

ABSTRACTS

УДК 821.162.1.09 (092)

L. Aizenbart

MAJOR WRITERS IN GALICIAN BORDERLANDS LITERATURE

Galicia has become the object of philological research in recent years. Most researches, whose creative work is directly related to this historical region, depicted subjects of social and national concern. Galician writers dealt mostly with prose genres such as short story, novella and novel.

The biographical data in the article confirm the existence of the Galician literature of the XIX–XX centuries represented in several languages: German, Polish, Ukrainian and French.

Galician German literature was formed by such authors as Leopold Ritter von Sacher-Masoch, Karl Emil Franzos, Alexander Ranch, Martin Buber, Joseph Roth, Georg Drozdowski, Nathan Samuel, Herman Blumenthal and others.

Prominent Jewish authors who also made a great contribution to the Galician literature wrote in Polish, French and rarely in English. Among them Bruno Schulz, Tadeusz Rittner, Stanislaw Vinzenz are the most known to Ukrainian readers.

Ukrainian writers of XIX–XX centuries, whose stories reflected all aspects of contemporary everyday life in the Austrian-Hungarian Empire, played a decisive role in the Galician Literature. They are: Stepan Kuznetsov, Mikhail Pavlik, Osyp Makovei, Les Martovych, Osyp Turansky, Mykhailo Yatskiv, Marko Cheremshyna, etc.

It should be mentioned that most of these writers are not widely known to the Ukrainian reader and a lot of their works haven't been translated into the Ukrainian language yet.

The writers of the researched period belonged to different cultures at the same time, but their unique contribution consisted in the fact that most of them managed to preserve the Ukrainian identity having created exquisitely sensitive and profound depiction of Ukrainian subjects in their literary works.

УДК 81'42:339

T. Artemenko, I. Iypko

FEATURES OF REPLY QUESTIONS, CONSTATIVE AND DIRECTIVE REPLY STATEMENTS IN THE DIALOGUE DISCOURSE

The purpose of the paper is to study the features of functioning of constative reply statements, reply questions and directive reply statements in communication process. The analysis of some pragmatic and semantic characteristics of the constative reply statements, reply questions and directive reply statements demonstrates that their meaning is characterized by some pragmatic variation and depends on the hearer's communicative intentions. In communication space the role of the hearer is very important. The constative reply statements, reply questions and directive reply statements express the hearer's attitude to the initial statement in the form of different strategies. The hearer's strategies are actualized by different tactics of contradistinction, clarification, indirect response, statement irrelevance, disagreement motivation, discredit, termination of action. The pragmatic meaning of the mentioned constative reply statements, reply questions and directive statements may be actualized in direct and implicated forms of nomination. Their pragmatic variation, the organization of language material may be determined by the hearer's intention and his social role. The analysis of the constative reply statements, reply questions and directive statements functioning has led to the conclusion that their variation in the process of communication includes a variety of tactics and is characterized by diversity of language means.

COMIC EXPRESSION MEANS IN FABLES BY GOTTHOLD EPHRAIM LESSING

The great playwright G.E. Lessing is not almost known as a fabulist. His fables heritage refers to the early works that have not been subject of detailed studies of home and foreign literary critics. Therefore, the theme of our research is highly relevant and interesting for scholars. The usage of the comic as a category implies that the genre of fables initially determines all its types such as humor, satire, irony, sarcasm, grotesque, which are observed both in Lessing's fable poetry and prose. In order to identify the types of the comic (grotesque, irony, satire, sarcasm, humor), we have analyzed the works of such scientists as M. Bakhtin, V. Mann, G. Lomidze, V. Shestanova, A. Shcherbina who contributed much to creating unvaluable materials reflecting the comic genre of Lessing's fables.

Summarizing the researches of the scientists we may conclude that for the comic it is characteristic a contradiction between essence and appearance, often the comic covers the serious and the dramatic. The comic character is usually funny but it is not created as such. The comic involves the concentration on one character trait, simplification of the psychological motivations for his actions.

After a detailed analysis of the fables, the authors concluded that the main means of expression of the comic used by Lessing are satire, by which the poet exposes the absurdity of reality; sarcasm that contains author's mockery; grotesque, which is based on antonymous comparison of low and high that causes laugh; irony, where the most important role play stylistic contexts when the word acquires a different meaning. The same purpose is also followed by phraseologisms and intonation. The fables are saturated with good humor, which is combined with the seriousness of the problem raised; hyperbola, showing divergent relationship with the reality; litotes, reinforcing the reader's attention to the action at the expense of denying it; allusion, which connects the allegorical fable world and the real world with the help of just a hint.

TEACHING LANGUAGES FOR SPECIAL PURPOSES FOR DEVELOPING FUTURE TRANSLATORS' PROFESSIONAL COMPETENCES AND LINGUISTIC SKILLS

The article deals with the necessity to teach languages for special purposes in the courses of written translation or scientific and technical translation for developing and mastering future translators' main professional competences and linguistic skills. The author of the article analyzes the results of work of new European projects working on the new objectives, criteria and characteristics of translation competences. According to these projects, the European Commission has developed a list of professional translation competences, new criteria for the formation of future translators' knowledge and linguistic skills. The author of the article connects the main result of this work, which is introducing a single international standard ISO 17100 in 2015 on translation activities and services with new translation competences.

These new competences and professional requirements were the subject matter of the discussion at the 2nd Ukrainian scientific and practical conference "The context of teaching translators and modern professional requirements" organized by Ukrainian translators' teachers' unity in Alfred Nobel University in Dnipro 7 October 2016. At the conference the list of the professional requirements for the modern translators and professional competences was analyzed and discussed, including the language and technical competences, the knowledge of modern information technology, computer aided translation technologies (Trados, MemoQ, SmartCAT, Memsource cloud technology and others), and the creation the necessity to work with students on special texts from different fields of human activity for improving their linguistic knowledge and the quality of future translation. The appearing new translation competences forces students and translators' teachers understand the requirements of future profession and adapt to them.

The author of the article emphasizes the role of languages for special purposes and the importance of their teaching, taking into account the new European requirements for the

modern translators' professional activity, as well as the quality of translation services, and new translators' and translation competences. In this case, the role of teaching professional terminological vocabulary or Languages for Special Purposes becomes of a great importance. Teaching scientific and technical terminologies will help to form not only translators' linguistic competence, but also the ability to work effectively in computer-aided translation using electronic dictionaries, modern search engines and other technologies. Teaching Languages for Special Purposes (LSP) should be seen as a separate activity within language teaching with its own methodology and research principles. The emphasis should be on the practical aims more than theoretical ones. It will allow future translators communicate without barriers and work more effectively.

УДК 821.161.1

O. Bogdanova

THE IMAGE OF MAXIM MAXIMYCH IN LERMONTOV'S NOVEL "THE HERO OF OUR TIME"

The history of the novel of M. Lermontov "The Hero of our time" does not have a strong documentation. Diary entries or epistolary associated with the time of conceiving, conceptualizing and writing of the text, has not survived. The lack of evidence leaves place for the birth of hypotheses and building of retrospectives. However, the text itself allows us to discern the features of the intention of the writer. It suggests the transformation of the novel structure and, as a consequence, explicates features of the functional roles of the main and other characters.

The article discusses the image of Maxim Maximych, the "dummy" narrator of the first novel of M. Lermontov's "The Hero of our time", main narrator from the Chapter "Bela". The article shows that the image of "experienced" captain allows the writer to objectify the transmission and reproduction of novel events. The writer presents them in a new — realistic — the key. He pulls away from "marlynzirovannyi" (A. Pushkin) romanticism and in unbiased and unemotional context draws the image of "high hero" of the beginning of the century. However, as shown in the article, in the course of the subsequent creation stories (chapters of the novel) Lermontov's plan changed, modified. The image of Pechorin, "one of the heroes of the century" (the original name of the novel), was gradually transformed. In the end, the novel was incarnate hero of another time, not the hero of the Decembrism era, but her "miserable child", the hero of the present time.

