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The article deals with the analysis of the concepts LIFE and DEATH in the Ukrainian phraseological units from socio-cultural aspect. The common and divergent semis were found out. The presence of common semis proves indissoluble connection of analyzed concepts.

Modern linguistics considers the usage of anthropological approach to the study of different linguistic units. Language is analyzed in the light of human personality, in close connection with human conscience. The interest has increased to the symbolic problems of the language which are in the sight of adjacent sciences dealing with human essence revealing – Logics, Philosophy, Semiotics, Linguistics, Culture Studies etc.

The basis of language and culture research is concept. Concept in particular unites culture, conscience and language as it belongs to conscience, it is defined by culture and reproduced in language.

O.Selivanova, V.Kononenko, Yu.Stepanov, S.Zhabotynska, V.Maslova consider concept research to be one of the actual tendencies of modern linguistics. The works of N.Chomsky, D.Dobrovolsky, V.Teliya, O.Kubriakova, M.Poluzhyn, O.Selivanova are devoted to cognitive aspect of phraseological units study.

The so-called “basic” or cultural concepts interrelated with the culture of nation and reflecting the specific character of its collective conscience attract attention of many linguists. Constant comprehension of any concept which was in progress for a long time can be found in phraseological units expressing general models of world perception by a human. That is why cognitive linguistics is aimed at concept research in phraseology.

Phraseological units expressing the notion life in social aspect are represented productively. All of them create the fragment of phraseological picture of the world which includes such groups: the way of life of a person in society, life of a person in the light of money relationship, characteristics of a person in the society, characteristics of society.

The notions of life and death in the average person’s conscience are in strict opposition. Conscience based on life – death contrasting, as well as good – evil, true – false, beautiful – ugly opposition reflects classical, antonymic ideologically monosemantic metrics of thinking. Life contains all of them, so the relationships between life and death is more complicated.

So, having analyzed the Ukrainian phraseological units with concepts life and death we found out the similar semes (“place”, “flight”) and interrelated ones (“way” and “end of way”) which affirm indissoluble connection of the researched concepts.

Key words: *concept, phraseological unit, phraseological discourse, socio-cultural aspect, seme.*

Отримано: 21.10.2014 р.

УДК 821.111 – 3 + 821.161.2 – 3] 091

Popadynets O.O.

HISTORY AS FICTION OR FICTION AS HISTORY IN THE HISTORICAL NOVELS OF W. SCOTT AND M. STARYTSKY

Дана стаття є спробою дослідження історичної достовірності романів В. Скотта й М. Старицького. Чи всі романи письменників в однаковій мірі історизовані, чи однакове у них співвідношення історії з одного боку і домислу та вигадки з іншого, які пропорції історичних і вигаданих сюжетних ліній в романах.

Ключові слова: *«історія – вигадка», історичний метод, художнє осмислення, анахронізм, легенда, вигадка.*

Historical prose has a long history and a well-deserved respect, its origins can be found in folk songs and tales, chronicles, poems and dramas. This interest in the national past is not accidental; it is associated with the appearance of new political and cultural thinking in Europe that affected the formation of a new literary movement – Romanticism. The appeal for the past was caused by

the conditions of life and the great historical movements of the time. Writers realized that under conditions of statelessness appeal to the historical past was used as a means of political agitation, and was included in the system of cultural, political and aesthetic values of the people.

Creating a new type of novel, namely the historical novel, writers opened a special type of literary creation, a special method of creative thinking that has made a huge impact on the development of contemporary artistic and philosophical and historical thought. Their novels were like a response to the challenges posed to European consciousness of the revolutionary era. Only this can explain the extraordinary success of the works using historical themes. This discovery was developed over a long time by works of generations that were building the new Europe and was defending it in continuous battles and speculated about their victories and mistakes.

W. Scott and M. Starytsky, the founders of the historical novel, each in his time and in his own country, nurtured the discovery for a long time before it was exposed in their novels. They had to go through many of their preferences that later reflected in their translations, dramatic experiments, poems and at the end, in the great historical works, which brought them great fame.

Analysis of the historical novel was accepted as a means to prove or deny its historical authenticity. To perform the analysis «truth» has to be separated from «fiction», fiction which the author added as his own truth which was absent in documents. However, to carry out such analysis on the writers' novels is essentially impossible, because truth and fiction, history and romance compose an indissoluble unity.

