як для масового, так й елітарного читача. У даному романі використовуються схеми таких жанрів, як «роман кохання» (принцип класичного любовного трикутника), автобіографічний роман, документальний роман, роман – есе, тощо. Водночас елітарний читач виявить у романі високі філософські проблеми смислу людського існування.

Погляди та бачення сучасного світу наскрізь пройняті песимізмом. Наприклад, в есе про погляди що до забою скоту Кутзеє висловлює особисті враження до кулінарії з позиції завзятого вегетаріанця в такому стилі: "The kitchen…a place where, after the murders, the bodies of the dead are brought to be done up before they are devoured" [Coetzee 2007, p. 63]. (« Кухня - це місце, куди, після убивств, приносять мертві тіла для того, щоб їх розчинити, перед тім як їх зжерти»). Автор поки нічого позитивного ні в чому, що його оточує не знаходить, тому це щоденник поганого року. Але він уточнює, що поганий саме цей один рік (не «роки», «епохи» тощо): категорія однини вказує на стадіальність, залишає читачеві надію на краще, майбутні зміни.

Отже, початкові очікування читача (знайти у творі опис виключно особистого життя, перейнятися песимістичним настроєм автора, зануритися в «погану» атмосферу) у процесі знайомства із романом та осмислення його глибоко філософського змісту – не виправдовуються: «Щоденник поганого року» – твір про усе людство, сповнений гуманістичного пафосу і віри у краще майбутнє. Таким чином заголовок має також хронотопне значення, розкриває часові рамки роману. Насичуючи свій роман алюзіями та ремінісценціями, автор переміщає читача з одного простору до іншого: Австралія, Америка, Франція, Африка, Росія, Ірак, Японія та інші країни. Всі вони пов'язані сумними, жорстокими подіями чи вчинками, до яких причасне все людство.

Отже, заголовок «Щоденник поганого року» належить до ретро-проспективного типу, з символічним прогнозуючим навантаженням негативного плану та проявом прийому подвійного кодування, що є типовим для постмодерністської парадигми.

У жанровому відношенні роман «Щоденник поганого року» є симбіозом художнього та документального роману, з історичними та біографічними кліше.

Висновки: підбиваючи підсумки слід відзначити, що у романі «Щоденник поганого року» заголовок є багатозначним та розмитим, конкретним та абстрактним одночасно. Осмислюючи минуле й сучасне, як особисте, так і загальнолюдське водночас, автор змушує замислитися, відчути тонше, стати більш терпимим, співчутливим і більш вдумливим. Таким чином, у заголовку роману «Щоденник поганого року» представлені основні жанрові, тематико-проблематичні, філософсько-естетичні характеристики досліджуваного роману. Проведений у статті аналіз є початком подальшого аналізу поетики роману «Щоденник поганого року».

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AESTHETIC EXPERIMENTS IN THE REALM OF ENGLISH RENAISSANCE ROGUE LITERATURE: ROOTS, EVOLUTION, HISTORICAL AND CULTURAL PERSPECTIVE

The article deals with the peculiarities of English Renaissance rogue literature development at the early stage of its formation when men-of-letters tried to depict a new social phenomenon and thus turned to creative experiments in search of feasible means and ways of portraying life of the declassed.
Key words: Renaissance, mannerism, rogue literature, books of vagabonds, conny-catching pamphlets, narrative strategies, genre, genre type.
Василина К.М. Естетичні експерименти у сфері англійської ренесансної кримінальної літератури: витоки, еволюція та історико-літературна перспектива. Статтю присвячено вивченню особливостей розвитку англійської кримінальної літератури на ранній стадії її становлення, коли митці, намагаючись відтворити у тексті нову реалію соціального буття, вдавалися до

творчих експериментів у пошуках адекватних прийомів та способів змалювання життя декласованих елементів.
Ключові слова: Ренесанс, маньєризм, кримінальна література, книги про вагабондів, конні-кетчерівські памфлети, наративні стратегії, жанр, жанровий різновид.
Василина Е.Н. Эстетические эксперименты в сфере английской ренессансной криминальной литературы: истоки, эволюция и историко-литературная перспектива. Статья посвящена изучению особенностей развития английской криминальной литературы на ранней стадии ее становления, когда писатели, стремясь описать в тексте новую реалию социальной жизни, прибегали к творческим экспериментам в поисках адекватных приемов и способов изображения жизни деклассированных элементов.
Ключевые слова: Ренессанс, маньеризм, криминальная литература, книги про вагабондов, кони-кетчеровские памфлеты, нарративные стратегии, жанр, жанровая разновидность.