УДК 811.112.2'367

O. Dziubina

COMMUNICATIVE ASPECT OF FACEBOOK AND TWITTER SOCIAL NETWORKING SERVICES

Social media has had a tremendous effect on the English language and how we communicate. In the last few years, information and communication technologies have evolved rapidly and have created new forms of literacies. This article presents a new insight into the study of computer-mediated communication by analysing comments posted on Twitter and Facebook social networking sites. The paper aims to look into all levels of the structural organization of the social networking service: phonetic, grammatical, lexical, syntactic and graphic. It was found that Twitter and Facebook social networks, where interaction takes place mostly via written texts, create a new way of communication which resembles a kind of colloquial style. We share more personal information, but also communicate with larger audiences. Social media sites like Twitter impose a character limit that forces users to condense their thoughts and it leads to agrammatism. This results also in excessive use of textspeak. This type of shorthand involves a whole new language of abbreviations. Our communication styles consequently become more informal and more open, and this seeps into other areas of life and culture. As these conversations happen at an alarming rate, the volume with which we are sending out communications has also increased. Social media use requires some unique adaptations, but it also provides us with a whole new way to communicate. As technology and social media continues to advance, there will surely be more language-altering shifts occurring.

METACOMMUNICATION IN MODERN LINGUISTICS: MANIPULATIVE ASPECT

The article deals with theoretical statements compiling as to the interpretations of the notion of metacommunication in the context of modern linguistic studies. Metacommunication has been actively studied in pragmatics and has obviously become one of the most popular 'metas', including such branches of linguistics as metalinguistics, metalexicalology, metapoetics and metaphonetics; such phenomena as meta-discursivity, meta-structurality or meta-semantics; and such notions and terms as metatext, metadiscourse, meta-genre, meta-lexics, metaquestions, meta-space, meta-image or meta-metaphor. The most discursive point here is the differentiation of verbal communication and metacommunication. Verbal communication with the exchange of cognitive meaningful information presupposes the existence of metacommunication, that is, the use of language means for the regulation of that exchange. Metacommunication is realized via special language means, e.g., speech stereotypes, as well as common verbal and non-verbal means. It is conventionalized, ritualized, and the dominant is social and regulative information. Yet, despite a great number of works devoted to the problem of metacommunication, the major part of them belong to the study of metacommunicative means, especially in the context of phatic communication. But the phenomenon itself including its types is casually investigated. The scope of this research focuses on the use of metacommunication as the tool of manipulation. Special attention is paid at the prerequisites of manipulative nature of metacommunication, on the bases of which relevancy of distinguishing the manipulative metacommunication is proved.

WOMEN IN T.G. SHEVCHENKO'S LIFE AND ART HERITAGE: PERSONAL AND CREATIVE SYNTHESIS

The problem of women in the life and work of the poet – immanent object of attention of scientists and researchers. It should be noted that this part of the life of the poet drew attention T. Bovsunovskiy, T. Dotsenko, V. Kovtun, Y. Kolesnikova, V. Oksenjuk D. Chub, T. Chumak and others. Researchers shevchenkoznavtsi dealing precisely this aspect of the study of the great poet, unanimous in their position: a woman who lived in the heart of the artist, different left mark on his life but undoubtedly played a significant role in its activities and as a poet and as an artist.

This fact is the life and career of the poet and determined the purpose of this study – further deepening and systematization of problems figurative art depiction of female characters identity as part of copyright worldimage lyrics Shevchenko. The basis of our intelligence system laid analytical section of texts poetry "Sister" because this lyrical work in the conditions of the present study was the kind of margins creative achievements Poet.

Without questionable, one of the leading motives in the works of poet acts creating an image of women as mothers truly sacred talisman image-that made poetry a poet and a symbol of Ukraine in his creative works. And this is natural, because the mental outlook of Ukrainian woman-mother is one of the leading places. It has long enjoyed special respect in Ukrainian family performed a decisive role in it, was a kind of guardian. It is this she portrayed the poet's work, but also with great emotional stress writer speaks about the tragic fate of mothers in the contemporary society ("Hireling", "Mrs. Catherine", "Princess", "Witch", "Maria", "Slepaya", "Neophytes", "Owl")

And without a doubt, the basis of just such pathos concept sketch image of mothers in the work of the poet – it was the fate of his own mother Catherine Shevchenko (Boyko), which is "in grave need and work laid", remembers the artist in autobiographical poetry "If you knew landlord". The fate of the artist's sisters Katre, Yaruna, Mary – and who "spit in less on white" also become objects of emotional stress in his lyrics.

For special attitude Kobzar sister Yaruna. The feeling of tender love to her poet kept the rest of his life. As you know, in the spring of 1859 Shevchenko made his long-held dream – to visit

their homes. In April, he came to his village Kyrylivka and brothers did not stay long, but Yaryna stayed a few days.

His impression of the meeting in 1859 with his sister Yaryna he cast in poetry "Sister". Already headline-dedication of the work clearly specifies the content and features, and the main current figure depiction of lyrical poetry, because it's sister prompted the artist to think of creativity poetry, poetry to the emergence of the representative-character image of women family circle.

As the plot-composite frame their own poetry lyrical depiction of sleep, stage meeting with the sister in the book becomes distinct dichotomous key – the joy of meeting with her sister and brother poet bitterness of knowing that a person native to the artist remained serf.

However complicated the interpretation of the long-awaited meeting of brother and sister is due not only deep pain of the poet, but the fact that the role of Yaryna in the life of the artist. Poet important to realize that this disharmony for him the world is close, dear person who always expects his right and infinitely loving; and – most importantly – meeting with Sister becomes a kind of justification of self-worth the life of the poet.

There is a complete personal identification lyrical, in which deep love and understanding of the artist's sister, and the immeasurable pain of the fact that no herb freed from serfdom.

In the depiction of the image is clearly identified artistic sisters-shaped one planned character picture of her character. First of all, his deep love for his brother.

Thus, artistic and imaginative depiction of female specifics related images in the poetry of Shevchenko as a system of character caused by high spiritual values as a poet and an artist and as a person. Starting from the copyright content-defining titles and ending with real artistic structure of these works, says Kobzar and artistically and convincingly reveals – woman, mother, sister, friend – a confirmation of the intrinsic value of human life in general and deserves respectful and sacred attitude.

УДК 821.162.1

N. Il'inskaya

TRANSFORMATION OF THE MEDIEVAL LEGEND ABOUT THE RATCATCHER IN ANDRZEJ ZANIEWSKI'S PROSE

The article deals with the stories "Rat" (1979) and "Shadow of the Ratcatcher" (1994) by modern Polish writer A. Zaniewski. These works have not been studied enough yet, although they were translated into a score of the world languages. Our work is one of the first attempts of their literature comprehension. In the article we analyze the author's interpretation of the medieval legend about the Ratcatcher in comparison with the pretext, we also aduce the specificity of its transformation in the historical and literary context.

It is set that A. Zaniewski's stories continue a severe tradition of the world literature that is the depiction of people as viewed by animals. In both works the narrator is a grey rat. It is a gloomy symbol of evil and destruction in the European culture. However the writer confides the "presentation" of a man exactly to the rat, interlacing the life of people and rats in keen situations. The writer shows thus, that "ratty" deeds can do both. In order to recreate the inner world of the rat-narrator the author uses such device of psychologism, as dreams-wandering, recollections, visions, internal monologues.

The cultural saturation of the works is specified in the article. In the stories "Rat" and "Shadow of the Ratcatcher" the author holds a dialogue with the world culture at all levels of the text. While depicting the life of people and inhabitants of the rat labyrinths, A. Zaniewski uses allusions on ancient and Oriental mythology (Odyssey, Calypso, Niobe, Narcissus, Oedipus, Charon, Buddha); medieval legends and allegories (Ratcatcher, Ahasver); works of F. Dostoyevsky, A. Camus etc.

In the article we consider some forms of transformation of the medieval legend about the Ratcatcher by the Polish writer. They are succession (composite character of the Ratcatcher), dialogue (with a plot roll-calls, invariant constituents of the Ratcatcher character modification), controversy (apocalyptic motifs, motif of the led away children, duality, orphic motif).

TO A QUESTION ON GENESIS OF THE LETTER-EDIFICATION IN THE UKRAINIAN EPISTOLARY TRADITION

The main features of genre formation of a didactic letter (letter of instruction) in the Ukrainian epistolary tradition are researched in the article. Structural and composition peculiarities of a letter of instruction in the era of Ukrainian medieval literature, its connection with Bible didacticism and Byzantine epistle are analyzed in detail. It is estimated that a letter of instruction in the Ukrainian literature appeared in Kyiv Rus, in particular "Edification to Children" by Volodymyr Monomakh and continued in the literature of baroque in the Latin letters of H. Skovoroda to his pupil Kovalynskyi. In these didactic and moralistic letters-lectures of the Ukrainian thinker one can find philosophical understanding of friendship as a phenomenon of human being that is based on the Bible doctrine and antique philosophy and takes an important place in Skovoroda's conception of cordocentrism.