One may approach the analysis in the following way. Try to separate «truth» from «fiction» in the historical novels of W. Scott and M. Starytsky. An appeal to the creativity of these writers through the prism of «history – fiction» is not unreasonable because, as W. Scott, in Europe, and M. Starytsky, in Ukraine, were the founders of the historical novel. Fragmented researches of historicism in the M. Starytsky's works are found in V. Polishcuk's monograph «Problematics and features of poetics in novels and stories of Michael Starytsky». Historicism of W. Scott is characterized in almost of all monographs about his creation (Reyizov B. Eyshyskina N., Orlov S.). Consistent comparison of historicism of both writers was not conducted.

Analyzing the trilogy «Bogdan Khmelnytsky» by M. Starytsky we see that the work is written based on a deep study of the historical sources; documents, memoir literature, diaries, chronicles, and oral folklore. The writer used almost all known historical studies at that time about B. Khmelnytsky and his era. Primarily, these were works by Ukrainian historians of the nineteenth century: M. Kostomarov, P. Kulish, V. Antonovych, D. Yavornytsky and some Russian and Polish authors. Comparative analysis of the first part of a trilogy with historical sources, research of historians, leads to suggest that in the novel «Before the Storm» historical events introduced are mostly true, historically correctly characterized the situation of the Ukrainian lands in the Commonwealth of Poland at the end of XVI – mid XVII century, described reasons for the War of Liberation in the middle of the XVII century and investigated the role and place of the individual territories, including the Middle Dnieper, in the deployment of the national liberation struggle [3, 9].

Objectively reflecting the progress of the fighting during the Liberation War of the mid XVII century, in the second part of the trilogy, in the novel «Storm», which covers the years 1648-1653, and the third part – the novel «Near the Pier» (1653 – 1654) Starytsky as a professional researcher created a bright, impressive, highly artistic descriptions of the battles under The Yellow Waters and Korsun, Pyliavtsi, Zbarazh and Zhvanets, Zboriv and Berestechko. Starytsky relied on numerous historical sources: cossack chronicles, diaries, memoirs of contemporaries and numerous of documents. But the author did not simply reflect historical events following the historical sources; he analyzed them, compared the historical research and used only those facts that were the most relevant to the historical truth. The writer, in order to maintain the optimal ratio of historical truth and artistic speculation, considered all the smallest details. This included descriptions of battle topography, chronology of events, quantitative structure Cossack and Polish troops, images of military equipment and so on. [3, 10]

Starytsky most reliably reproduced the life and activity of the hetman and Cossack officers – Bohun and Kryvonis, Nechay and Charnota, Morozenko and Krechovsky, Zolotarenko and others. The author accurately described them not only historically, but also psychologically. All of them are bright people with complex, often tragic fates. But at the same time, these are people who are joined by a high patriotic duty to their people and homeland, brave warriors, sincere friends and supporters of Hetman and his affairs. And first among these knights, freedom fighters of the country, is Bohdan Khmelnytsky. Starytsky created such hetman image that the most closely reflects the historical truth. Thereby he debunked a number of myths about the hetman. He portrayed Khmelnytsky multidimensional, complex, contrary to trends fragmented images that existed at that time in history. Novelist describe no gentleman, who is proud of his coat of arms, not mystical messiah, but

a Cossack warrior with all his moral and physical strength, with his life concepts and world view. The fact that this view on Khmelnytsky as a person doesn't differ from historical evidence proves the facts presented in the historical writings, taken from the old Ukrainian chronicles, memoirs of contemporaries, archives and other sources [2].

There are many plot twists and turns in the novel devoted to the Bogdan personal life, especially the story of his romantic love for Helena. What do historians tell us about it? I. Krypyakevych writes that at the beginning of the liberation war Khmelnytsky married Matron, formerly Chaplinska. But the representative of the Polish nobility proved unworthy of the hetman, kept in touch with the Polish gentry circles and spent hetman's coffers with her mother. Taking advantage of the absence of Hetman Khmelnytsky his son Tymish ordered the execution of his stepmother. This storyline is quite modest and insignificant in history, became large in M. Starytsky's novel. The romantic Hetman love story acquired extensive, bright and romantic details. Of course, the author exaggerated the role of Polish girl Helena in the Bogdan's life and activity.

Such assessment of the Hetman role in Ukrainian history served as an example of a balanced and tolerant attitude towards Hetman Khmelnytsky for Starytsky's contemporaries and also for writers and scholars of other generations.

As to the veracity of his next novel «Karmelyuk», there are fewer historical facts compared with the trilogy or other Starytsky's historical works. Given the objective and subjective reasons, the author was unable to work with actually Ukrainian historical materials about Karmelyuk because unfortunately they were absent. The novelist was not aware of archival documents, materials on the activities of the national leader, as evidenced by the comparison to the novel with published historical documents in the last century [9].