English Renaissance culture has long been a focus of thorough research in different spheres of the Humanities but still there remain certain aesthetic phenomena which need more precise study and classification. One of the outstanding artifacts of the epoch was a so-called rogue literature which started to whirl up in the 16th Century. This very kind of literary production which was extremely popular in those times, developed very rapidly and laid basis for the future literary tradition of depicting roguish people and their community. This tradition turned out to be very productive and led to vast development of a peculiar kind of literature with its sub-types and varieties. So, studying English Renaissance rogue literature at the early stage of its formation will help to understand the essence of its poetics and disclose the reasons for its high popularity in the ages to come. Thus, *the aim of the paper is to analyze peculiarities of narrative techniques used by the early writers in the realm of criminal literature to reveal the essence of their aesthetic experiment and its productivity.*

The tasks of the paper include studying social and cultural prerequisites for the development of rogue literature in the Renaissance England, singling out techniques employed by the early writers, analyzing poetics of Robert Greene's conny-catching pamphlets against the background of his predecessors' techniques and with the vision of new methods introduced by this notorious writer of the Renaissance.

English rogue literature evolved in the early years of the 16th C. as a cultural reaction to the new tendencies in economic and social life. English society of the period faced wide spread of a new class of mobile, rootless, poor and masterless people. Contemporaries stated that "There… be more men hanged in England in a year for robbery and manslaughter than be hanged in France for such manner of crime in seven years. There is no man hanged in Scotland in seven year together for robbery; and yet they be oftentimes hanged for larceny and stealing of goods in the absence of the owner thereof"[Judges 1930, p.15].

The government tried to control the outsiders by registering them, giving licenses for begging, putting into prison or sending to the gallows. Though there appeared numerous parliamentary acts aimed at improvement of the situation, there were a lot of tricks to avoid punishment (by the right of clergy, by bringing fake witnesses etc.) and up to 80% of criminals evaded trial [Cockburn 1977, p.50].

The English were under constant danger of coming into contact with the villains and so they had to be on the alert. New phenomenon though dangerous was at the same time attractive for common people thirsty for scandalous and sensational reading. Evolution of rogue literature was as rapid as the spread of villainous stratum of society. Within a century books of vagabonds and sturdy beggars developed from dry, business-like, precise reports and protocols of rogues' types to the refined stories of roguery.

Wide spread of such literature was predetermined by the Renaissance outlook which considered every side of life worthy of depiction. Renaissance people were trying to subvert all the taboos to create a new kind of morale and thus all kinds of unworthy deeds were treated as natural manifestations of an independent and active personality (More detailed information about different sides of Renaissance personality is given in the article by Ukrainian expert in the Renaissance see [Торкут 2005]). A prominent Russian philosopher A.Losev stresses that these manifestations marked the development of "spontaneous individualism of the epoch" [Лосев 1978, с.120]. Attention to the shadow sides of existence proved that the Renaissance personality strived to study all aspects of life to define their functions in the Universe.

As there were no established modes of depicting criminal world the authors of rogue literature tended to use different "ready-made" elements of non-fiction to serve their purpose. Hence the scope of genre types and narrative techniques of the writings was wide and differed in accordance with dominant intention, aesthetic preferences and artistic experience of the author.

The writings that marked the early stage of criminal fiction formation in 1530s-1560s were R.Copland's "The Highway to the Spital-House", 1536; G.Walker's "A Manifest detection of the most vile and detestable use of Dice-play", 1552, J.Awdeley's "The Fraternitye of Vagabondes", 1561, and T.Harman's "A Caveat or Warning for Common Cursitors", 1566. They created a certain literary background and a set of appropriate literary clichés to be turned to by the followers.

The authors combined different elements of fiction and non-fiction. Firstly, men-of-letters applied treatise narration based on precision of descriptions as well as on pretensions for objectivity. Secondly, they used some techniques typical for such satirical genres as "mirrors" and "anatomies" to give detailed description of a certain

vice and to call for amendment of it.

