanbul University, one copy of manuscript of her ghazals (a poetic form consisting of rhyming couplets and a refrain, with each line sharing the same meter) and an old print copy of her divan are reserved in the treasure of Institute of Manuscripts named after Muhammed Fuzuli, Azerbaijan National Academy of Sciences.

The article is about the points concerned with Sufism (a concept in Islam) in Sharaf khanum's divan. Sufism is the integral part of Islamic culture. It is a philosophical system that has very rich values. In this kind of literature divine love theme has special place and it is at the heart of many works. The main theme of all works in Sharaf khanum's divan is also Sufism. Although she belonged to Mevlevi sect, she had great respect for Kadiri and Rifai sects and their shaikhs. She took cognizance of the poems dedicated to Uveys Karani and Yazichizadeh Muhammed and Yazichizadeh Bijan who were the prominent sufi thinkers and scientists of their time. In addition, her expression of love in the poems for Abdulqadir Gilani who was the wise founder of kadiri sect is analyzed. It should be noted that it is a great honor and success for the poetess.

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L. Alizadeh

FEATURES OF ALLEGORY IN MEDIEVAL AZERBAIJAN LITERATURE

In this article we have tried to study the problems of allegory present in most of the works of the great Azerbaijani poet and thoughtful philosopher Muhammad Fuzuli. The aim is to show the importance and peculiarities of allegory of the creative work of the poet. In this article we have analyzed such works as "Bangu-Bade", "Sohbatul-asmar", "Haft-cam", "Saginame", "Sahhat and Merez" (Ruhname) "Admonition to Fazli".

It is known that the real content is to be perceived along with the embodiment of abstract and allegorical, romantic and divine, spiritual and moral elements of each poetic statement being the product of artistic thinking of poets and philosophers. Their works contain the panoramic

views, social life landscapes as a whole, the own style as well as the principles of reality reflection. Thus, we can find there the difficulties and hardships of life, the march of history, national fates and, finally, the integral ego. For example, Fuzuli trusts and relies on the ego in his fight with his time, life and death, in his poetic dialogue he renders tensions and doubt. As a mirror collects sunlight in its focus, a mirror of Fuzuli ego soul can absorb all the sadness of the world bearing these sufferings.

Such compression and synthesis of real matter, facts of life lead to a multi-layer, multi-component descriptions and styles of expression, narrative techniques and the poet's statements. In this respect, our classical poetry and classical poetry of the East as a whole is a creative world that requires a key and cipher for the complete analysis. His system of poetic images, symbols, allegories and metaphors, the world of attributes provide substantial material for investigation into deep and thought-provoking creative allegories being the merits of Fuzuli.

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G. Bashirova

LEXICAL SEMANTIC PROCESSES IN MARITIME TERMINOLOGY

The article deals with the process of maritime terminology. Peculiarities of polysemy, homonymy, synonymy and antonymy have been analyzed on the basis of two different language systems: English and Azerbaijani. Moreover, the lexical and grammatical types of polysemy in maritime terminology have been studied. First of all, they are the abstract verbal nouns meaning the process. These lexical terminological units gaining new quality and being converted into nouns develop the semantics of a subject, thus, the process gets the features of objects.

One of the terminological unit characteristics is the expression of the certain notions. A term is determined by the differential feature of the notion defined. The requirement to a term having a single meaning is not often met, so several scientific notions can be expressed by the same term. It activates different semantic process in the terminological system, including the maritime terminology where polysemy, homonymy, synonymy and antonymy arise on such semantic basis creating new meanings.

In general, we can say that various semantic processes peculiar to any language are reflected in the terminology.

Polysemy, homonymy, synonymy and antonymy are phenomena associated with semantic processes of a language. Comparison of semantic meaning boundaries between polysemy, homonymy, synonymy and antonymy on the grounds of the maritime terminology (based on the material of the two different language systems – English and Azerbaijani) and the identification of common and individual features determine the relevance of the given research.

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G.T. Bezkorovaynaya

THE COMPREHENSION OF CULTURAL CONTEXT FOR EXPLANATION OF NATIONALLY SPECIFIC CONCEPTS

There is widely accepted that almost every linguistic phenomenon is not possible to analyze without taking into account the interconnection of language and culture. It is not less important for teaching English humanitarian students. The teaching of English, actually, should include the study of valuable cultural concepts. The article involved concerns one of the most important concepts of the English world picture - the lexeme gentleman and studies it within the cultural context in the process on English teaching in humanitarian high school. One of the most known and authoritative authentic reference books in « The Oxford English Dictionary» which is both encyclopedia as well as a definition dictionary of English. The article shows the analysis of the word gentleman dictionary entry's structure and content. This entry contains 5 meanings of the lexeme gentleman, which in their turn include some smaller entries with the definitions of this word meaning. The dictionary defines different meaning and cites from the texts, where the lexeme gentleman. There are for example quotations from J. Chaucer, John Lilly, some other writers. The description the etymology, use, meanings in diachronic aspect are given, helping to get both linguistic and cultural information to the students. Those who learn should refer to

The Oxford English Dictionary to be fully informed of the lexeme gentleman meaning. The article concludes that using the encyclopedia authentic dictionary is of great importance for a successful teaching of English and the author foresees the perspective of studying this concept in fiction texts in future investigations.

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N.L. Blishch, A.V. Ledenev

NATIVE LANGUAGE IMAGES IN THE "FIRST WAVE" RUSSIAN EMIGRATION LITERATURE

The early twentieth century saw the tragic events in Russia in 1917 and the subsequent civil war, thus, the first wave of "Russian diaspora" started. The people who thought and spoke Russian were forced to leave their motherland and move to the place where they were surrounded by the foreign language and culture. Russian Diaspora was obsessed with the idea of preserving the national identity and had made great efforts to create a cultural and educational infrastructure of the "Russian world" abroad. There were a lot of the Russian publishing houses, newspapers and magazines, schools and universities, professional associations (the most numerous were military, drivers' and writers' ones) in Germany and France, the Czech Republic and Serbia, as well as in China and Turkey where the Russians celebrated memorable anniversaries related to the Russian culture as well.

The Russian refugees had no tendency to use the languages of their new surroundings. The writers intentionally stressed their cultural and linguistic aversion towards "German Berlin" or to "French Paris". Silent movie was considered by the emigrants as a safe island of the western art without any language expansion. Vladimir Nabokov, who had lived in Berlin for 15 years, always highlighted the fact that he did not know the German language and did not want to know it. As to the English and French languages, he mastered them when he lived in Russia.

Literature played a unifying role for the Russian diaspora. The traditional literature-oriented minds constituted even more influential factor in the life of the Russian abroad as it was impossible to preserve the "Russianness" without the Russian literature.

УДК 81:1

D.Yu. Dorofeev

AUTONOMY AND LINGUISTIC PANTHEISM PRIVATE PERSONA. PHILOSOPHICAL-POETIC WORLDVIEW OF IOSIF BRODSKY

Article is dated for the 20 anniversary of death of one of the largest poets of the XXth century Iosif Brodsky who is most famous representative of Russian-speaking poetry now. The author of article wants to consider philosophical-poetic worldview of the poet on the basis of his essays in which with metaphysical depth present the understanding of language and time, relations between language and the poet, poetry and prose, the person and the world, and also such poets as U. Oden and M. Tsvetaeva is presented.

Brodsky called himself the Russian poet whose poetic identity is defined by Russian language. But at the same time English poetic tradition from the English metaphysics of XVII century to U. Oden and R. Frost was determined for Brodsky. He appreciated English for its rational, analytical, anti-rhetorical character, and the English-speaking poetry for Brodsky is "the sermon of a human autonomy". Human autonomy, individualism, understanding of the person as private persona are the main valuable reference points to which he has come thanks to the poetic activity.