It was estimated that antique epistolography had a great impact on creation and development of the Ukrainian epistolary tradition that appeared in the ancient literature of the Kyiv Rus (in charters and panegyrics) according to the literature scholars. The main feature of epistolary tradition of the Kyiv Rus was the Christian idea of creation in the addressee the image of norms and rules of righteous life, care of "sole upbringing" that was the advantage of epistolary genre over other genres of literature.

The Medieval consciousness of the Kyiv Rus was influenced by the Bible, that's why the medieval messages of the ancient Rus lead to the Bible didactic edifications that often remind fables or Apostle messages.

The appearance of polemic literature in the second half of XVI – the first half of XVII century contributed to the publicistic modification of epistolary genre. Moreover the internal concept of a letter has changed greatly; the presence of boundaries, closing and addressing the particular person was replaced by the opened, publicistic, stylized letter.

THE YUNOST MAGAZINE DURING THE LAST SOVIET YEARS

This article studies Yunost magazine published during 1989-1991 and a dialogue between two magazines – Yunost and Krorodil, how they influenced the works of Vasily Aksyonov as well as it considers the value of this author.

Yunost was an educational literary magazine for youth. In 1955 Valentin Kataev, master of a "festive prose" (the term was introduced by Viktor Shklovsky), created the Yunost magazine and became the head of it. His team was really great as it included S. Preobrazhensky, the deputy chief editor, who was considered to be a "thunderbolt", L. Zheleznov ("a right-hand man of Kataev), the executive secretary, "omnipotent" and "legendary" Mary Ozerova, the editor and head of a prose department. The executive secretary, Leopold Zheleznov, whom both Kataev and Polevoy trusted completely; before his work for Yunost, he used to have the same position in Pravda newspaper so this fact can explain the existence of such a term as "leopoldizing the material". After Zheleznov had completed the work with the text no one was afraid of censorship. As Yunost magazine was subject to the Union of Writers, not to All-Union Leninist Young Communist League, that is why Yunost team paid greater attention to the quality of the works, not only to the accordance with the ideological bent. When Valentin Kataev decided to leave Yunost, Vasily Aksyonov published the novel "Zvyozdny bilet" (Ticket to the Stars) which appealed to the Komsomol readers not to be oriented to the East (to the "virgin soil") but to the West which was sure to be condemned by Komsomol. The relationships of Yunost and Komsomol deteriorated when Valentin Kataev quitted. But thanks to the novel "Zvyozdny bilet" Vasily Aksyonov became a real idol for the generation of the sixties.

FOUR "MAZEPAS" OF THE PUSHKIN EPOCH

The article presents four sights at a personality of I. Mazepa in the art works of the Pushkin epoch: K.F. Ryleyev's poem "Voynarovsky", E.P. Aladin's historical story "Kochubey", A.S. Pushkin's poem "Poltava", F.V. Bulgarin's historical novel "Mazepa". The given works are considered as different aspects of the art criticism of one historical source which is D.N. Bantysh-Kamensky's work "History of Small Russia from its accession to the Russian state up to a hetmanship cancelling, with the general introduction, the appendix of materials and portraits".

Mid-1820s saw the interest the Russian literature paid to the history, especially to the events, from the time of which "a hundred years have passed": to the beginning of the 18th century, to the times of Peter the Great. The brightest event of this epoch was Battle of Poltava. So the most interesting literary character in a psychological sense was Ivan Mazepa, the Ukrainian Hetman being a traitor. "Mazeppa" (1818), a poem written by Lord Byron, played here not the least role. An English romanticist who grounded his work on the Western historical research (primarily, on "The History of Charles the XII" by Voltaire), tried to present the historical appearance of a rebellious Hetman in a poetic way as well as the reasons that forced the citizen of the Russian Empire to "desert" to the Swedish king.

The authors of the four "Mazepas" were familiar with each other despite the fact that they belonged to the different social and literary groups. That decade, which saw the emergence of these four works, was not easy, as it is characterized by the peak of the Decembrist movement and its defeat, the first attempts to reform the reign of Nicholas, the escalation of the national question and the Polish uprising of 1831. Therefore, the authors of the four "Mazepas" read D.N. Bantysh-Kamensky's work and interpreted it in their own way.

PERCEPTION OF KOREAN LANDSCAPES BY WESTERN WRITERS OF THE 19TH – THE BEGINNING OF THE 20TH CENTURY

Western observers were mainly guided by classical aesthetic standards of picturesque landscape. The extent of picturesqueness was measured by the existence of vegetation, bodies of water and indicators of human presence (cultivated fields, houses). All these elements were supposed to be necessary to create the impression of coziness and peacefulness of the friendly and/or domesticated Nature. Such scenery also testified that territory of Korea could present some recourses for acquisition by Imperialist nations.

On the contrary, Korean mountains, being almost unsuitable for human activity, were depicted as severe and unwelcoming. Frequent usage of expressions about death in the descriptions of mountainous territories alludes to the ideas of the fruitlessness of Korean civilization and its oncoming collapse.

Korean landscapes (natural and urban as well) annoyed and disappointed Western writers because of their monotony. Uniformity of architecture, dressing, merchandise in towns, sameness of rocks and steeps in mountains were tiresome for travelers, who intended to discover new facts. Only localities of diverse scenery which were able to satisfy Westerners' desire of novelty were evaluated positively.

The descriptions of Korean natural and urban landscapes in the travelogues by Western writers supplement national portrait of Koreans. Generally the landscapes were designed to prove the statements about backwardness and poverty of Korean civilization.

УДК 82-7:821.111'25

S. Kumpan

**REPRODUCTION OF TEXT COMIC POTENTIAL IN THE FICTION TRANSLATION PROCESS
(INFERRING FROM THE EXAMPLES OF NOVELLISTICS BY EVELYN WAUGH)**

The article outlines the challenges translators can face when dealing with comic fiction texts. The peculiarities of comic texts are defined and the ways of their actualization in the process of fiction translation through the application of contemporary theories of translation are considered.

Novellas of a well-known British writer Evelyn Waugh are analyzed alongside with their available translations into Russian to illustrate the ways of conveying comic potential of the source text. The headings of novellas are identified as initial concentration of the writer's comic intention, which Evelyn Waugh applied throughout his literary career. The typology of the comic in the headings is inferred from the examples of novellas «Love in the Slump», «Mr Loveday's Little outing», «Love among the ruins: A Romance of the Near Future».

Specific stylistic text features that actualize comic potential in the novellistics narration of Evelyn Waugh are singled out, emphasizing the value of anthroponyms with comic intention around which the comic element is formed up in the original text. Approaches to preserve Evelyn Waugh's comic intention in translation of his novellistics are specified and the corresponding conclusions are made.

УДК 811. 133. 1: 81'367.7

A. Lepetiukha

**TPOLOGY OF MONO- AND POLYPREDICATIVE UTTERANCES WITH SYNTACTICAL SYNONYMY
(ON THE MATERIAL OF MODERN FRENCH FICTION)**

In many linguistic studies on syntactical synonymy (SS) the typologies of synonymic constructions are based on typical structural schemes of utterance and they are not considered the theory of mental kinetic movement and the integration of language and discourse in speech act where are realized discourse innovations with different structures and semantic-pragmatic relations. Each phase of causation of speech act is characterized by some relations between lingual and discourse content of sign. At the level of mono- and polypredicative utterances these relations are the most complicated because the interrelations between signifier and signified of lower (derivational, lexical) levels are concentrated in each utterance. The majority of scientists admit the existence of synonymy of different levels, or *intercodice* synonymy. The synonymic parallelism between codes concerns monoverbal (words) and polyverbal (word collocations, utterances) signs which admit any combinations: monoverbal sign / monoverbal sign, monoverbal sign / polyverbal sign, polyverbal sign / polyverbal sign.