Starytsky could glean some information about Podilsky from the letters of ethnographer M. Bidermann from Kamianets-Podilsky province, published in periodicals of that period. They emphasized the Karmelyuk nobleness and positive attitude local people had of him for «his noble heart, and frankness» [1].

The only material about Karmelyuk's life and activity was research of J. Rolle, first published in Polish under the title «Opryszek» in his collection of historical essays «Gawędy z przeszłości» (Lviv, 1879) and Russian translation of S. Venhrzhynovsky «Karmelyuk» (1886).

Ideological orientation of the J. Rolle's research, where Karmelyuk was depicted as a common «thief, robber, villain» [6, 498], the writer (Starytsky) does not accept. His attention is directed to the scientific and fictional works and numerous documents used in this work.

In the novel by M. Starytsky «Karmelyuk» as well as in J. Rolle's research, common in their works are the names of several historical persons (Karmelyuk, Maryna, Yanchevsky, Pihlovsky, Figner, Rudkovsky). Characteristics some of them are the same (eg, Yanchevsky). A lot of common features seen in the Karmelyuk image, his wife Maryna, nobles Rudkovsky and Khoynatsky.

Phedir Rudkovsky (in Starytsky – Vladyslav) – typical noble gentleman. The killing of Karmelyuk by him, J. Rolle justifies as the need for self-defense. Starytsky considers this action as a crime. In particular it should be noted similarities to Hoynatsky in Starytsky to his prototype in J. Rolle. Unlike easygoing humor of J. Rolle, Starytsky resorts to biting irony in modeling this image.

Identical is the Karmelyuk portrait and some features of his character: desperate courage, passion for love affairs and more. However, the struggle of Karmelyuk Ukrainian writer is not reflected by J. Rolle.

From research of Polish historians, the writer used several episodes: meeting of Karmelyuk with his oldest son John in the inn; an anecdotal case with Mr. Khoynatsky; the escape of Karmelyuk from Litynsc prison; the rescue during a raid and so on. In addition to mentioned cases, there is a legend of meeting «Thieves» with a woman, who was taking her daughter home from school. Karmelyuk didn't offend the women, but even gave them money when he learned where and why they are going. When the women didn't keep their word having claimed to police about their meeting, the Karmalyuk men punished them with rods [6, 515-516]. This legend, recycled and artistically supplemented was used by the writer to characterize the protagonist of the novel.

One of the most important sources of the M. Starytsky novel were folklore essays and national poetic genres about Karmelyuk, published in the «Kiev Antiquity»: E. Makovsky «From Stories about Karmelyuk», U. Oltarzhevsky «Memoirs of an old-timer about Karmelyuk», S. Venhrzhynovsky «Something more about Karmelyuk». These works contributed fuller reflection of local national environment and spiritual atmosphere of the time.

In folk legends mentioned that Karmelyuk was literate and could read and write. Starytsky represents him like that. But this fact is not true, Karmelyuk was illiterate. This popular conjecture scholar V. Tyschenko explains that «people wanted to see their hero as omniscient and literate» [8].

Comparison of M. Staritsky's historical novel with works of J. Rolle indicates on some affinity of images, plot and composition, displaying the main character in a romantic way. It should be noted that Staritsky expressed a great originality, artistic skill in portraying a historical figure of the national leader, having given him a unique individual character, modeling his work as a self-sufficient artistic system.

The prototype of Ukrainian Karmelyuk is a Scottish Rob Roy from the novel of W. Scott. The main source of the novel «Rob Roy» is folklore, folk stories and songs (a collection of Scottish poems collected by Scottish gentleman (vol. VII, p. 125). The writer testifies to this in the preface to the novel: «I should also add that I have chosen the stories about Rob Roy, which was common in the past and living even now in the mountains, where his name was glorified. However, I am far from absolute accuracy using these stories» [4, 445]. Working on the novel W. Scott used also documentary materials: parliamentary Act of 1607, part 16, about the persecution of MacGregor Clan; position of 1663, part 30, a decree against McGregor; parliamentary act, the provisions of 1893, part 61, entitled «Court case against mountain Scotland»; statistical report on Scotland (vol. VIII, p.322, 1st Edition); Wordsworth «Rob Roy Death»; Hraham from Hartmoh «The causes excitement in the mountains of Scotland»; Vart's letters from Northern Scotland; the story about Rob Roy, which appeared in London during his lifetime entitled «Mountain robber» (p. 26-28); court case against Rob Roy's son with anecdotes about himself and his family [10, 26].