Language for Brodsky is extremely metaphysical, he determines by himself not only the person, but also time: poetry is reorganization of time by language means. In prose Brodsky remains the poet and comprehends in it the own poetic experience. All his prose is characterized by an autobiographical self-consciousness, the reminiscences for Brodsky is the poetic act, the past is more important and more valuable than the present with the future.

The poetry is the highest form of language, and the poet is medium for language. The poet is open for power of language and therefore he to seek to overcome the own egoism to be with language voice. The author of article characterizes such position of Brodsky as linguistic panthe-

ism. Philosophical analogs of such position can be found in Spinoza's pantheism and in philosophy of language an being of Heidegger. Brodsky's esthetics is defined by service to language, and it defines for him ethics, metaphysics, anthropology, an axiology.

УДК 81'371

L.V. Drobakha

COMPARATIVE ANALYSIS OF THE USAGE OF THE NATURAL PHENOMENA' NAMES IN SPOKEN LANGUAGE

The modern researches of semantics include the different lexico-semantic groups during the study of world's language pictures. The topicality of this research consists in the detailed analysis of the usage of the natural phenomena'names, because their semantics is not studied in contrastive aspect. The conducted research proved the existence of world's language pictures. The features of the usage of the natural phenomena'names in the fixed expressions and the figurative senses in Ukrainian, German, English and French by the comparative analysis are analyzed.

There have been found some common and specific peculiarities of the usage of the lexical units in the comparable languages. The figurative senses, which appear in emotional tinged fixed expressions, are considered. The usage of the analyzable lexical units at a designation of the various objects and the abstract concepts is investigated, which represents directly the national perception of the world of Ukrainians, Germans, Englishmen and Frenchmen.

The quantitative analysis of the usage of the natural phenomena'names in Ukrainian, German, English and French in comparative aspect is carried out. The comparative analysis of **127 fixed expressions with natural phenomena'names has found out that almost half from them (47 %) belongs to French, 22 % – to English, 18 % – to German, 13 % – to Ukrainian. Fixed expressions with a common semantics (32 %) concede quantitatively compared with expressions with a distinctive semantics (68 %), which contain their national colour and specific attitude of different nations to certain situations. There have been found in the figurative senses also more the examples just with a distinctive semantics (84 %) compared with a common semantics (16 %). The prospect of the further research will be studying of the usage of the natural phenomena'names for the characteristic of people and their behaviour.**

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Yu.I. Fernos

UMAN DISTRICT SURNAMES AS A SOURCE OF CHRISTIAN NAMES STUDY

Though surnames are the youngest class of the proper names, they are abundant source of the study of lexical variety, history, way of life and traditions of the people living on the particular territory. The most numerous group of the surnames are derived from the Christian names and today they are the subject of research of the regional anthroponomy.

The analysis of 3,600 modern Uman district surnames showed that 18,81% of them are derived from 182 male Christian names or their derivatives. Among the most popular are (in the brackets the number of surnames is indicated): *Hryhorii (30), Mykhailo (23), Danylo (17), Matvii (15), Ivan (14), Mykola (14), Fedir (14), Vasyl (14), Luka (14), Pavlo (12), Petro (12), Semen (12), Kuzma (11), Tymofii (11), Prokip (10), Stepan (10), Andrii (10), Khoma (10).*

Female surnames are less popular, because of the tradition to call children after their fathers and grandfathers. Only 72 modern surnames are derived from the female Christian names. The most popular are: *Varvara (6), Mariia (6), Halyna (5), Hanna (4), Kateryna (4), Akulyna (3), Yeva (3), Mahdalyna (2), Motria (2), Ustyna (2), Khavronia (2).*

In the stems of the modern surnames we can found both full names and their derivatives. The most productive of them are apocopic (by means of apheresis, syncope, apocope) and suffixal names. Among the most popular suffixes are: **-k-o:** *Vasylko: Vasylchenko, Yusko: Yushchenko; -yk:* *Andronik, Hrynyk; -ets:* *Andriets, Karpets, Trofimets; -ukh:* *Iliukhin, Karpukhov; -an:* *Klymanskyi, Nauman; -r (-ur-a / 'ur-a):* *Mysiura, Stetsiura; -yn-a:* *Vaniushyna, Senchyna, Sukhyna; -ut-a:* *Ivaniuta, Maksyiuta.*

Full names without any derivative changes are seldom used as surnames. We have discovered 11 male Christian names: *Anastasii, Hapon, Yermak, Kurylo, Lazer, Leon, Ovdii, Ohii, Olefir, Yurii* and two female surnames in the form of full Christian names: *Lauta, Motria*.

So, the analysis of the Uman district surnames derived from the Christian names gives the idea of the most common names used in the period of surname formation, demonstrates their rich structural derivation and ways of their adaptation in Ukrainian language.

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U. Imanova

ROLE OF LANGUAGE CENTRALIZATION IN THE FORMATION OF HYBRIDS

Language centralization has a special role in the formation of hybrids. Language centralization means that one language acts as a middleman in spreading the words of high importance into other languages. Words formed in this language enter other languages. The Russian language was a centralizing language under bilingualism. The words entering the Russian language from the European languages were transferred to another language after reformation in this language. Such words transferred to the Azerbaijani language began reformation in this language environment. Hybrid units were formed by changing the elements of this language into one of the new components. Lexical-semantic potential of native language plays an important role in the formation of such hybrids.

A certain part of these hybrids centralizing in the Russian language consists of the units formed in new version. These hybrids begin so-called "second life" in the Azerbaijani language. In other words, the terms in the Russian language formed on the basis of the words of European origin are used in the Azerbaijani language in the new format meeting the requirements of the internal semantic potential of the language. So, in terms of bilingualism the transference of the hybrid terms from the European languages into the Azerbaijani language is not a direct result of the process. Hybrid terms came into the Russian language from the European languages, reformed on the basis of the language centralization, and then they penetrated into the national languages, including Azerbaijani. In the hybrid transference the role of the Russian language centralizing was precisely in the given process.

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T. Javadova

BALANCING CONSONANTS IN AZERBAIJANI AND TURKISH LANGUAGES

The balance of consonants in the Azerbaijani and Turkish languages is a unique way peculiar to each language. Balancing in the Turkish language is meant to be of phonetic type traditionally formed. However, there is also balancing in the parts of speech in the Turkish language. In contrast, in the Azerbaijani language the balancing in structure of speech prevails. However, there is also phonetic balancing in Azerbaijani language. The article is aimed at studying the balancing of interlingual norms. To elucidate

Compliance of the consonants in Azerbaijani words, that is the rhythmic convergence of sounds on the basis of quality or balancing in the pronunciation of sounds, is caused by the speech itself. To make it clear the speech contributed to the normalization of the consonants in the Azerbaijani words. The introduction of spelling rules brought the changes in the language structure influenced by the speech. There is even a law, called the "law of vocalization", based on the variative pronunciation of certain consonants. Since the language of every nation is a living developing organism, the study of the language features during particular historical period, including the modern one, is to consider the speech at first as it gives rise to many processes, including those related to the processes of vocalization and devocalization. The given phenomena are interesting in terms of comparing and contrasting the two related languages such as Turkish and Azerbaijani. So our task is to identify the general and particular features of these two languages studying the phonetic processes at the level of consonants. The methods of work have been defined within the vocabulary of each language.

SPACE, ENVIRONMENT, CHARACTERS IN S. RICHARDSON'S NOVEL "PAMELA"

Domestic spaces in Samuel Richardson's "Pamela" are central to the questions and solutions that they pose about master-servant relations, female virtue, male desire, and social hierarchy.

In this novel, the hallways, staircases, and doorways of Mr. B's Bedfordshire and Lincolnshire estates enable interactions between a servant girl and her wealthy master, and they structure the transformation of a seduction plot into a marriage plot.

In "Pamela" staircases, hallways, and closets, spaces that ideally promote household organization, actually enable events that scramble social hierarchy and household order. The design and function of these spaces enable the temporary reversal of social and moral roles: the master spies on the servant, the servant behaves as if a lady, aggressor and victim slide into performances of the roles of husband and wife. The scenes of temporary destabilization result in astonishing upward social mobility for the lady's maid and a subsequent re-ordering of the space of the household to reflect the servant's new position as mistress of the house.