In this paper they distinguish five types of mono- and polypredicative utterances with syntactical synonymy: 1) syntagmatic SS (preferential option) of monopredicative utterances, complicated by participle or gerund with discourse contraction and extension of lingual pivotal structure; 2) syntagmatic SS in polypredicative utterances with discourse contraction, extension of lingual pivotal structure or quantitatively equally component constructions; 3) syntagmatic SS (and SS at the level of utterance) of monopredicative utterances not complicated by participle or gerund with the same relations; 4) multicomponent syntagmatic SS in complicated monopredicative utterances with following relations: contraction / extension, contraction / contraction, extension / extension, contraction / equally component construction, extension / equally component construction, equally component construction / equally component construction; 5) multicomponent syntagmatic SS in polypredicative utterances with the same relations.

Thereby, at the aspect of dichotomy of language / discourse synonymic constructions are considered like complex signs in form of preferential options that actualize lingual pivotal structures in some co(n)text, according to intention of communicant.

УДК 821.161.1

N. Litvinenko

BUDDHIST LEGEND IN S.N. SERGEYEV-TSENSKY'S EARLY WORKS

A variety of modernist search in terms of symbolism, an appeal to the esoteric knowledge and motives reflected the relevance of realistic traditions revision within the framework of which the Russian literature has become known worldwide. At the edge of the 19th – 20th centuries the modernist search in the Russian literature unfolded in accordance with and in cooperation with the pan-European experience, not only foreign writers of the early 20th century but also the Russian ones had a tendency to strive for the East. Here we can find the early Sergei Sergeyev-Tsensky's work "Avadana. The Buddhist legend".

Obviously, Sergei Sergeyev-Tsensky, like many other prominent literary figures of that time, found the nirvana, the ideas of Buddhism to be an attempt of having a new deep look into "the inner psychological state of being" for a man, of having new non-Christian experience and knowledge. Apparently, the era of axiological relativism which was described by the contemporary authors, the premonition of catastrophic changes, freedom of thoughts, the rejection of individualism were topical. A need for total reevaluation of values prevailing in the world was still felt. This process affected both the Russian literature and foreign one, not only the author of "Avadana", but also the author of "Siddhartha" (1922).

УДК 821.161.1

A. Livry

NABOKOV AND FRENCH IDIOCRACY

Author of a doctoral thesis "Nabokov and Nietzsche" theorized, through the study of the above mentioned authors, the disaster of the Socratic civilization. We have discovered, within the French University, the practical expression of that Socratic civilization: absurd power of unlettered and syndicated university professors, functionaries of the Conseil national des universités founded by French Stalinists. This article is dedicated to one of the samples of this French *idiocracy*, Professor Isabelle Poulin (Bordeaux).

On the other hand, knowing the French university idiocracy, populated with unhealthier apparatchiks than the Stalinist filthy hangmen of GULAG, we have premonition that the evidence of René Guerra, very linked to the French University where it is, will be stifled! «Reason always, you speak to my cul!», said worthy torturers of génocidaires camps: Poulin is a civil servant in action, the capacity of nuisance of this not cultivated and illiterate idiocrate is huge. Besides, it is sharpened in SNESUP, then... «Reason always, you speak to my cul!». Up to its departure in retirement, his friends with a Stalinist blindly will hush up about the illiteracy of «Nabokovienne-russiste» Poulin. And publication, very academical that it is – appeared in a magazine with selection panel further to an university symposium with committee of selection, – of René Guerra will sink into nonexistence.

УДК 821.111.09 "1572/1631"

M. Markova

THE PROBLEM OF JOHN DONNE'S PETRARCHISM IN THE LITERARY DISCOURSE

One of the most discussed questions of the twentieth century John Donne criticism is the poet's relation to the Petrarchan tradition.

One view, epitomised by Herbert Grierson, tends to emphasize Donne's youthful reputation as a cynical and rakish personality. His poetry, reflecting this personality, is viewed as highly original and thoroughly contrary to the idealistic love poetry of Petrarch and his followers.

Another critical view, concentrating more on the poetry of John Donne and less on his reputation and personality, acknowledges a definite Petrarchan presence in Donne's "Songs and Sonnets" and believes Donne's originality is in his innovative use of the Petrarchan situations, themes and conceits rather than in a rejection of those Petrarchan elements.

The article does not attempt to label Donne a Petrarchist or an anti-Petrarchist, because such labels are unrepresentative of his relation to Petrarch and limit a full appreciation of both

poets. It can be seen as a study of the development of this critical debate and how it affects the perception and understanding of Donne's poetry.

Most discussions of Donne's Petrarchism relate his work to the innumerable "Petrarchists" who followed and imitated Petrarch. Petrarch's reputation has been damaged by association with the often inferior works of his imitators and critical approaches to Donne's Petrarchism that do not take Petrarch himself into account present a distorted view of Donne's use of Petrarchism. The article states that only "Canzoniere" itself must serve as the standard of comparison for asserting Donne's relation to Petrarchism.

УДК 821: 7:01

M. Movlamova

FIZULI IMAGE AS A NATIONAL IDEAL IN HISTORICAL NOVEL OF THE 20TH CENTURY

The genre of historical novel has certain traditions in the Azerbaijani literature. By this we mean the development of historical novel within eighty years which can be divided into 4 different stages with particular works to be mentioned in connection with the development of this tradition.

The history of every nation has the individuals who, regardless of their socio-political status, live in the memory of the people, as if they are perpetuated there. In this sense they are not just content with the fact that they are talented, they are transformed into the representatives of a specific historical process, national thinking and culture. The 20th century saw the intensive appeal to the image of Fuzuli who could be compared with the archetype of Majnun in the Azerbaijani literature. Some authors created multi-faceted stories based on the poet's autobiography without distorting the historical facts, but the others added their artistic imagination to the historical facts. However, the object of all the works devoted to M. Fuzuli was Fuzuli himself and his poetry, popular at all times. That is why we set out to investigate the characteristic features of O. Salamzade works in the novel about Fuzuli titled "Love Confusion".

УДК 82-31. 94(477)

Yu. Nekhaichuk

IMAGE OF UKRAINIAN LEADER BY SEEN BY FOREIGN WRITERS (BASED ON IREN STETSYK'S NOVEL «MAZEPA, HETMAN OF UKRAINE»)

The article is devoted to image interpretation of Ivan Mazepa by foreign writers. It was conducted a detailed analysis of the author's interpretation of a historical figure in the Irene Stetsyk's novel "Mazeppa, hetman of Ukraine". Reception of the Ivan Mazepa's image remained virtually meaningless in literary criticism for a long time.

The writing, which was released French version in Paris in 1981, was marked by the rapid flight of the author's imagination. The novel is interesting from two points of view – first, a Belgian writer – the only woman who appealed to Mazepa, secondly, is the original concept of creating an image. The narration carried out in the first person – Motria Kochubey, all events are shown through the prism of perception chronologically in reverse order. Secondly, the author realized the logic of complex behavior of Ivan Mazepa, who had, on the one hand, for the time placate Peter I, dutifully fulfill his will, send Cossack troops in heavy fortification work, and on the other – to seek ways to break military alliance with tsarist government that more utyskuvav Ukrainian people, limiting his freedom.

Was found that the author departed from the established tradition in Western literature depict Ivan Mazepa as a romantic hero, captured mostly their love story, and shows him as a statesman committed to the structure of a strong sovereign state. It is concluded that Irene Stetsyk portrays Ivan Mazepa as only one of the Hetman, who proved that Ukraine has a decent governor, which is on the same level with other government officials, and even some superior knowledge as well as spiritually.

**THE LEXICAL FIELDS OF THE CONCEPT OF FREEDOM IN THE UKRAINIAN, ENGLISH,
FRENCH POLITICAL DISCOURSES**

The structuring field language model is preferred in modern linguistics research, in which realized constructing of a language system as a continuous set of fields that mutually moving its peripheral areas and have a multilevel character.

The lexical fields that represent concept FREEDOM mostly constructed lexical-syntagmatic. The complex construction fields confirm high importance for national identity and intercultural communication. The use of the nomens of the concept of FREEDOM in any context is actualized in some thematic groups, namely: socio-political, personality-oriented, philosophical, legal, historical, conversational of everyday life. The lexical material, placed in various dictionaries and texts of the political issues, served as the material for determining lexical fields elements of the corps of freedom.

Lexical fields "freedom" are containing the parcels – the groups of the lexical units and established phrases, combined common meaning, which in turn consist of microfields. Allocate the following parcel consisting in the investigated fields: "The Social and political life", "The Personal activities (internal / external)", "The Spatial unlimited", "The Independence of the subject", "The Freedom of Speech".