From the foregoing material we see W. Scott creating one of his best historical novels that didn't have any previous studies. The whole concept of a Scottish clan in the novel «Rob Roy», in fact, is a result of the direct study of historical sources.

Having analyzed the next novel of W. Scott «Talisman» based on historical episode of the third crusade; we see that the author has used true historical facts in it, based on the works of medieval historians, close contemporaries or participants of the events. Scholar Petrovsky among these sources primarily calls the «works of the French historian Bernard Kaznachey, which contains a reference to a series of events that became the plot nodes of the novel» [5, 750]. W. Scott in the preface to the novel appeals to the work of Mills «History of Knights and the Crusades». In the basis of the plot are also oral stories about wonderful heroes which were often told in the west of Scotland and also chivalric ballads, poems and facts relating to the person of the king-conqueror Richard which very ambiguously interpreted there. Thus, in one of the poems Richard portrayed as a real cannibal giant.

In the interpretation of historical characters, W. Scott was known to deviate, if necessary, from historical accuracy. In particular, W. Scott depicts Richard as a king-knight, selflessly devoted to the common cause, who forgets about personal interests and is willing, if necessary, will go to storm Jerusalem as ordinary crusader. Strict, implacable, outwardly rude, but direct and honest, Richard distinguishes with nobility of soul, kindness and humanity. So, without thinking, he sucks the blood from the wound of his black slave (who was changed clothes Kenneth), who defended the king with his own body from a poisoned dagger [7, 265]. Such idealization of Richard W. Scott deliberately ignores many dark pages from the biography of his hero. W. Scott emphasizes the king's enthusiasm and his commitment to the crusade. This idealization was necessary to create a romantic contrast in the novel. Having abandoned factual accuracy, W. Scott remains faithful to the spirit of the era.

However, it should be noted W. Scott emphasizes Richard's negative qualities too: his arrogance, bloodlust, addiction to pleasure, and a huge desire for fame. «Put out wicked furies who has refuge in your heart – advises him hermit – pride, passion for pleasure, bloodlust» [7, 229].

The real hero of the novel is the Arab commander Saladin, who surpasses his opponents with mind and generosity. Such characteristic of Saladin to some extent corresponds to the historical truth. Thus, unlike the Crusaders, who killed women and children during the capture of Jerusalem, Saladin during the conquest of the city in 1187 establishes a special protection to prevent atrocities and also releases all prisoners for ransom. Said phrase by Saladin in conversation with Kenneth: «At a war don't murder elderly and maimed, neither women nor children. Don't devastate the country ...» [7, 34] has a real historical background.

W. Scott, in his novel proceeds from the principle of verisimilitude. Was any activity typical or not in that era, could something similar happen with a particular character. Therefore, in defining the system of images in the novel what is important is not what actually occurred but what is invented, namely the creation of a true historical portrait of the person and the general flavor of the era. This task W. Scott has done in «Talisman». He developed an exact reproduction of the military ammunition of the era and niceties of medieval etiquette that create a sense of authenticity. Worse is described Saracen's life. Saladin is clearly westernized, and the Oriental theme is based on mainly on the semantic identity of language and description of troops.

W. Scott, in his novel, managed to convey the atmosphere of knighthood with its conditions, and extremes, mores, and finally with its religious fanaticism and endless strife very well. The

combination of historical realities with legend in the novel adds to the work the status of mythological epic, similar to the Homer's «Iliad». Although using the necessary fiction in the work makes it closer to the category of fiction novels.

Contemporary critics of W. Scott said that he was not only a novelist, but also a historian, in his novels on an equal footing, without interfering with each other, co-existed truth and fiction. It was his great skill; he «cheated» the reader, forcing him to swallow the truth that was in fact a lie and a lie invented by him as never existing truth.

For example in «Ivanhoe» there are several historical characters, chief among them – Richard I. But the actions that he performs in the novel are not registered in any documents, and W. Scott didn't worry about it. He created Richard the way he saw him through authentic documents. Having forced Richard to visit the brother Tuk's cell and made there a merry feast. W. Scott showed the character of Richard, opened to all contingencies of life and those that were consistent with chivalric tradition «adventurer». In addition, W. Scott remembered the old ballads with the same motif prevalent not only in England and Scotland, but throughout the Afro-Eurasian world. It was also truth, broader than the «real» unknown to us the character of Richard, embodied in the fictional image of the novel. Thus, it can be argued that Richard I existed, but the fool Wamba, swineherd Band, Lady Rowan and all the others were invented by the author.