By enabling the dramatic interaction of Pamela, hallways, staircases, and closets dramatize the conflicts between traditional conceptions of social order and new potential aspects of the relationship between masters and servants, including the possibility of mutual esteem and marriage.

Most critics have tended to treat space in "Pamela" as symbolic of Pamela's psychological state and the degree to which she demonstrates individual agency or its lack. The small, enclosed spaces in "Pamela", like closets, wardrobes, and bed chambers have been recognized repeatedly as important elements in Richardson's writing, and they are usually interpreted as representative of the heroine's body, mind, or status.

Gardens are sites of attempted seduction or illicit behavior, and they are also spaces of female sociability, spirituality, and meditation. In this novel, the garden clearly links Richardson's novelistic treatments of space in general to the authors of amatory fiction.

THE STYLISTIC MARKING ADJECTIVES COLOURS IN POETRY OF HEINRICH HEINE

The colour gamut of poetic picture of the world is represented by figurative adjectives of colour denomination, which expose the meaningful evaluative potential of the author's world. One of the important aspects of adjectives of colour denomination study is a comprehensive analysis of their functional properties in poetic speech. The aim of our study is to determine the capacity of adjectives of colour denomination in stylistic poetry of H.Heine and to establish the features of their functioning in the literary works of the poet. This study makes possible to determine not only a color picture of the world in poetry of Heinrich Heine, but also to deepen the existing idea of his world view, which is important for the study of his personality and work. The main source of the linguistic material of the adjectives was lyrics of Heinrich Heine (poems from the collection "Book of Songs", "New Poems", "Romansero" etc. and the poem "Germany. A Winter's Tale" and the posthumously published poem "Bimini").

Under the influence of the semantic transformation in poetry of Heinrich Heine come such adjectives of colour denomination as white, blue, gold, black, red, gray and green.

According to our examinations, the dominant in color space of the poetic world view of Heinrich Heine are microfields of names gold, white and black colors, after them red, blue, gray and green are used. The role of color in his poetry – the live traffic paints, they help to create the atmosphere of coloration and full coloring. The attention of the poet to certain colour is explained as art aim and poets surrounding. This could not affect the formation of the sense of beauty, heightened color vision. White, black and gold colors appear in the poets work as volumed, as dominants of author worldview, they performs an important role in the modeling of the individual poetic picture of the world.

FAIRYTALE INTENTION OF LITERATURE

Fairy tale intention of fiction is traced in various forms, kinds and genres of folklore throughout its existence. At the genetic level fairy tale is the ancestor of not only writing genre, but of all fiction.

The tale became a transitional phenomenon between mythology (faith, true) and literature (fiction). But folk tale is not always fiction. Functions of primitive hunting tales are neither for children or entertainment. And even in the later samples (charming, social tales) there are many elements taken from real life.

Tale transferred mythological knowledge into the literature with the help of motives and images. Tale arises due to desacralization of myth. Removing of etiological core leads to the replacement of typical mythical ending with “morality” in fairy tales about animals and stylistic formulas in charming fairy tales. Traditional fairy formulas constantly remind of the difference between tales and myth, pointing on uncertainty of the time and place, unreliability.

Fantasy is the first thing we mean when speaking about fiction. Charming tale became the first “artistic” model of literature, i. e. false, non-functional, more precisely – with the function of aesthetic pleasure. Fantasy in the tale becomes conscious and purposeful, but it does not appear along with the fairy tale, it is present also in myth, but myth creators treat it as true. The tale became fiction only after the invention had been realized as an instrument.

Fantasy and conventionality are the attributes of fiction. Despite of creative methods, cultural and historical era or genre, fantasy is always present in the works, which for various reasons are referred to fiction.

Various forms of conditionality are the results of fiction. Numerous discussions found out distinction between primary and secondary forms of conditionality: the first describes the imaginative nature of art in general, the second refers to the conscious avoidance of life-like forms.

GEORGE SAND'S DILOGY “CONSUELLO” AND “LA COMTESSE DE RUDOLSTADT”: PECULIARITIES OF THE POETICS

The article investigates into the peculiarities of the poetics of George Sand's diology “Consuello” and “La Comtesse de Rudolstadt”. The artistic transformations of the romanticism aesthetic experience in the given works have been considered in the context of the literature focused on wide readership.

Diology was written by the writer who, along with Balzac and Hugo, was a “sonorous echo” of her time making new ways in art. She created her own artistic worlds as well as her great contemporaries did appealing to a wide audience. Levels and types of the artistic thinking had different aesthetic vectors at the same time they intertwined in the real context of the literary connections.

George Sand was considered to be a romanticist and this fact cannot be deniable, but her connections to the previous and contemporary experience of the French literature development have been selectively. Meanwhile, it is still topical to study the connections of the writer with the traditions, literary heritage of the 18th century to which she resorted in a number of her novels.

In historical novels George Sand depicts the pictures of life, ideological pursuit of the century of Voltaire, Rousseau, Frederick the Great, Czech history, the musical life of Venice, Vienna, Berlin, esoteric and social issues of the Enlightenment. Her historical novel absorbed, interpreted, reconsidered and made stylistically deviant the aesthetic experience elements of the era she portrayed.

In terms of the article it is interesting to reflect on some artistic transformations that the experience had undergone on the basis of Romanticism being so called either “mass” (meant in the 19th century) or “popular” literature, anyway it was the literature oriented to the wide readership. Surely, the research covers certain aspects of such “romanticization”.

D.H. LAWRENCE'S PIONEERING STUDY OF A WOMEN ISSUE

The main idea of the characters in Lawrence's works is the liberty and rights of women's movements. His thoughts were directed against the political views existing in Capitalism. Lawrence accepted women as a means of happiness for humanity. His women characters differ greatly from the other characters existing in his time.

At first Lawrence was recognized as a working class writer describing the living conditions of the families from London suburbs. But Lawrence is one of the main figures of Modernist literature, differing in his women characters. He is known as a revolutionary power of English Modernist Literature. Lawrence had a negative attitude towards the capitalist society. The spirit of feminism can be seen in D.H. Lawrence's works. The women characters in his works are strong and free. Such women characters take the central position in his works.

Social processes of the modern society, formed social relations are reflected in the attitude towards women. Thus, the place of a woman in the society and her status has been widely discussed in the literature from various perspectives and approaches.

A prominent representative of the English literature of the 20th century D.H. Lawrence treated the given problem really carefully. As one of the first representatives of the modernist literature, first of all, he depicted the philosophical perception of a human psychology in his works. Thus, the problem of attitude towards women is also described.

Naturally, human psychology, including women, has a complex structure and different qualities. Here, the principle of individual expression is reflected on the everyday family and social relations. At the same time it should be noted that the attitude towards women is particularly interested in moral and ethical terms.

DILEMMA OF HISTORY AND LITERATURE IN THE COURSE OF LITERARY PROCESS AND ITS SOLUTION IN ORHAN PAMUK'S WORKS

Orhan Pamuk, the representative of the modern Turkish literature, from his teen years was deeply interested in the history of the Great Ottoman Empire and got know a lot in this field, which was expressed in his works. Almost all his works in one way or another reflect the history of Turkey, but it should be noted that he had never had a goal to write historical novels. The writer used this rich historical heritage, as a result of which he managed to create the panoramic view of the various historical events taken place in Turkey.

The article reviews various manifestations of history and literature which are, at the same time, inseparably connected with each other. Orhan Pamuk's views related to historical events reflected in his novels "Jevdet bey and his sons", "The House of Silence", "The White Castle", "My Name is Red", "Snow", "Istanbul: Memories and the City" have been analysed.