Thus, the means of linguistic objectification of the concept of FREEDOM combines in the lexical fields, which reflect the conceptual, substantive or functional similarity facts. The lexical fields of FREEDOM constitute the large fragment of the systems Ukrainian, English and French languages, respectively, and primarily focused on the socio-political life of society and the individual. This is explained by the importance and value of the independent status of the country from limiting factors. The greatest number lexemes endowed a group of persons, namely demeanor, because the choice of form treatment depends on the result of communication. The group of the personal activities (demeanor) endowed with the highest number lexemes, because the result of communication depends from the choice of the behavior's forms.

**PHILOSOPHY OF VICTOR KOPTILOV'S TRANSLATION CONCEPT:
FROM TRANSLATION METACRITICISM TO THE THEORY OF TRANSLATION**

The present article is aimed at providing an insightful snapshot of translation studies concept elaborated by Kyiv-based professor Victor Koptilov which became quite illuminating in 1970s. The functional mapping of the fast-growing discipline of Translation studies, the extension of its methodological apparatus and development of its metalanguage were the major research concentration areas in the workings of V. Koptilov.

Basing his own theoretical assumptions on his activities as a leading Ukrainian translation critic, the scholar arrived at positioning "translation" as a *parallel* but not as *reproduction* or *reflection*, since it preserves the ideational and imagery structure of the original (of the foreign literary work) and functions as its semantic-stylistic analogy, but also reflects the cultural and social specificities of the target medium.

In this line of reasoning, Victor Koptilov emphasized the creative – not a mechanical – nature of translation and pushed beyond then-dominating structuralist limits. He cautioned against the temptation to compare the words, syntactic structures or other constituents with the corresponding elements of the translated text, whereas not the elements of the text, but their functions in the aesthetic integrity of the original are translated.

It is possible to outline a triad of major principles in V. Koptilov's viewing translation, i.e. (1) the systemic principle, i.e. translation is considered a complex system (structurally organized whole of the literary work which at the same time is an element of the system of target culture; (2) the aesthetic principle, i.e. every translation is an aesthetic phenomenon and (3) the principle of contextualization, i.e. consideration of two epochs (of the original

and of the translation), two cultural and national mediums and two stylistic systems. Furthermore, the relative notion of *translateme* was posited by V. Koptilov so as to pinpoint the dynamic nature of translation and to formulate the relational approach to identifying translation units.

All things considered, V. Koptilov's practical application of the translational analysis in numerous reviews models the mechanism to be deployed in translation quality assessment, namely the focus on three-dimensional plain: (1) the *historical genealogical* (retrospective) aspect, i.e. analysing the motivations for choice of translation; (2) the *structural and functional* aspect, i.e. an in-depth analysis of the structure of the original as an artistic whole and an aesthetical system; and (3) the *historical functional* (prospective) aspect, i.e. envisioning the role of translation in the recipient culture.

УДК 821.161.1

N. Pak

**“SAINT SERGIUS OF RADONEZH” AND “ATHOS” BY B.K. ZAITSEV: THE AUTHOR'S COMMENTARY
AS A FACTOR OF THE WORK INTEGRALITY**

The paper deals with the peculiarities of the author's commentary on his works. The author of the article has determined their importance for the integral perception of the text. In particular, it has been shown that the notes have not only informative and explanatory character, but also contribute to the strengthening of such genre factor as time and space correlation in the story.

While working under the text about Saint Sergius of Radonezh B.K. Zaitsev applied to different sources and his text is rich in intertextual links (Kiev-Pechersk Patericon, the chronicles, the life of Anthony the Great, the works of Basil the Great, the life of Francis of Assisi and others). The same can be applied to “Athos”. But we will focus not on the intertextual associations and comments of the author, but the notes after the text.

There are few notes, for example, “Saint Sergius of Radonezh” contains 19 notes, “Athos” includes 16. According to the content, they may be called informative and clarifying. Their absence would not affect the integrity of the works, but their presence creates a special integrity, greater completeness which confirms their importance, their strong position in the text.

УДК 82.0

N. Pakhsarian

**UNIVERSITY LITERARY HISTORY COURSE AND THE PRESENT: TO A PROBLEM OF GENERAL
AND COMPARATIVE LITERATURES HISTORY INTERRELATION**

The article concerns the modern concepts of general and comparative history of literature, the common points in these disciplines are revealed. It deals with the top methods of literary science as well as their application in courses on the history of literature.

The question about the problems of teaching the history of literature, in particular, foreign literature is relevant not only in the light of the modern educational reforms in Russia, but also in terms of the overall crisis of the humanities which is discussed in different countries. Today the problem is not the quality of a literary product or its study, but whether literature exists and whether there is interest in its study. Here even titles of books and articles are speaking: “Farewell, literature”, “What else does philology serve?”, “Why and how to study literature?”, “Why do we need literature at universities?” etc.

Nowadays the literary critics redefine the concept of literature, the principles of classifying into the historical-literary periods, the concept of “world literature”, which is the material of common literary history and, finally, the inner structure that can be built as the history of styles and schools, as the history of genres, as the history of masterpieces as well as the history of the mass literature development and so on. But in all its variants it tends to integrate the historical and aesthetic dimensions, identify the common elements in the development of national literatures.

NON-VERBAL MEANS OF THE PRAISE REALIZATION

The article deals with the analysis of non-verbal means of expressing *praise* in modern German and Ukrainian fiction discourse. The most essential non-verbal means of expressing *praise* in German and Ukrainian are outlined and analysed; the non-verbal means of *praising* in German and Ukrainian are compared and contrasted.

The non-verbal expression of *praise* is common in German and Ukrainian culture. Both of the studied linguistic cultures incorporate a wide range of non-verbal stimuli in expressing *praise*, the use of which contributes to the discrimination of different pragmatic meanings of *praise* and/ or accentuation of the conveyed verbal message, i.e. they can enhance some part of the message, provide an explanation for the communicative silence, add some new information, modify or distort the verbal message. The non-verbal means of *praising* constitute a set of standard gestures determined by the national and cultural traditions of a given language community in various social and communicative situations. Thus, the speech act of *praise* is realized in a certain communicative situation with non-verbal means of communication such as prosodic features, kinesics and proxemics being its integral part. There is a set of standard actions (movements of different body parts) used in a variety of social and communicative situations. Non-verbal cues in communication being biologically and culturally deterministic are inextricably linked to the overall model of human behavior.

The differences in the expression of *praise* in the studied linguistic culture are to a large extent determined by the specificity of the national manner of communication as well as national and cultural traditions of a particular linguistic community.

POETICS OF EVELYN SCOTT'S NOVEL "THE WAVE"

The article deals with the analysis of poetics of the novel "The Wave" (1929), written by the American writer, poet, playwright, and critic Evelyn Scott. Almost unknown to Ukrainian readers, in the 20s she was considered to be one of those modernist writers whose artistic experiments were a precursor of the works of the "lost generation" writers. Evelyn Scott came from the American South, and the fact that the action of the novel takes place at the time of the Civil War is not accidental. It was the only war in the history of the USA that revealed disastrous consequences of a war for ordinary people. A key to understanding E. Scott's artistic concept is a metaphoric depiction of war as a wave, an indomitable natural force wiping off everything on its way and involving more and more people in the maelstrom of its events. Though the plot is abundant in direct references to real historical events, historical background appears to be conditional on her wish to create her own image of society in the state of war. "The Wave" reflects early signs of existential moods that occurred in society as the result of the First World War and reflected a tragic loneliness of an individual who found himself helpless under extreme conditions of war. The novel is built on the principle of artistic montage. The historical reality is depicted in it as stratification of separate fragments, as if debris of the objective reality, reflecting a local conflict often having a fatal predestination. Fragmentary, as if broken structure of the novel coincided rhythmically with the nervous pulse of the epoch. Though often compared to cinematic clips or shots, these fragments are of a different nature. Each of them is hermetic, they have no logical continuation and the characters involved in them never appear again. Having synthesized expressive means and artistic features of modernism, imagism, impressionism, and naturalism, "The Wave", created by E. Scott, depicted an existential artistic image of reality ruined by war.