Obviously, historical characters of W. Scott are fictional as well as non-historical. Documents and all sorts of information about the era, of course, are necessary for novelist, but often he has to give up from their despotism which would interfere with historical work. For the same reasons, W. Scott sought to free himself from historical characters and invented in his novels many fictional characters to search and create truth easily. The fictional character can embody more historical truth than a historical character. To create and explain the fictional hero, he can use more information about ethical living, way of life and existence; information missed in the documents, but that determines the character of the whole era. This is not a game of words. It is a translation of artistic impression into the language of historical science. The images created by W. Scott really fulfilled a special, historical and artistic cognition. For W. Scott, as well as for his readers, the images created were no fiction, but history. To open the patterns, that created this image, it was required to conduct historical research of the era, its customs, national traditions, way of life and social relations. Having filled the character with historical content, having justified its existence by the laws of historical existence and thereby having made it historically «necessary», W. Scott made a difficult act of historical cognition, which could not be realized if it was not artistic cognition.

If fiction considers something opposed to historical cognition, we can assume that there is no fiction in W. Scott novels. If history considers something opposed to fiction, it must be recognized that in the novels of W. Scott there is no history. Neither the one nor otherwise we can not, because the one and the other is contrary to the obvious truth. W. Scott created a special form of cognition or creativity, where inextricably fused history and art. He was an artist, because he wrote the truth, and historian, as he created fiction. Of course, this merger is typical not only for him, but for other historical novelists in Europe too.

So W. Scott's and M. Starytsky's creation is historical research and the philosophy of history, the poetics of their novels is historiographical system, fiction is truth and true is fiction. In the further development of literature and historical studies can find confirmation of this seemed paradoxical unity. Authors of historical novels, including Starytsky, and novels from modern life have mastered the method of W. Scott and transferred it to the plan of new targets set new era.

Consequently, as studies have shown, the correlation of the history, the legend and the fiction, writers do not decide either in whose favor, skillfully combining different components in a plausible story.

The undeniable worth of W. Scott's and M. Starytsky's novels is in artistically finished method of the combination of privacy with historical events.

Novelists did not put their task to reproduce the history with factual accuracy. Their desire was to convey the spirit of the era, the manners prevailing in a society, feel the unique flavor inherent in that time. For this primary task, they accepted a number of deliberate deviations from the historical truth, introducing fictitious but typical characters and typical conflicts for that time. And no matter how it happened reality in those distant times, it is important the transmission of atmospheric time, its thinnest details, strokes that make up the feeling of the full reality of what is happening.

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This article is an investigation of W. Scott's and M. Starytsky's novels in relation to historical authenticity. Studies compare whether all their works are imbued with the same degree of history, whether there is the same degree of correlation between history and fiction, and what portions of the plots are historical verses fictional. An appeal to the creativity of these writers through the prism of «history – fiction» is not unreasonable because, as W. Scott, in Europe, and M. Starytsky, in Ukraine, were the founders of the historical novel.

W. Scott's and M. Starytsky's creation is historical research and the philosophy of history, the poetics of their novels is historiographical system, fiction is truth and true is fiction. In the further development of literature and historical studies can find confirmation of this seemed paradoxical unity. Authors of historical novels, including Starytsky, and novels from modern life have mastered the method of W. Scott and transferred it to the plan of new targets set new era.

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Key words: «history – fiction», historical method, artistic comprehension, anachronism, legend, fiction.

Отримано: 11.10.2014 р.

УДК 811.161.2'38:070

Поплавська Л.В.

ДОТРИМАННЯ МОВНОСТИЛІСТИЧНИХ НОРМ У ЖУРНАЛІСТСЬКОМУ ТЕКСТІ (НА МАТЕРІАЛІ ГАЗЕТ «ПОДОЛЯНИН», «ФОРТЕЦЯ», «ДІЛОВЕ МІСТО», «КАМ'ЯНЕЦЬ-ПОДІЛЬСЬКИЙ ВІСНИК», М. КАМ'ЯНЕЦЬ-ПОДІЛЬСЬКИЙ)

У статті простежуємо дотримання мовностилістичних норм у газетних текстах Кам'яниччини («Подільнин», «Фортеця», «Ділове місто», «Кам'янець-Подільський вісник»), виявляємо та аналізуємо ненормативні написання граматичних форм слів, випадки неправильного слововживання, узгодження та керування.

Ключові слова: мова засобів масової інформації, мовна норма, помилка.

Літературна норма – одне з основних понять культури мови й стилістики. Найважливішими її ознаками є відповідність системі мови, стабільність, обов'язковість. Українська літературна мова послуговується низкою норм, під якими розуміють історично усталені та соціально закрі-