Orhan Pamuk has got recognition as a representative of modern Turkish literature, he managed to embody the image of Turkey in his work using an immense heritage of the past. Pamuk treated history as a valuable treasury of knowledge providing infinite possibilities. At the same time, he was not interested in the description of the historical events dramatizing any period of time and writing about it in the style of Tolstoy or Shakespeare. Orhan Pamuk believed that a writer is not a historian, he can just use the historical facts in his works.

Historical novels influence the society faster than the documentary history books and contribute to shedding light on the events which took place in the past. People read the works written on this subject, key into the event described in an artistic way so that they can longer remember the event. Society where people read the historical novels begins to know the history, including their own, better without realizing it. From this point of view, it is very difficult to be an author of a historical novel.

УДК 801.52

S.Yu Mursaliyeva

THE WAYS OF EXPRESSING DEIXIS IN DIFFERENT LANGUAGES

Deixis is a linguistic notion within the domain of pragmatics. Pragmatics studies the way individuals produce and comprehend communicative acts of speech in a concrete speech situation. The ability to produce and comprehend these acts requires a special knowledge of context. That's why deixis is a crucial element of pragmatics. It is closely related to the context of an utterance and the structure of language. Deictic elements are present not only in literary texts but in other pragmatic texts such as newspaper articles or even everyday speech. There are two main divisions of deictic elements. According to traditional linguists there are three main types of deixis: Person deixis, Temporal deixis and Spatial deixis. Modern linguists recognize two extra divisions. They are: Social deixis and Discourse deixis.

The phenomenon of deixis has been of considerable interest to philosophers, linguists, and psychologists. It raises a great number of puzzles about the proper way to think about the semantics of natural languages, and about the relation of semantics and pragmatics. It also reminds us that natural languages have evolved for primary use in face-to-face interaction, and are designed in important ways to exploit that circumstance. The word deictic has its roots in the Greek word 'deiktikos', meaning 'able to show'. A related word is deixis, used in pragmatics and linguistics where it refers to a process whereby either words or expressions are seen to rely on context. Deixis is an important field studied in pragmatics, semantics and linguistics. Deixis refers to the phenomenon wherein understanding the meaning of certain words and phrases in an utterance requires contextual information. Words or phrases that require contextual information to convey any meaning are deictic. It means "pointing" via language. Any linguistic form used to accomplish this "pointing" is called a deictic expression. Deictic expressions are sometimes called indexicals. All these expressions depend on the speaker and hearer sharing the same context.

УДК 811.1/8:415.2

Sh. Namazova

THE ASPECT AS A FUNCTIONAL-SEMANTIC CATEGORY

The English aspect-tense system includes four pragmatic types: Indefinite, Continuous, Perfect and Perfect-Continuous.

The system of grammatical and semantic categories of the verb is really diverse in different languages. The author of this article has investigated the aspect as a functional-semantic category. In her opinion the category of aspect can be Common and Continuous.

Aspect as the functional-semantic category consists of functional-semantic fields of the aspectual character of verbs, which expresses the permanence of the action. It is necessary to inform the speaker about the duration (constancy) of the action. In modern English the pragmatics of Continuous aspect expresses the duration of communicant's action.

The main task of the given article is to carry out a cognitive analysis of the concept of the aspect on the basis of the English and Azerbaijani languages. Besides, it was set to study the aspect as a semantic category in English separately. We want to justify the idea that the aspect is a grammatical category, which is expressed in the form of word-formation and is usually a formal category, indicating the nature of the action. Some researchers believe that the modern English language has a category of the aspect, but the others do not define it as a separate grammatical category. If the aspect as a grammatical category is generally considered to be a formal grammatical category, which shows the nature of the action, in terms of the functional grammar it is thought to be a functional semantic category.

УДК 81'255.4

K.O. Novikova

LINGUOSTYLISTIC PECULIARITIES OF ADVERTISING TEXTS AND FACTORS INFLUENCING THEIR TRANSLATION

Through advertising foreign companies introduce their products, services or views. The success of advertising campaign depends on the quality of its translation which, in its turn, must take into account different linguostylistic peculiarities and essential features of advertising texts.

The present article is aimed to find out the main linguostylistic peculiarities of advertising texts and factors influencing their sociolinguistic adaptation to the target language. English advertising texts and slogans of major foreign companies, chosen from mass media resources, and the author's variants of their translation are used as research materials.

The author's definition of advertising text is proposed: short informative message created to promote sales of products or services; it has strong persuasive effect expressed with the help of different linguistic means. The main aim of advertising texts is to motivate consumers to buy certain goods.

The following factors, influencing the advertising texts translation, are stated: type of product (luxuries, durable goods or fast moving consumer goods), advertising technique (hard sell and soft sell), gender-based manner of customer persuasion, the usage of adjectives.

The translation of advertising texts is complex and difficult process as it must take into consideration not only the specific features of both languages, but also the effect which they provide on consumers. The following methods of advertising texts translation are identified: no translation, direct translation, adaptation, revision. The adaptation is the most frequently used method which exploits different lexical semantic transformations in the process of translation: transcribing (transliteration, transcribing, mixed, adaptive), compression, decompression, concretization of meaning, generalization of meaning, antonymous translation, calque, etc.

The proper application of these transformations and methods of translation enables to achieve the maximum effect from advertising texts and satisfy consumers and advertisers' demands.

УДК 821.161.1.09

L.K. Oliander

MAN AND WORLD IN V. SHALAMOV'S PERSPECTIVE: WRITER'S WORKS AS A TEXT

Changes in V. Shalamov's views about a man and the world under life circumstances have been investigated through the poetics of his works as a single text according to the grounded topicality of the problem – man and world in V. Shalamov's perspective. At the same time art reality modelled by the author has been characterized. Analyzing the texts we have taken into consideration the tasks the writer set while creating the autobiographical novel "Chetvortaya Vologda" ("The Fourth Vologda"). It was found that the most subjective layer of the text, based on the "personal experience" of the writer, contains the unique knowledge, which human soul absorbs and processes under the influence of global historical processes, specific – particularly tragic – different circumstances and by chance. It has been proved that V. Shalamov is to be considered not only in the wide context of national and European *prison prose* and non-fiction books about the people life in occupation, but also in the context of European philosophical thought.

Multi-aspect problem of a man and the world, being one of the main problems of philosophy and literature of the 20th century, is still topical. At the same time it has become much more important in the literary studies of the 21st century. Particularly, scholars pay their close attention to the question of individual author's image of the world, its realization in his art model of real life and how the author reveals the human nature, its essence in it.

УДК 811.161'34-112

A.S. Orel, N.V. Kholodova

FORMATION OF DEFINITIONS OF SYNCHRONISTICAL PHONOLOGY (LINGUISTIC HISTORIOGRAPHICAL ANALYSIS)

The development of notion apparatus of synchronic phonology is analyzed in the article. The foundation of the phoneme conception as well as the evolution of the term "phoneme" is investigated. The linguistic historiographical analysis of the phoneticians works pertaining to Prague Linguistic School, Moscow and St. Petersburg Phonological Schools, which devoted to the problem of language phonological system, is given. The special attention was paid to the fundamental idea of linguists of the 20th century about the importance of the phoneme's functional load in language system. The rise of such principal terms as hyperphoneme, archiphoneme, phoneme's row, phoneme's combinations, allophone, differentiation,

integration, structure, position, opposition, correlation, phoneme's system, variation, neutralization is grounded in the research.

The author underlines that there are still some gaps in the research of historical (diachronical) phonology theoretical base origin, that can be a result of deficient attention to synchronistical researches. This determines the topicality of the article. A great attention to studying synchronic phonology acquisitions paid P. Vaarask, V. Zhuravlev, S. Protohenov et al. The aim of the article is to carry out a linguistic historiographical analysis of scientific heritage of the native and foreign scientists, who devoted their works to studying synchronic aspect of phonology. The investigation of the problem of the system functioning was associated with correlations deployments in the development history of the phonological system, that causes the occurrence of empty cells and selection of the center and periphery. The idea of the center and periphery was detailed by the Prague linguistics. The special attention was paid to establishment of methodological differences in the study of language phonological facts postulated by representatives of Prague, Moscow and St. Petersburg Schools. The usage of the morphological principle for studying synchronistical phonology is characteristic of scientists of the Moscow Phonological School; however, psychological and physiological acoustic aspects dominate in the researches of scientists of St. Petersburg, functional ones – the Prague linguists.