УДК 82.162.3-3'06:314.15(=161.2)

E. Pogrebnyak

IMAGES OF UKRAINIAN LABOR MIGRANTS IN THE MODERN CZECH PROSE

Reconstruction of the image of Ukrainian labor migrants in a Czech literature has its own historical continuity. Several works of such writers as Karel Capek (novel "Hordubal", 1933) and Vladislav Vancura (novel "a Series of soud", 1929) in modern times – Michal Viweg (novel "Účastníci zájezdu", 1996) and Petra Hulova (novel "Čechy, země zaslíbená", 2012) are dedicated to this topic. The purpose of this article is to compare the image of the Ukrainian labor migrants of two periods: the 90s of XX century (Viweg) and the first decades of the XXI century (P. Hulova). The research of mentioned novels in a context of the labor migrants problem allows to consider a new angle of Ukrainian's literary image in a paradigm Own/Foreign as well as analyzing of pre-conditions for its occurrences, values and worldviews which he postulates and transfer. Stigmatized and stereotyped image of Ukrainian labor migrant Oleg was found and illustrated in a novel of M. Viweg. Therefore, we can talk about the phenomenon of stereotypes transgression in a sociocultural sequence: *public opinion – a literary work – public opinion*. Meanwhile in a novel of Petra Hulova, the images of Ukrainian workers (Olga, Oleg, and their daughter Marina) has got a personalized character. Hulova tries to transform into the Other, enriches workers image with features, which are new for the Czech-reader of XXI century. Themes and Bible reminiscence in the title of the novel intertextually connects it with the works of K. Capek and V. Vancura, publicity and a willingness to defend the position of the Other – with the work of Ivan Olbracht, the autostereotypes game with Jaroslav Hasek novel. All that accent the loyalty of the writer of universal values and ideas of humanism, which are characteristic for the best examples of Czech ucrainica from interwar period.

УДК (005.12-029:[791.623.1+778.354.8]):(791+82)(045)

A. Pokulevska

MONTAGE PROCESS AND A SHOT EFFECT AS PRINCIPLES OF STRUCTURING IN SPATIAL AND TEMPORAL ARTS

The process of arts synthesis especially intensified in the twentieth century, when there was a strong shift of connections between arts, the influence of cinematography on the cultural development of society, as well as on literature, increased. This led to the search for new ways of works of art analysis. Literary issue "poetics of literary works – cinemapoetics" is one of the most important issue in intermediate relationships of these two arts. Its importance and relevance are determined by the awareness of the fact that, for example, the process of literary texts absorption of elements of some other art as a result of arts synthesis means expansion, enrichment of its expressive possibilities.

By analogy with historical poetics in literature studies it is possible to talk about the historical cinemapoetics that studies the history of formation, establishment and development of basic cinematographical methods. It is commonly known that cinema is a synthetic art, which combines the features of spatial and temporal arts. Therefore, the manifestations of montage principle in senior arts of precinematographic period are analyzed, the way of this principle formation and development before it turned to the cinematographic art is demonstrated at the present article.

Two main components and the fundamental categories of cinemapoetics are "montage" and "a shot". Montage in art can be viewed from two sides: firstly, from the beginning montage is already placed in the work of art, because montage process underlies in the person's perception of the world as psychophysiological feature; secondly, montage is used in structuring of a work of art to achieve different emotional and artistic effects.

Primitive people's cave paintings, traditional Christian icons, paintings by Diego Velazquez, Leonardo da Vinci's works, "The Last Day of Pompeii" by Karl Briullov, "Portrait of Artist M. Yermolova" by V. Serov, plans of Kolomna palace of XVII century, architecture of William Shakespeare's "Globe", Symphony № 6 (94) by Joseph Haydn, "Poem of fire" by composer Alexander Scriabin are studied at the present article from the position of cinemapoetics.

Having considered all of these examples, it can be stated that cinematographic art is obliged for its rapid development not only to the technical achievements of the nineteenth and twentieth centuries – technological progress made possible the emergence of cinematograph

as a technological invention, but also to centuries-long experience gained by world art. Cinematograph absorbed all these achievements, experience and heritage of other arts, developed them, transformed and only in a few decades changed into a cinematographic art that influenced all other arts. And since then everyone began to think not only with the help of words but also with the help of flexible images – “shots”.

УДК 821.512.161

I. Prushkovska

TURKISH POSTMODERN LITERARY REPRESENTATION: “LABYRINTH LIBRARY” IN MURATHAN MUNHAN’S WORKS

The following research presents the postmodern Turkish literature as the form of artistic self-reflection, which, on the one hand, visualizes the typical Turkish East-Western contradiction, and on the other – effectively demonstrates its contradictory manifestations of the interaction of national literary traditions and various Western influences.

The introduction and literary proliferation of the Turkish writer and poet, M. Munhan, who is not yet well-known in Ukraine, enables the expansion of the national receptive paradigm, and the representation of his works opens new horizons for the more thorough study of the Turkish elite literary heritage of the new era.

Murathan Munhan (1955) is a unique figure in the Turkish literary postmodernism: he is a talented novelist, playwright, scriptwriter, and a poet, who is currently one of the most active representatives of Turkish intellectual elite. This research is limited to the study of intertextual principles of novels and dramatic works of M. Munhan, which enables to form an overall picture of the functions intertext plays in his works.

The works of M. Munhan demonstrate the fundamental intertextual orientation, the use of main intertextual types and forms (from proper names to explicit and implicit quotations, and from motifs to plot charts), the “presence” of Western and Eastern cultures, especially the Turkish one.

The Munhan works make a paradoxical impression, as the author establishes literary credibility of his predecessors at the same time revolting against them

M. Munhan successfully operates the ksenomarkers, and scatters “tips” in the text for the mindful readers.

In the analyzed material, the well-known texts are being explicated by their recognizability, with no need in additional marking; the proper nouns, names, especially the “eloquent” ones, are becoming the signs of the transition into the intertextual space by involving the wide range of associative links.

The analysis of the factual material (“Strange Orhan Veli”, “Compassion”, “Forty rooms”, “Forty rooms with three mirrors”, “Forty rooms with seven door”) shows the most expressive forms of intertextuality in the works of M. Munhan (collage, allusion, parody, travesty)

It was determined that dramas and novels of M. Munhan transform the national and culture features, creatively reinterpret the films and well-known World literature works, deform the century-old stereotypes, and mock the mass thinking. The diversity and versatility of M. Munhan works encourages further research. Every single written piece is worth reading in detail – it can and should be analyzed, and presented to the Ukrainian recipient.

УДК 811.133.1

L. Ratomska, A. Yefremova

“THE NATURE” OF TERM IN THE FRENCH BUSINESS DISCOURSE (THE REVIEW OF APPROACHES TO RESEARCH)

The subject of this article is different types of terms and their structure in Business French discourse. The question of terminology in Business French discourse is one of the most important problems because of its thesaurus, formation and further development.

The problems of linguistic peculiarities, semantics and stylistic function of interbranch terminology are always examined by linguists. Most of these aspects are represented in the works of such linguists: Alimov, Sager, Rondeau, Gee and Lotte.

We have examined the theoretical researches in that field and the examples of terms in Business French discourse which were chosen and examined in this article.

The purpose of our investigation is to research using different kinds of terms in Business French discourse.

The main methods of given investigation is not only morphemic and syntactic analysis but also linguistic and stylistic analysis.

The scientific novelty of this work is that we have done the profound analysis of using terminology in Business French discourse texts.

The work consists of annotation, theoretical and practical chapters, conclusions and references.

УДК 821.161.2

S. Revutska

CHARACTER'S ATTRACTIVENESS PHENOMENON – FABULOUSNESS OR REALITY?

Interest of modern literary scholars to the problems of psychological and psychoanalytical interpretation of a text, application of new methods and approaches, relevant instrumentarium, make it possible to deepen and increase knowledge about an individual character and the author in general. Marko Vovchok's writing also has a range of such researches, but there is a noticeable fragmentarity that breaks damage to perception of a particular character (or even disambiguate) and writer's creation. Within the article there is a possibility to investigate the phenomenon of attractiveness of the main character of a fairy-tale novel "Karmeliuk" by means of personality's psychic domain study in general taking into account all the reasons, motives and conditions of his feelings, and attractiveness consequences study as well. Such a research will allow identifying the essence and level of excellence of psychological and psychoanalytical seeing and the author's interpretation of dominant peculiarities of human psychic, and the phenomenon of attractiveness in particular.