This marked tendency towards objective characterization of vice stipulated appearance of different tables and lexicons of cant, lists of practices and catalogues of rogue types as inseparable parts of textual space. These inset definitions and lists became a kind of brand mark of the criminal fiction and every writer tried to enlarge the dictionary of slang and to incorporate cheaters' speech into their texts. Next genre source for the rogue literature was morality play which allowed to create abstract and generalized images to be the mouthpieces of author's ideas. One more extensively borrowed from genre form was dialogue still it is necessary to stress that dialogues in early English rogue literature didn't present contradictory points of view but two voices in tune each of them having a peculiar function and the similar aim.

Besides these the authors used some exemplary stories (a la exempla or jests) which were not only to amuse the readers but also to make information illustrated more feasible and vivid.

The plot structure of early rogue literature was rather typical. First, in the introduction the author explained the reason of his turning to unworthy theme by his desire to show vice minutely in order to call for its amendment and they also clarified the source of information (to avoid accusations in relationship with the criminal world). After finding excuses and appealing to the readers not to follow the life of the cheaters, the authors tried to focus on description of villains and their practices. Here the notable tendency was from description of all beggars (in Copland's "Highway to Spital-House") to portrayal of a separate class of the outlaws which were active in their desire to get profit by depriving common people of their property.

To make the stories plausible the writers introduced a certain chronotope. For example, Copland defines it by stating "About a fortnight after Hallowmas, , I chanced to come by a certain spital" [Copland 1930, p.3], G.Walker fixes it as follows: "Haply as I roamed me in the church of Paul's now twenty days ago…" [Walker 1930,p.28]. Further tradition pictures London and namely the area at St.Paul's Cathedral of the day as the location of the thieves and knaves.

The main means of describing villains and their practices was giving direct characteristics to them. The overall archetypical characteristics of villainous crew were their multiplicity, unity, mobility and unscrupulousness, good organization and strict observation of hierarchy. Though explicitly the rogues were represented as negative creatures who cheat common people, still in the sub-context there appears a kind of positive connotation: criminals are skillful, well-organized, inventive, obedient to discipline and successive. For example Walker asserts that there is a certain language of villains and subtle methods to cheat people. He draws parallel between the activity of the dicers and the work of the craftsmen arguing that as carpenters have their terms so do the villains: "But always ye must consider that a carpenter hath many terms, familiar enough to his 'prentices, that other folk understand not at all; and so have the cheaters, not without great need, for a falsehood, once detected, can never compass the desired effect". The writer also stresses that cheaters' dexterity is achieved through practice [Walker 1930, p.36]. So, there appears an ambivalent perception of underworld: though dangerous it seemed attractive for the recipients.

This can be easily understood in the context of Renaissance apology of activity and creativeness as well as against the background of social and economic mobility of the time. It is stated that "images of the early modern rogue created a cultural trope for mobility, change, and social adaptation" [Dione, Menz 2004, p.1]. Thus villainous stratum turns to be a kind of opposition to normal society, its antipode image.

This positive and a little bit romanticized aura is enhanced in some works (for example Walker's, Harman's) where authors turn to indirect characteristics of rogues through their behaviour (which seems rather decent) and their speech (refined and flattering for the gentlemen). Thus gradually the image of rogue community was becoming more familiar and less frightening.

At the end of the 16th C. due to creative activity of a notorious and versatile writer of the Renaissance Robert Greene rogue literature was enriched by such new literary production as the conny-catching pamphlet.

It is believed that Robert Greene coined the term "conny-catching" to name a special type of knavish tricks and pictured conny-catchers as inventive people who are very fast at finding the victim and stripping this lusty and jealous person of his possessions. The pamphlets were of a controversial character as they not only created a romantic and rather positive air around different kinds of cheaters but also produced a rather skeptical attitude to the victims of the villains which were called "connies". Let's remind that a cony (rabit) "signified "willing prey" or "naive quarry" [Dione, Menz 2004, p.6]. At the same time conies are traditionally associated with salacity.

Due to the interplay of different narrative techniques skillfully combined by Greene in his pamphlets there appears an original vision of criminal community, which causes some shifts on the level of eidology as well as reflects certain alterations in axiologic paradigm of the time. The five pamphlets were written within a short period of time – 2 years and at the same time they reflect rather precisely all the previous stages of rogue literature development. It can be assumed that rapid evolution of Greene's manner of presentation as well as combination of "high" and "low" traditions, fiction and non-fiction techniques, extensive usage of his predecessors' material was the manifestation of manneristic outlook with its tendency to re-create literary reality

on the basis of other literary reality rather than to reflect real life. It is worth while mentioning that ambivalence of perception of an individual as well as rather skeptical attitude to real life are also the proofs of manneristic dominance here.