Formation of principal phonological concepts was common to diachronical and synchronic phonology, and occurred within synchronic approach that is why the consideration of synchronic aspect is very important for studying genesis of the theoretical framework of historical phonology. The research of the phonological concepts of Prague linguistic school, Moscow and St. Petersburg phonological schools as well as the works of individual scientists (N. van Wijk, A. Martinet, V. Zhuravlev et al.) gave us a clear picture of genesis of the common phonological theoretical and methodological framework. The main merit of these researchers is to develop and improve common phonological concepts that became the foundation of phonology.

УДК 821.161.1

N.O. Osipova

TSVETAEVA'S SIMULTANEOUS POETICS IN THE CONTEXT OF AVANT-GARDE ARTISTIC EXPERIMENTS

The article views the phenomenon of simultaneity as a feature of Tsvetaeva's poetics in its links with the Russian avant-garde experiments, where it has got the name of "sdvigologhia" («shiftology»). The shift of poetics in Tsvetaeva's poetry can be seen at composition, lexical, semantic and syntactic levels. Special attention is paid to the role of "hyphen poetics" and its varieties in simultaneous perception of the world. The author proves that so called binocular principle of creation of the whole out of separate fragments makes Tsvetaeva's agglutinative metaphor an important feature of the avant-garde play strategy. Two random images being combined interfere with each other which results in redistribution of their inherent features, thus, creating a new meaning. Tsvetaeva's hyphen metaphor creates a non-linear, complicated dimension of the text representing a micro-model of the world with its multi-vector concepts.

The article establishes the vectors of convergence between Tsvetaeva's simultaneous poetics and P. Filonov's artistic pursuits (e.g. formulary approach to express a primary form, to find a word primary meaning, to extract its mythological core and plastic texture).

Simultaneity is a term not commonly used in literary criticism, it is more commonly used either in relation to the performing arts (cinema, theater, the visual arts) where it means the combination of different phenomena belonging to different dimensions on the same spatial or temporal stage. In regards to the Russian avant-garde the phenomenon of simultaneity is associated with the concept of "shiftology" as a distinctive feature of the avant-garde poetics (or replaces it). Avant-garde shiftology stipulates the specific nature of its transformation at the composite, lexical-semantic, syntactic levels, in many of aspects prepared by the modernist poetics with its special perception of the world, attention to the vital and unconscious side of the consciousness, going beyond the anthropocentric model of the world.

The poetic «shiftology» in the works of Marina Tsvetaeva is of particular scientific interest, as it seems to be focused more on the visual aesthetics of the avant-garde with its synthesis of differently oriented semantic and spatial-temporal parameters in the form of fusions and semantic contaminations.

УДК 81'255.2

S.A. Ostapenko

**METAPHOR REPRODUCTION PECULIARITIES IN THE PROCESS OF FICTION TEXTS TRANSLATION
(INFERRING FROM THE EXAMPLES OF «TENDER IN THE NIGHT» BY F. SCOTT FITZGERALD)**

Metaphor translation is a part of a great and important problem of historical and stylistic originality rendering that probably dates back to the very origination of the translation theory as an independent branch of science.

The topicality of the work is caused by the fact, that a translator is always faced with the problem of metaphor translation, that belongs to the language elements, which indicate possibility of the concepts incomprehensible for another cultures and always pose a challenge in the translation process.

The research deals with the theoretical principles of the investigation of metaphor translation peculiarities. Approaches to the determination of the «metaphor» notion are defined; «metaphor» classifications offered by scientists are systematized. It was found out that there are a lot of metaphor classifications depending on the characteristic, assumed as a basis.

It was determined that the function of the metaphor must be taking into account in the process of translation; contextual translation must be given consideration. It also should not be forgotten that metaphor is used as a stylistic device.

Influence factors for the selection of means of metaphor rendering are specified. The metaphor can be translated by:

- full translation;
- explication / implication;
- substitution;
- structure reconstruction;
- genie correspondence;
- parallel nomination of metaphor basis.

Translation transformations are considered to be an integral part of metaphor translation work, and their direct influence on translation adequacy in particular.

The translation made by M. Pinchevskiy is colourful and saturated with all possible ways of metaphor translation and complex transformations application. Among them the leading role belongs to the full translation, explication and substitution. In the article S. Ostapenko supports all the abovementioned tools with vivid examples from the text.

In conclusion we can say that translation of metaphor sometimes can cause difficulties which are connected with differences in grammar categories of these two languages and cultural principles. To give the right translation of metaphor, it is necessary to find out correctly its function in the sentence and apply the necessary transformations.

УДК 821.521

Yu.V. Patlan

TRAVELING TO UKRAINE WITH EROSHENKO (1930)

This travel essay written by Wada Kiichiro is being published for the first time. It is translated in Russian by S. Anikeev and commentary is added by Yu. Patlan. Although there is a degree of fiction and exaggeration, the text is a unique historical document created by the Japanese author.

It is about the first trip of Eroshenko to his native village Obukhovka, Starooskolsky county, Kursk province in August 1922, following his eight years of traveling in Japan, Siam, Burma, India and China.

Peking University Professor Vasily Eroshenko was sent as a delegate of the Beijing Esperanto League to participate in the 14th World Esperanto Congress in Helsinki, and at the Second World Congress of blind Esperantists from 8 to 16 August 1922. At that time a rampant famine spread in Soviet Russia. Taking pity on the young Japanese-teacher, Wada Kiichiro, who was starving in Moscow, Eroshenko invites him to be his companion on the trip home, to the south - through Tula, Yasnaya Polyana, Elec - to Stary Oskol. Wada Kiichiro relates colorful sketches of the Russia he experienced, at that time. He allows the readers to imagine the real Vasily Erosh-

enko as the independent, determined and confident man he was. The blind Eroshenko saved his younger Japanese fellow from starvation.

The published text is a valuable resource for researchers on the history of Eroshenko's family for there are very few available documents of the early Soviet period. Kiichiro's essay was probably known to the first researcher of Eroshenko's life - sinologist Vladimir Rogov - and yet, oddly, it was never quoted or referred to in the works about Vasily Eroshenko in the Soviet and post-Soviet period. From the text, you can clearly discern the attitude of Eroshenko's family to the Soviet authorities, following the confiscation of their land, house and adjoining shop, which were burned to the ground. The family was forced to move into a squalid, mud hut. Wada Kiichiro's writings are sympathetic to the communists and revolutionaries. Further, it is also interesting due to references to the persecution of the Japanese comrades in Moscow in 1922. It is rich in vivid, historical details, the impressions of the Ukrainian nature in the South of Russia and contains the preserved eyewitness accounts of events in the Civil War against Denikin and Makhno's warriors on Kurschina (Kursk) region. It stands as an authentic account of the facts about the rise of Soviet power in the year following the war.

УДК 821.133.1

N.T. Pakhsaryan

**FROM FAUSTIAN MYTH TO FAUSTIAN INTERTEXT: ROBERTO GAC'S «THE CASTLE OF MEPHISTO»
AS A PRECEDENT DRAMA**

The article investigates into the postmodern dehierarchization of the works covering the Faustian theme. The peculiarities of converting the texts of world Faustiana into a precedent megatext based on Roberto Gac's drama "The Castle of Mephisto" have been analyzed.

Embodiment of the Faustian theme in the European literature of the 20th century is well studied both by foreign and domestic scholars. It has been noted that the loss of Faust's exclusivity, so called "exemplarity", is fundamentally important for Faust in the world literature of the second half of the 20th century. This loss is thought to be connected not only with the main character of the Faustian myth but also with the creator of the precedent text – Goethe.