Throughout the whole novel, a genre of which the author defines as a fairy-tale novel, Ivan Karmeliuk's (only consonant surname (Karmeliuk) and the way of life integrate him with a historical personality) psychic is stable, although it was shaped in a climate of a sole parent family. Marko Vovchok rather powerfully uses dominants while describing the character's sanguineous temperament combining it with altruistic strong-willed personality, but at the same time pays little attention to description of young man's mental activity, motives and causes of his states and moods. Author's tendency to cycling while depicting the character's psychic is noticeable: elements of self-psychoanalytic therapy in songs, reasons for ruefulness, the same influence on the others, etc.

Karmeliuk's physical attractiveness which is depicted in its development is brought into the foreground as a dominant of his psychic: from elementary affirmation of beauty effect on psychic of both individuals and the community in general to individuals' way of life changing. The power of influence on people is so strong that it is amounted to necromancies, magic.

The wish to see and live in a harmonious society which evolves into necessity to fight for this fair harmony and forms the accentuated personality is the driving force in the life of the main character. Coincidence of wants and eagerness of Karmeliuk and the deprived peasants has the considerable importance in his interaction with the community. And it defines their constant positive (captive) attitude to him throughout the novel. Thus, even though the story finishes with creation of philosophical-fantasy atmosphere, there is no fairy triumph of good over evil, and it even more brings the characters' feelings described by the writer to the reality.

УДК 821.161.2-4.09(71)

V. Savich

NATIONAL EXISTENCE PHILOSOPHY IN R. VOLODYMYR'S POETRY

For a long while the works of R. Volodymyr have not drawn attention of the researchers from the mainland. It has to be mentioned that literary scholars – so far – have not researched the philosophic aspect of R. Volodymyr's poetic works. This gives the academic novelty to the present article.

The objective of the research was to analyse transformations of the National Existence Philosophy in the R. Volodymyr's poetry.

R. Volodymyr was inspired with the energy of Ukraine's spiritual renaissance and throughout his whole life he felt himself its part and parcel and creator.

For him the object of poetic reflection has nearly always been the historic lot of Ukraine. Particularly through poetic writings he rendered in the best possible way the depth of his filial feelings towards the Motherland.

Tragic events of national renaissance, which affected the life of R. Volodymyr, predetermined the appearance of natiosophic motives in the collection of works entitled "Fervent Hearts". In the natiosophy author raises issues related mainly to the existence of Ukraine with the domination of spiritual and aesthetics factors.

In the series "Patriotic poems" the author strives to fathom the historic depths of Ukraine, comprehend its objective and subjective factors, which influenced the formation of the self-hood, spiritual aura and ethnic Ukrainian type.

Issues related to the National Existence Philosophy are also put into life through affirmation of one's own, native as opposed to alien, hostile.

R. Volodymyr's narrator is first and foremost a Ukrainian, a nationally-conscious person, who is able to fathom the genesis of his/her nation and comprehend its continuous dynamics. According to the author, this standpoint will help deeply understand the acute philosophical and national problems, which need to be solved in Ukraine in the period of formation of the new society.

УДК 82.091

S. Sheshunova

THE BRITISH AND THE RUSSIANS AS ENEMIES IN THE CRIMEAN WAR: THE LITERARY IMAGES

The article discusses the image of the enemy in the Russian and English literature about the Crimean war (1853–1856). The author demonstrates that in the 19th century this image was determined by the ethnic stereotypes. Special attention is paid to the novel "Master Georgie" (1998) by B. Bainbridge, where the British and Russians appear as mirror images of each other, and the short story "Kuzma, a Soldier" by I.S. Shmelev (1915), where the Russian and British soldiers, as military opponents, however, enter into a cordial relationship.

The Crimean War was the only one clash of the Russian and British armies during their history, thus, it has been reflected in the literary works of both countries. How is the image of the British (and, accordingly, the Russian) enemy described in the works devoted to the Crimean War? How is the war of the two largest Christian empires depicted? Is it the battle of moral people with the immoral ones? Or the duel of the noble enemies? Or a senseless mutual destruction of the twins?

Not all literary texts which served as a basis for our study are relevant to the real art of literature. However, they present a considerable evidence of the mass consciousness of that epoch, reflecting the ethnic stereotypes prevalent in the society. That is why the modest efforts of the amateur poets will be considered along with the masterpieces of the prominent writers.

УДК 811.112.2'271.15

O. Shumiatska

PRAGMATIC STRUCTURE OF THE SPEECH GENRE OF APOLOGY IN THE MODERN GERMAN

The study of various aspects of communication in linguistics conducted mostly through the prism of the theory of speech acts (SA) or speech genres (hereinafter SG). While analyzing apology, we see that SA model is primarily focused on the speaker and the addressee has been left out of analysis. The theory of SA is mainly focused on individual expression without the communication situation and the conditions under which it occurs. Nowadays, in linguistics the research of speech genres are considered to be popular for description of the whole variety of communicative activities.

The purpose of this article is the construction of a pragmatic model of the SG of apology and the examination of its components. To describe pragmatic structure of the SG of apology it is considered appropriate to find out the proportion of objective, communicative strategies and tactics of implementing in investigated SG.

Communicative purpose of the SG of apology lies in: a) avoidance of addresser's conflict with interlocutor; b) exemption from the feeling of guilt; c) expression of respect for the interlocutor. To achieve this communicative goal addresser adheres to specific strategies, each of which is implemented by the usage of appropriate tactics. It was found that in order to avoid conflict with the addressee and release from feeling of guilt, the addresser selects the argumentative, incentive and obligative strategies; with a view to testify respect to the interlocutor, the speaker chooses etiquette strategy. Having chosen the argumentative strategy addresser implements SG of apology with the help of using such SA as apology, conveyance, explanation, justification. To implement incentive strategies the speaker uses such SA as apology, request, question, conveyance. Obligative strategy requires the realization of apology, promise, offer. Etiquette strategy puts to use the SA of apology, request, question, explanation, conveyance.

УДК 811.161

O. Turchak

FEATURES OF ECONOMIC TERMINOLOGY DERIVATION

For economic relations are quite important language contact and linguistic studies, as social relations are expanding, globalizes and internationalizes.

Recently, the term is in the active stage of the study. This is due to the rapid development of science and technology, for which the term is the driving force source of information and the main structural component of scientific text. Furthermore, the term has a number of functions such as informative, cognitive, communicative and professional knowledge accumulation function. Economic terminology today is important and major layer of the vocabulary of any language, because of the importance of the economy in the current market conditions. All this leads to activation of derivative processes in the field of economic vocabulary.

The most productive manifest themselves suffixes **-atsiy-**, **-yzatsiy-** procedural features that call opredmetneni actions, processes, phenomena. There are quite active suffixes **-or-**, **-er-** (denoting a person who performs a certain action, at least – a separate process) **-nyk** (denoting a person associated with the basis reflected activity, profession, tool or material labor person for feature or features that define its relationship to the subject or occupation), **-inh** (verb denotes action by, called motivating word).

Less active in the use of terminology formations are suffixes **-stv(o)** **-tstv(o)** the value of abstract signs, characterized by the fact that these motivating adjective; property or occupation person named motivating noun; activities or actions that are characterized by feature, named motivating word; **-ist**, terminology that forms abstract nouns with the meaning of signs or condition and other (**-yzm**, **-tel**).

УДК 811.111'373.7

H. Udovichenko

ANALYSIS OF THE CONCEPTS "ПОЗУМ/WIT" AND "ДУРИСТЬ/STUPIDITY" EXPRESSION IN PHRASEOLOGICAL UNITS

Modern linguistics considers language as a social phenomenon, closely linked to the culture and history of the people. It focuses on the individuality of a native speaker, which is revealed through the scrutinizing of language reflecting the spiritual essence, motivation and value hierarchy that exists in the mind of a native speaker. Language in person and person in language is analyzed, the most commonly used turns and expressions, those is revealed the highest level of empathy to. The human intellect, like the man himself, is inconceivable beyond the language and language ability, as an ability to create the perception of speech. It intervenes in all mental processes, creates new mental space.

Sense and nonsense are philosophical concepts that are becoming increasingly important in today's society that is constantly evolving. This is due to the rapid development of science, education, saturation of information, culture and life of people. In our work we try to find common features and distinctive features of expressing concepts of "reason" and "stupidity" in English and Ukrainian language world.

The scheme means conceptualizing intellectual abilities phraseology can be represented as follows. Central to take reasonable frames – stupid concepts further subdivided as follows:

Reason: education, reasoning ability, the ability to think quickly, the ability to fully comprehend, analyze, the ability to remember information, the ability to learn from experience, a lot to know, to be able to apply knowledge to practice, the intensity of quality.