In his first conny-catching pamphlet "A Notable Discovery of Coosnage, Now daily practiced by sundry lewd persons, called Connie-catchers, and Crosse-biters" (1591) Greene describes tricks used by London rogues in a form of a treatise. The introductory part in which Greene justifies the idea of presenting the material to the readership in order to warn the people and to call for amendment is ornamented in euphuistic manner – long sentences are full of comparisons, apostrophes, allusions to the antiquity and so on. The overall image of villains explicitly created by the author is negative as they are directly nominated as "hazardous", "dangerous", "cooseners", "vipers", "worms" and "caterpillars" etc.

In the second part of the pamphlet Greene gives detailed and precise description of the "art of conny-catching" and the "art of cross-biting". Though the writer goes on giving explicit negative characteristics to the villains still the fact that he calls their tricks "art" hints at the admiration of subtlety and skillfulness of their deeds.

The pamphlet represents a table of words used by the villains and "A pleasant discovery of the coosenage of colliars" where Greene appeals not only to moralistic meditations but to the jest-book technique to amuse the readers.

In the second pamphlet "The Second and Last Part of Conny-catching with New Additions containing many merry tales of all lawes worth the reading, because they are worthy to be remembered" (1591) treatise-like precise description of certain types of criminal arts is accompanied by exemplary tales. The tales are called "merry" and they are arranged as jest-book stories which fulfill the function of entertaining the readers. Though in some of the jests the villains are punished by common people, still positive perception of the image of villainy is dominant.

In the third pamphlet "The Third and Last Part of Cony-Catching with the New-Devised Knavish Art of Fool-Taking, the like cozenages and villainies never before discovered" (1592) Greene devotes the major part of textual space to different tales about villains and their adventures. The writer goes on nominating the cheaters as "sturdy", "loose", "lewd", "cunning", "counterfeit", "base-natured" and even "hellish crew". But by giving indirect characteristics through deeds he creates an impression that villains are worthy of praise and admiration as they achieve their aim.

At the same time it becomes clearer that the common gentlemen (victims) are not very clever and noble. Though the author calls conies "honest citizens" still he hints that conny-catchers prey on lustful, greedy and foolish individuals who readily come into contact with them. Due to the skilful use of narrative techniques the victim turns out to be the object of criticism. Thus one can witness inversion of readers' perception of the general paradigm of vices and dignities: through their stupidity and naivety conies seem to be a rather repulsive image for the Renaissance people.

In the last two pamphlets Greene shows shift towards the techniques of romance which being blended with jest tradition give birth to a romance of roguery. In "Disputation between a Hee-conny-catcher and a Shee-conny-catcher" (1592) Greene characterizes villains through their speech as well as through their deeds and thus the presence of the image of the writer is reduced to the foreword and end-word space only. It is natural that as the speakers are criminals they cannot blame themselves or their accomplices and thus boastful tone of their remarks as well as successful character of their efforts add positive connotation to the image of villains. The main question disputed in the dialogue is "whether a theefe or a Whoore, is most hurtfull in Cousonage, to the Common-wealth" [Greene 1930, p.206] so Greene who had already won the reputation of the "Homer of women" [Salzman 1985, c.6] introduces gender differentiation into rogue fiction. Later there will appear a certain branch of female rogue literature where notorious women are the main characters and this tradition will remain still rather popular in the times of Daniel Defoe ("Moll Flanders", "Roxana") etc.

The pamphlet contains the confession of a courtesan who turned into a respectable woman. Here the author uses not only elements of romance, jest-books but also autobiographical, confessional writings and repentance pieces in the style of prodigal son parables. The writer tries to discover social and personal causes for people leading precarious life and meanwhile indirectly creates attractive image of idle existence.

Having had success with his aesthetic experiments Greene goes on with that and in "The Blacke Bookes Messenger" (1592) he reproduces the life of a notorious villain Ned Browne through "I-narration". Here one can observe tendency towards individualization of the image of villain. Greene is no longer interested in depicting non-individualized mob of cheaters and focuses on an individual fate of a criminal protagonist.