In fact, the postmodern dehierarchization has affected the works covering a Faustian theme so that these works have been converted into precedent megatexts.

A precedent drama "The Castle of Mephisto" written by Gac contains an intertextual game of quotations and ironic attitude towards the requirements to evaluating artistic merits of the works which are combined with the need for such kind of assessment, the importance of aesthetic hierarchy. This enables making a closer look at the problem of interaction between postmodernism theory and practice, considering the extent to which the postmodern writers use the same poetological principles and, finally, analysing the forms and functions of such a seemingly studied postmodern notion as the intertext.

УДК 821.161.1

V.A. Pozdeev

POETIC EXPERIENCES OF VYATKA POETS OF THE 18TH CENTURY

This article discusses the history of Vyatka poetic school formation in the 18th century. A major role in the development of the Vyatka poetic school played Lawrence Hill, Michael Finitsky who created the textbooks "Poetics". The apprentices and followers: M. Ushakov, G. Shutov and others created their books and wrote various poetic works. The genre of a laudable ode in the manuscript collections of Vyatka poets of the 1760-70s becomes a subject of particular attention, the sphere of existence and functional ode tasks.

The ode was less interesting genre in the last third of the 18th century at all-Russian level, however, at the level of provincial literature characterized by the certain delayed development the ode still occupied a prominent place. This phenomenon was promoted by the provincial schools where the old form of poetics was taught based on the classical traditions

Vyatka poetic school was formed in the early 18th century when it was affiliated with the Slavic-Latin, and then the spiritual seminary. Vyatka Seminary was one of the most advanced and

organized spiritual schools of the 18th century in Russia. The period of its prosperity covers the 1760-1780s.

The works of the Vyatka poets of the 18th century are worth being seriously studied. It is possible to distinguish one most important aesthetics feature of the Russian Enlightenment – an understanding of the literature as a factor in people moral education. It resulted in the particular features of poetics certain interest in the genre of ode, fable and satire in general. There are some works among the Vyatka poetry of 18th century which reveal the new facets of the literature of the Enlightenment, the spiritual image of the people of that period, the variety of forms and genres, pursuits within the aesthetics of the Russian classicism unveiling certain sides of the national identity.

УДК 81-115; 81'255.2

A.I. Pokulevska

**FUNCTIONALITY OF SYNONYMIC LEXEMES IN THE UKRAINIAN AND GERMAN LANGUAGES
AND PECULIARITIES OF THEIR TRANSLATION
(ADAPTED FROM P. SÜSKIND'S NOVEL «PERFUME: THE STORY OF A MURDERER»)**

The present article is concerned with synonymic rows study of the German language adapted from P. Süskind's novel "Perfume: The Story of a Murderer". The main emphasis is placed on stylistic synonyms which belong to different functional strata of vocabulary, namely neutral words, colloquial words, literary words, slang, vulgarisms, jargonisms, etc. In order to check whether the synonymic rows and their stylistic shades are retained, the translation of the novel into Ukrainian made by I. Friedrich is analyzed. Relevance of the present research lies in the fact that previously researchers' attention was focused mainly in the study of the semantic field of flavour which was used in the novel, and to the intertextual aspects of this literary work.

The words denoting flavours, counted by researches in the number of 376 words, are presented as a core motif of the novel. The article also deals with other synonymic rows with various stylistic shades which are presented in the novel. Moreover the equivalents of these stylistic synonyms, which are used in the I. Friedrich's translation, are analyzed. For example, synonymic rows with a key words "face", "to die" and "nice". All analyzed examples show that P. Süskind actively uses different linguistic means in his novel, especially stylistic synonyms. They add expressivity to the narration and diversification to the represented characters, but on the other hand, they complicate the process of translation. The translator has to find the synonymic equivalents in the target language which are able to preserve the stylistic effect and emotional impact of the original text.

УДК 821.111

T.N. Potnitseva

IVAN AKSENOV – THE TRANSLATOR OF JOHN WEBSTER: INTERTEXTUALITY OF LIFE AND LITERATURE

For today Ivan Aksenov is the only Russian translator of John Webster's (1580–1634) drama "The White Devil" (1612).

Both the drama of post-Shakespearean epoch and its author are mysteries for the contemporary literary science. There is no one portrait of that "man-enigma". His own literary heritage (written not in the co-authorship with other playwrights) counts according to the supposition of literary historians only three works among which "The White Devil" takes the first place. The popularity of that play is confirmed by the fact of numerous theatrical interpretations in the course of four centuries. But nevertheless neither the idea nor the subject-matter of that work is deciphered. That is the conclusion of all those who made special attempts to investigate the drama.

Mysterious and even mystical component in the essence and narrative of the play is often connected by investigators with the complicated process of Webster's comprehending of the historical events. The dramatist let them through his own consciousness in reconstructing not only the sensational history of Vittoria Accorambona but mostly studying a universal problem of man's confrontation with evil, in himself, first of all. That proves the very title of the tragedy – "The White Devil" where "white devil" means "hypocrite", "traitor", "werewolf".

The history of Vittoria Accorambona – the basis of Webster’s play – is as known as unknown in the historical annals. It becomes coated with myths and conjectures. But the essence of the bloody events remains fearful and instructive. It seems that that was the point Webster wanted to comprehend in the context of his own time as well as Kleist and Stendhal did it in the context of theirs. In their turn the famous writers of the XIXth century created their own versions of the Venetian courtesan’s history. It was one of love and betrayal, of the unknown springs that push from inside out a devilish part of man’s nature.

In the case with I. Aksenov – the first Russian translator of “The White Devil” – the most interesting and important thing concerns the phenomenon of the “shifted text”, the very fact of its imperfect translation that leads far beyond the limits of a mere philological studies.

УДК 811.111

L.N. Pradivlyannaya

SURREALISTIC EXPERIMENTS OF DAVID GASCOYNE

The article is dedicated to surrealist works of the British poet David Gascoyne, study of the principles of surrealism in literature and linguistic aspects of surrealist poetry written in English.

The main credit for the development of theoretical ideas of surrealism belongs to the French poet Andre Breton and his group who were the first to study the unconscious. In the first Manifesto Breton defined surrealism as pure **psychic automatism dictated by thought in the absence of any control exercised by reason, free of any aesthetic or moral concern.**

For Gascoigne, surrealism was an attractive force. It didn’t define all his poetry, still was a serious step in development, especially in his works of 1933-1936. Gascoigne’s collection of poems «Man’s Life is This Meat» manifests the characteristics of the French Surrealist poetics – irrational stream of images, tricks of imagination. Some poems follow the motifs of paintings by famous artists (Salvador Dali, Yves Tanguy, René Magritte) and sound like fantasies on the themes of art. Other poems – are classic surrealist “plunges” into dreams and reveries, they merge the fantastic and the real worlds into a single unity.

On the linguistic level, we can observe that the poems have correct grammar, impeccable syntax, the poet generally avoids new, bookish or abstract words and feels free in the use of punctuation. The most valuable attribute of surrealist poetry is a visual image, created by specific metaphors, metonymy, a particular choice of words that generates certain mood. Streams of arbitrary visual images, deep emotion, analogy with the works of art – these are the characteristic features of David Gascoigne’s surrealist poetry.

УДК 811.112.2[276.5+276.6]:796

V.M. Radzion

A FUNCTIONAL-PRAGMATIC APPROACH TO THE STUDY OF COMPOUNDS IN A JOURNALISTIC TEXT

The general shift of vector analysis of linguistic units of different levels from the structural to the anthropocentric paradigm causes the use of functional and pragmatic approaches. Therefore the aim of this research is to demonstrate an application of functional linguistics and achievements of the pragmatic approach to the compound nouns study in the texts of modern German sports journalism.