Stupidity: mental limitations, inability to think logically, inability to think quickly, inability to comprehend, analyze, failure to store information, inability to learn from experience, to talk nonsense, as the intensity.

Thus, analyzing the data obtained during the independent association experiment we see that each of the core concepts is its dictionary definition, near and far different in the periphery intensity of theme expression and composition of each of the signs. The extreme periphery is existent concept for "wit". Among the associative responses received English-speaking respondents features separate layer expressing concepts studied by the speed of thinking processes.

This experiment makes it possible to conclude that firstly the importance of education for speakers of English is much more than the Ukrainian, as part near the periphery of both concepts. In turn, the reason for the latter is reflected in traits of character and it depends on the mental development of man, the concept of "stupidity". Secondly, a living example or reference in the minds of Ukrainian plays a much larger role as is reflected in both concepts and quite diverse. While the media for English culture it is very limited or non-existent.

УДК 811.124

I. Vakulyk

FEATURES OF TERMINOLOGICAL NOMINATION

It is no longer a surprise that globalization has rapidly come into the modern integrated life and strongly holds its positions on a planetary scale, adjusting not only economic, political or cultural phenomena of various countries and nations, but also influencing the unification of nations' mental code. This is already a social phenomenon that synthesizes interdisciplinary research with its multidimensionality, subjecting them to universal laws of neo-communications.

Although V. Vernadsky's doctrine about the interaction of nature and society, within which reasonable human activity becomes a determining factor of development, is often criticized in some works of domestic and foreign science philosophers, the concept of life cosmism formulated by him is directly related to mind and work which are the special constants of nature and culture existence in their broadest interpretation.

The concern about the universality of ideological and scientific worldview has been repeatedly brought up in linguistics (linguistic, conceptual, scientific, metaphorical) that indicates the multidimensionality of language. Despite the existence of various research schools, the current state of studying the modeling of the worldview and the attempts to describe it demonstrate the openness and, accordingly, the controversy of the issue.

In the context of world science linguistic problems of term formation evolved each time according to the coding of modern information space and its conceptual presentation in specific languages. By enriching lexical-semantic possibilities of new languages, Greek and Latin became a source of replenishment of modern terminology. Terms research and defining the role of term elements of classic origin in the formation of modern terminology indicates that the process of borrowing from classical languages still continues.

The asymmetrical dualism of linguistic sign has led to the isolation of semantic processes in terminology, which, in their turn, influenced the issue of unification of terms and nomenclature formation due to the openness and the dynamism of terminological systems. Since the actual

term formation reflects the complicated conditions of terms functioning, the symmetry of both sides of the linguistic sign (material and actual) is only desirable.

The current onomasiological analysis angle aims at studying the nominative structure of naming in its projection on designated in intelligence that internalizes the realities and forms the inner reflective experience.

УДК 82 (44)

S. Vatchenko, E. Maxiutenko

**THE PROBLEM OF AUTHORSHIP IN THE LITERARY CRITICISM OF THE 20TH CENTURY.
THE ASPECTS OF THE POLEMICS**

Seán Burke, Edinburgh professor, literary theorist and novelist in his resonance work "The Death and Return of the Author. Criticism and Subjectivity in Barthes, Foucault and Derrida" (1992) opposes the postmodern decentering of the author figure. Burke provides a detailed explanation of the rise of anti-authorialism and shows how the attempt to abolish the author is fundamentally misguided and philosophically untenable. The similarity and divergence of opinions and polemics of European scholars as to the problem of the author are under his consideration. Terminological resources of the description of the author and authorship concepts that became the standard in poetological researches are actualized. The discrepancy and vulnerability of some positions of poststructuralist project of the death of the author are revealed by the literary critic. The essence of Burke's scientific investigation is highlighted as well as the possibility of the return of the author as one of the members of communicative pair of narrator and addressee. Burke metaphorically emphasizes that the question of the author poses itself ever more urgently, not as a question within theory but as the question of theory, of its domains and their limits, of its adequacy to the study of texts themselves, to the genealogy and modes of their existence. And it does so in the manner of an interminable haunting, as that unquiet presence which theory can neither explain nor exorcise.

УДК 378.477

L. Vlasenko, V. Mirochnyk

DEVELOPMENT OF THE ENGLISH SPEAKING SKILLS OF STUDENTS OF NON-PHILOLOGICAL SPECIALTIES

The development of international relations of Ukraine in the spheres of economy and technique gives society the row of requirements and one of them is the knowledge of foreign language. Ability to intermingle with colleagues from abroad, to conduct negotiations, conduct a videoconference are the main abilities in work of qualified specialists.

The aim of the article is to investigate basic terms and factors of development of English speaking skills of students of economic and technical specialities.

The leading direction in foreign language learning, the students of technical higher educational establishments is the ability to obtain such level of communicative competence that would allow to use a foreign language in certain branch of professional activity.

Thus, there are some problems occur before the language learning. They are the so-called "language barriers", increase of psychological comfort of learning process. One of the ways of this problem decision there is an input of communicative games. From one side, with their help it is possible to form the basic syntactic models of expression, ability to put and answer a question, express own opinion, form a communicative intension (to order, to offer, to argue, to deny, to agree).

The basic object of research in foreign languages teaching in higher technical educational establishment is a foreign communicative competence that is examined as a structural element of professional competence of future specialist. Therefore, forming of foreign professional competence, that envisages "imposition" of foreign skills on subject maintenance of profession during implementation of professional tasks, is seen as approach, within the limits of what teaching the "Foreign language" in the curriculum of preparation of future specialist.

IMPACT OF THE SOCIAL CATEGORIES ON THE SPEECH OF THE INDIVIDUALS AND LANGUAGE BEHAVIOUR

The subject of numerous investigations is the impact of the social categories on the speech of citizens in different areas. The scientists in their current researches have marked the following criteria: gender, age, ethnic background and social status of the individuals.

Our studies of the nature of speech and impact of **gender** on the Pittsburgh citizens speech have shown that the men speech of some interest because of peculiarities and variation from the Standard English. There have been given some examples of the lexical units where monophthongization takes place.

Concerning the **age peculiarities** of the Pittsburgh Speech it is necessary to notice that the greatest impact on speech is observed in the language use of the third aged citizens. The fact that the major part of such citizens are the descendants of the immigrants settled in Pittsburgh and its surroundings should be underlined. The vocabulary related to food and beverages is the best example of the interdependence between the language and age.

The next issue is that the Pittsburgh Speech depends on the **ethnic background** of the speakers. It is necessary to notice that Pittsburgh is the unique place in the light of its ethnic differentiation because the contingent living there is variable: Irish, Scots, immigrants from the Europe. There are also the representatives of African American origin. The impact of the ethnic criteria on the Pittsburgh Speech has been observed in phonetics, phonology, lexicology and grammar.

It has been shown the impact on the language portrait of its area in the light of the social status. The common characteristic is monophthongization of *[aw]*, since it is the feature of the working class' speech. Thus we can confirm that the social class affiliation has its influence on the phonetic peculiarities of the Pittsburgh Speech.

The given article has shown the inhomogeneity of the Pittsburgh Speech and its dependence on different social categories.

MAN AND NATURE IN THE RUSSIAN PROSE OF THE SILVER AGE (FUNCTIONS OF EPIC PARALLELISM)

Article is devoted a problem of epic parallelism as a form of the author's presence in prose of the Silver age as an example of creativity by M. Gorky, Yv. Bunin, S. Sergeev-Tsensky. The prose of these authors is an example of developing in the early twentieth century, the neorealist artistic consciousness, one of the notable innovations which were unknown to literature activity podtekstom associative sphere of the narrative. Epic parallelism has become one of the ways associated expression of the author's relationship to the represented, and, the most important expression of the essential ideas.

The prose of the Silver age possesses the whole complex of absolutely certain signs of art novelty among which one of the major is unknown to the literature earlier activity of a implication-associative level of a narration. This level possesses in A. Chekhov's, I. Bunin's, M. Gorky's, I. Shmelev's, B. Zaitsev's prose etc. authors in huge philosophy-aesthetic potential, allowing to express inexpressible, approaching verbal art to musical, appealing to the refined emotional perception of work and, at the same time, is intellectual-profound.

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