In this pamphlet Greene uses a required preamble to announce his intentions, a traditional table of slang words, and leaves the majority of narrative space to Ned Brown's monologue. Applying previously tested narrative techniques the author adds some elements of autobiography the popularity of which was stipulated by Renaissance apology of individualism [Торкут 2000б с.341-367]. Greene lets Ned characterize himself through speech and evaluate his colleagues and victims. Boastful mode of Ned's narration shows his character in full and

affirms his satisfaction with the way he lived. Ned Brown challenges the society, treats his life as an amusing one and calls on the readers to enjoy his story "If you thinke (gentlemen) to heare a repentant man speake, or to tel a large of his penitent sorrowes, ye are deceiued; for as I haue euer liued lewdly, so I meane to end my life as resolutely, and not by a cowardly confession to attempt the hope of pardon" [Greene 1924, p.5].

At the same time it is necessary to stress that Greene (seriously ill and at his deathbed) puts a full stop in the villain's biography and thus denigrates the image of the villain. Here appears a certain paradox – the writer who has created an attractive image of villains being the masters of urban life at the end of his life tries to denounce his main character whose open outrage of society and impudent behaviour are traits not to be approved of by the recipients. The fact that Ned Brown dies at the end of the book without repentance hints at the fact that Green doesn't want to go on with Brown's adventures and condemns this villain. This can be explained by the fact that puritan's ideology was growing stronger in England and thus perseverance in sin as well as refusal of confession make Ned a rather repulsive creature.

To crown it all it is necessary to underline that Robert Greene who used narrative techniques of his predecessors in the realm of rogue literature, applied his skills of a romance writer and added his own life experience (it is believed that Greene may have had contact with the conny-catchers) managed to create a prominent picture of English underworld which included two main and inseparable agents – villains and their victims. Making villains attractive living things the writer depicts their victims as less smart and sometimes even more sinful than the criminals. The connies seem to be responsible for their miseries themselves as they cannot resist the temptation. As the overall image of villainy thus turns out to be more positive and it seems that Greene subverts all-human axiological values of the time. In typical for mannerism way Greene challenges the reader and deprives him of a certain answer to the question what is right and what is wrong. Still Ned Brown dies and this sudden emphasis on unworthy end of villainous life could be stipulated by Greene's personal reasons (at the end of his life he turned to repentance writings) and also by the interplay of Renaissance and puritan ideology, by general domination of manneristic trend with its controversial and indefinite attitude to the Universe.

Greene's esthetic experiment which was manneristic in its essence found its followers and though after him the conny-catching pamphletistics gradually faded away, still it gave an impetus for further development of rogue fiction (from T.Nashe and R.Head to J.Bunyan and D.Defoe).

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ОСОБЛИВОСТІ ФОРМУВАННЯ АНГЛОМОВНИХ НЕОЛОГІЗМІВ ШЛЯХОМ СЕМАНТИЧНОЇ ДЕРИВАЦІЇ

Стаття присвячена розгляду семантичної деривації у сфері утворення нових лексичних одиниць англійської мови. Виявляються механізми створення нових значень у лексемах, досліджується процес появи нових сем та визначаються головні причини виникнення нових лексико-семантичних варіантів слів.
Ключові слова: семантична деривація, семантичний неологізм, вихідне значення, похідне значення, метафоричний перенос, метонімічний перенос, генералізація, спеціалізація.

Веремчук Э. А. Особенности формирования англоязычных неологизмов путем семантической деривации. Статья посвящена рассмотрению семантической деривации в сфере образования новых лексических единиц. Выявляются механизмы возникновения новых значений в лексемах, исследуется процесс появления новых сем и определяются главные причины развития новых лексико-семантических вариантов слов.
Ключевые слова: семантическая деривация, семантический неологизм, исходное значение, производное значение, метафорический перенос, метонимический перенос, генерализация, специализация.

Veremchuk E.O. The pecularities of the formation of English neologisms by means of semantic derivation. The article deals with the problem of semantic derivation in the sphere of coinage of the new lexical units. The mechanisms of the formation of the new meanings in the lexemes, the processes of the appearance of the new semes and the main reasons of the development of the new lexico-semantic variants of words have been analysed.