The functional approach involves the shift from the communication purposes to linguistic resources; in this case we have the lexical units, whereby the journalist’s communication intentions are realized. The functioning of any lexical unit can be most comprehensively developed on the material of the text which we perceive as a verbal communicative act. Accordingly, the noun composites functioning in a newspaper article on sports subjects have become the study material, which is the analysis of a football match between the German and Norwegian teams.

Evaluating the media language from the standpoint of linguistic pragmatics, we must consider the statements produced in the field of communicative activities as actions and focus our attention on those linguistic resources (namely compound nouns), the use of which is projected to ensure the impact on the recipient.

The analysis of compound nouns in this article at using the functional and pragmatic approach helps to identify the intentions of the journalist. For example, the composites with

the components *Katastrophen-* and *Horror-* provide the expressions with expressiveness and are intended to engage the reader to experiencing the emotions of players, the coaching staff and fans and the empathy in general.

The study found that in a sports journalistic text complex nouns beyond communication also perform such functions as evaluation and expressiveness. They contribute to transferring the journalist's intent to convince the reader of the correctness of their position and force the recipient to treat the situation and the persons involved in the same way as the journalist does.

УДК 82.091

E.Yu. Raskina, E.L. Sushko

"SALOMEYA" BY OSCAR WILDE AND POETRY OF N.S. GUMILEV: INTERTEXTUAL CROSSINGS

The play by O. Wilde "Salomeya" was originally forbidden to put on stage in both countries Great Britain and Russian Empire. However the scandalous play gained wide popularity as a piece of literary work, and was particularly liked by Russian poets of Silver Age. The translation of "Salomeya" made by V. and L. Andurson with the preface by K. Balmont (1903) were the first to appear in Russia. In 1907 "Salomeya" it was translated by baroness Radoshevskaya and S. Brik. In 1908 in Moscow the first translations of the play made by K. Balmont and E. Andreyev-Balmont as well as by M. Likiardopulo were published in publishing house "Polza". As it is known, Oscar Wilde wrote "Salomeya" in French and then translated it into English. Russian translations were made from French original.

"Salomeya", as well as the creative activity of Oscar Wilde in general had a great impact on the poetry of N.S. Gumilev. Both in "Salomeya" and in poems by Gumilev there are images of magic birds - white peacock (poems "About lakes and white peacocks", "Lakes"). The motif of beheading, central for "Salomeya" can be found in such poems by Gumilev as "Judith" and "Lost Tram" as well as in poems of those poets who were close to Gumilev (such as "Football" by O. Mandelstam).

And finally the motif of dominating power of "evil moon" over a human soul is common for the poem "Salomeya" as well as early poetry of Gumilev.

Oscar Wilde compares tsarina Salomeya with the moon and she dies in the ray of the moon whereas Gumilev's male characters being in love with the sun, sea and wind are afraid of the moon, associating it with the female bewitching nature. At the same time there is a female righteous essence, personified in Mashenka from "Lost Tram" which refers us to the image of Virgin Mary, the Mother of God. Gumilev's eternal femininity has two images, two hypostasis – the evil one, bewitching, moon aspect of girl-witch and Sacred Image of Heavenly Bride, Mother, Most Holy Virgin. But eventually the pure face of the Most Holy Virgin overcomes.

УДК 821.161.2

S.K. Revutska

PSYCHOANALYTICAL INTERPRETATION OF FREE-SOUL NEIF'S FEELINGS IN MARKO VOVCHOK'S STORY "LEDASHCHYTSIA"

Over the decades legacy of Ukrainian writer of Russian origin Marko Vovchok sparks interest of foreign and national scientists who noticeably deepen and increase horizon of knowledge about the writer from the modern positions and on the basis of new methods and techniques. The contemporary literary studies are characterized by heightened attention to problems of psychological and psychoanalytical interpretation of literary text with toolwear which allows to open up the certain phenomena and processes in literary works of different epochs, types and genres more deeply. So, conceptualization of essence and experience level of psychological and psychoanalytical vision and author's interpretation of Ukrainian peasants' life using new approaches and techniques is especially actionable. The author of the article offers her own version of psychoanalytical interpretation as psychological and psychoanalytical studying of characters' and narrators' psyche particular domain, meaning the work psychologism in general, and author's psychological and psychoanalytical vision of person in a society as well. In the research the author highlights conscious and subconscious sources, conditions and motives

of deep-seated feelings of a free-soul neif, determines the consequences of these feelings. From the very beginning of the story Marko Vovchok gives a grounding (sources, conditions, motives) which further will motivate the girl's addiction to alcohol and strong will of free life. In the course of the story the writer gradually, in details and logically, motivating free-soul neif's psyche each domain, proficiently and realistically mirrors the complex process of her spiritual, physical and especially psychological degradation. The main cause of such degeneration of a person according to M. Vovchok is not only the long-standing system of serfdom but the very enslaved personality – his/her self-assurance and gullibility, emotional and sensuous instability, imaginary self-sustainability and at the same time flaccid descending to abnormal alcoholism. Thus, the main character of «Ledashchytzia» is one of the only bonds of that time who consciously devote all their life to fight for freedom.

УДК 811.512.162

Sh. Shukurzade

BORROWED WORDS IN THE LANGUAGE OF NASIMI

The article investigates into the words borrowed from the Arabic and Persian languages. Special attention is paid to the borrowed words which still have retained their “civil rights” in the Azerbaijani language. The groups of the borrowed words with a purely terminological meaning could not penetrate into the national speech, but they can be found in the literary works of Hurufism philosophical movement.

Nasimi was an outstanding poet, a representative of the Azerbaijani literature and literary language of the 13th – early 14th century. He has played a major role in the development and enrichment of the Azerbaijani literary language on the basis of a living national language. In the language of Nasimi the style of a living national language prevails over the traditional classical style. It was a great service of the poet to his native Azerbaijani-Turkic language.

The language of Nasimi's works has always attracted the attention of the scholars, as it was the mother tongue of the Azerbaijani writers who wrote in their native language. However, any poet or writer is known to use the borrowed words, he was not an exception and used the words mostly from the Arabic and Persian languages. Language is an open, living system involving a constant process of the interaction with other languages which depends on the social environment and period of time. The language of Nasimi's works is a source of inexhaustible ideas for the development of the modern Azerbaijan language and all the Turkic languages in general. The aim of the given article is to examine the structure of the loan words in the works of Nasimi.

УДК 821.161.2.091

Z.Ye. Shumeyko

THE AESTHETIC PRINCIPLES OF ROMANTICISM IN THE MATVIY NOMYS' ARTISTIC TEXTS

The author of this article tries to analyze Matviy Nomys' literary heritage in the context of the national literary process in XIX century. Matviy Nomys is a prominent Ukrainian writer, ethnographer, folklorist, linguist, teacher, and public figure. Z. Shumeyko notes that the peak of creative activity of the artist fell on the St. Petersburgs' period of his life, which was associated with the activities of the Ukrainian community, the work in the P. Kulishes publishing, the edition of the magazine “Osnova”, the popularization of Ukrainian culture. The author says that Matviy Nomys is a writer-romantic, so she defines the artistic features of romanticism in world culture. Z. Shumeyko analyzes the development of romanticism in Ukrainian literature, notes that it is characterized by the diversity of trends, and it played a significant role in the awakened of national consciousness of Ukrainian people.

Z. Shumeyko examines such Matviy Nomys' works: “Excerpts from the autobiography of Vasil Petrovich Bilokopytenko”, story “Grandfather Mina and grandmother Mynikha” and “Aunt Nastya”, ethnographic and artistic essay “Christmas Yule”, note “How impoverished Obolonski”. This works have descriptive, ethnographic, folk and autobiographical character. The writer was aimed to retell about harmonious, upright, spiritualised life of previous generations of the Ukrainian people, who lived according to traditional folk and Christian ideals.

In the article “How impoverished Obolonskiye” Matviy Nomys explores the process and causes of Cossack family Obolonski's devastation, he criticizes this family for the extravagance and isolation from traditional folk life, the desire to learn the rules of Russian landowners' life.

Based on the analysis of artistic and ideological characteristics of these literary texts author concludes that Matviy Nomys was representative of Ukrainian romantic writers.

УДК 821.111

M.G. Sokolyansky

FROM VENICE TO CYPRUS: BIFOCAL STRUCTURE OF “OTHELLO”

The essay deals with the specificity of dramatic conflict in Shakespeare's tragedy “Othello”. **The racial conflict, which determines the events of the first act, must be taken into consideration.** This collision does not coincide with the pivotal conflict of the whole play. The relationships between these two conflicts and the role of some characters in the creating the artistic unity are analysed here.

The exploration of the tragedy's spatial and temporal construction convinces of the certain contentional and formal autonomy of the first act. That Venetian act can be examined as a little independent drama with all the main elements of dramatic structure. Speaking in the normative theory's terms, we can find here an exposition (the dialogue between Iago and Roderigo), a beginning (Brabantio's anger), a climax (the speeches in the Senate) and even a dénouement (Duke's and Senate's decision).

Meanwhile the drama limited by the frame of the first act is a tragedy neither in content nor in form. The first act is to great extent an epical one, but the tragedy itself begins later in the Cyprus scenes. It is not accidentally, that the second act opens with the storm, which is, though, rather kind to the characters of the play. G. Wilson Knight, who had investigated the symbology of this scene, showed that it foreshadows – in analogy and in contrast – human storms with tragic ends and at the same time plays the structural part of the *beginning*. Definition of this scene as a *beginning* already emphasizes the presence of some border between the first act and four others.

The comparative independence of the first act is caused not so much by the place of action, as by its own collision, which does not coincide with the main conflict of the whole tragedy.

УДК 811.112.2

T.M. Solska

THE SYSTEM, ORTHOEPIC NORM, NATIONAL VARIABILITY OF THE MODERN GERMAN

The problem of language system and norm interdependence is debatable in the linguistic research owing to the complex lingual and social nature of the language norm category. In the present paper the language system is regarded according to L.A. Verbitskaya as “a system of language facilities, a system of models, which have not been completely realized” and the language norm as “a scope of phenomena, which are enabled by the language system, selected and fixed in the speech of native speakers and obligatory for all the native speakers of the language”.

In nationally heterogeneous languages language norm is considered to be variable in its national standards. Thus national variants of the German standard language are viewed upon as variants of language norm and system.

An experimental-phonetic study of modification processes of vowel and consonant phonemes in the prepared speech of Germans, Austrians and the Swiss allows us to establish some divergent tendencies in the development of the German orthoepic norm in its national variants in Germany, Austria and Switzerland. The orthoepic norm of the Swiss national standard is characterized by a greater degree of «conservatism» as compared with the national standards in Germany and Austria, which show greater dynamics of phonetic change.

The established variability of the modern German orthoepic norm can be explained by the historical factors of the development of the German phoneme system in its national variants in Germany, Austria and Switzerland as well as through the interference of the articulation basis of the Viennese and the Zurich dialects on the speech of Austrians and the Swiss.

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I.M. Sukhenko

**RECONSIDERING "THE CHERNOBYL" NARRATION WITHIN THE CONTEMPORARY TENDENCIES
OF ECOCRITICAL WRITING**

The "Chernobyl narration", represented by the post-Chernobyl accident literature, is under study in the thesis within the formation of new Ukrainian ecological consciousness. The diversity of narrative form in writings about the Chernobyl gives critics the opportunity to study their common generic features and define the "Chernobyl genre" which stresses various aspects of the social context of the Chernobyl accident and its aftermath. The stylistic tensions of the "Chernobyl genre" lie in the fact that on the one hand Chernobyl is regarded as a historical event, which many people experienced, but on the other hand this catastrophe is an event which had a much more specific and individualized impact on each author's life. Represented mainly by memoirs and journalistic documentaries, "the Chernobyl genre" deals with the ambiguity at the synchronous level. The research stresses the fact that while speaking about global relations between humanity and science, about morality within the technological progress, the authors of "the Chernobyl genre" try to describe the duality – macrocosmos and microcosmos – of the Universe. The contemporary tendencies of ecological criticism give a specific view on studying the "Chernobyl genre" within the ecocritical narration by stressing the social role of literature in the particular post-Chernobyl situation as well as in the contemporary transitional society which unveils a paradoxical situation – being a tool of explicit political propaganda in the society of that time, while responding to an implicit obligation to cover the real information and true facts about the Chernobyl accident.

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A. Tagiyeva

SOCIAL ENVIRONMENT LIFE AND ACTIVITIES OF MUHAMMAD IQBAL

Muhammad Iqbal is one of the world famous poets-philosophers. Apart from his poetic and prosaic works in Urdu and Persian, he was also known for being a political leader. Knowing both the Eastern and Western history, and especially, philosophy, he tried to synthesize the Eastern and Western philosophy and points of view and create the universe of common values.

Despite all that he wasn't very well-known and researched in Azerbaijan. Research of this topic is relevant because there is no detailed investigation in this regard. Therefore, it is very important to study Mohammad Iqbal's life and works, including those works that were written in Urdu.

Muhammad Iqbal was born for the human civilization by the Islamic culture in the late 19th – early 20th century. His specific approach, outlook and views on Islam formed under the influence of the progressive thinkers, teachers both of the East and the West are very important for all Muslims. As a poet-thinker who revealed the essence of imperialism he had the moral strength necessary to be able to help the Indian Muslims learn their spiritual values, to believe in themselves. Philosophy, worldview, ideological and aesthetic stance of Iqbal interlinking with similar political, social and cultural issues, the Indo-Pakistani Muslims were preoccupied with, turned into the key for other Islamic countries, into the culture code associated with the future, due to an international character.

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T.I. Tveritinova

POETICS OF MANOR HOUSE IN E. BRONTE'S TEXT (BASED ON THE NOVEL "WUTHERING HEIGHTS")

In spite of the sufficient study of E. Bronte's "Wuthering Heights" genre ambiguity (romantic, gothic, socio-psychological, socio-domestic, chimeric-domestic novel), in modern literary criticism it has not been paid attention to manor text and relatedness to the so-called "manor" novels. A key way in this work is the image of the house and a number of related associations: the estate time-space, the theme of memory and memories, the theme of family and kinship relations.

The purpose of this article is to consider the features of the home poetics in the "manor" novel by E. Bronte "Wuthering Heights", the specifics of its paradigm, the confrontation between good and evil, the myth of lost and found paradise in the context of the writer's "manor" novel.

The novel presents the life of the two manors in the north of England. The first one – Thrushcross Grange – is endowed with all the typical signs of “noble nest”: big light house, luxurious rooms, family portraits, a library, flowers, faithful servants. The attention is paid to the symbolic meaning of the estate’s name, its structure, presented in the form of concentric circles: the inner circle of the house as a defense of the person – the garden surrounding the house – the garden fence as a boundary between the inside and the outside world.

The second manor – Wuthering Heights – is a keen interest of the writer. The attention is paid to the old exterior and the gloomy interior of the house, external and internal (psychological) space. In E. Bronte’s novel it is observed the splitting of the home paradigm into two houses as spaces of God and the devil. On the one hand, the description of the Thrushcross Grange has its own text code – the Garden of Eden with apple trees, a symbol of beauty and prosperity. On the other – Wuthering Heights is presented as a space of Evil, which was formed with the advent of the foundling Heathcliff.

In the context of E. Bronte’s novel, the myth of the lost paradise is formed, acquiring ambivalent meaning: the loss of paradise on the Thrushcross Grange as the idyllic “noble nest” and the loss of another ideal world – free childhood of Catherine and Heathcliff, in retaliation for which they awaken evil. However, according to the romantic dialectic, evil eliminates itself with both characters death, restoring harmony in the house and the cosmic balance.