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Проанализировано прозаическое творчество украинского писателя Трохима Зиньковского (1861–1891) в контексте развития украинской прозы конца XIX – нач. XX в., которое дает возможность проследить выразительную эволюцию прозаика в аспекте роста его мастерства, то есть авторскую историческую поэтику сюжета, жанра, стиля его произведений.

Рассказ, повесть, сказка, художественные средства, фабула, персонаж, рецензия.

The article analyzes the prosaic inheritance of Ukrainian writer Trokhim Zin'kivs'ky (1861 –1891) in the context of Ukrainian prose in the late 19th and early 20th centuries. There is a group of works with original plots, motives, images in the core of his prosaic inheritance. They are "Historical Tale" (1888), "Sydor Makarovich Prityka" (1888), "In the Street" (1888), "The Dream" (1889), "Don't we go? Christmas agenda"(1889), "Monsher Cossack (humorous story)" (1890).

It is an interesting chronological compiled integrity, which allows us to trace the evolution of a writer in terms of the growth of his skills, that is the author's historical poetics of the plot, genre, style of his works, and it coincides with the rhythm of the development of the Ukrainian literature in general.

On the one hand in his works there is an inertia phase of ethnographic household fiction in the history of Ukrainian literature, on the other hand there is a stage of the trend to increased psychology and intellectualism which were typical of the writers of the "new generation" in the late 19th and early 20th centuries.

T. Zin'kivs'ky trends coexist, then appear in the "pure" form. It is noteworthy that I.Franco ranked him to the cohort of young talented Ukrainian writers of that time. T. Zin'kivs'ky fiction works have been positively evaluated by the critics. The authors of reviews have noted that his works are autobiographical. Some of them have different views on the Zin'kivs'ky fiction method, his outlook. But they haven't covered the genre of each work and haven't analysed fiction means of the author, haven't seen his creative evolution.

Story, narrative, fairy-tale, methods, plot, character, review.

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TONI MORRISON: AN OUTSTANDING AFRO-AMERICAN WOMAN WRITER AND PERSONALITY

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The article is dedicated to the contemporary woman writer of Afro-American origin, whose creative work assists understanding the diversity of Afro-American culture, marks the importance of referring to the past, preservation of cultural heritage and national identities. Afro-American literature is shown as one of the most colourful and attractive expressions of contemporary American literature. Main literary works in which Toni Morrison raises questions about race, class and gender and reflects on their experiences are analyzed in the article.

Contemporary American literature, contemporary Afro-American literature, women- writers, novel, character, novelist.

Contemporary American literature which reflects the life and culture of an ethnically and racially diverse country is characterized by a huge increase in the creative work of women writers who raise powerful questions about race, class and gender. Although American women-writers made great contributions to important literary movements in the twentieth and twenty-first century literature of the USA, they have been denied respectable literary voices for a long period of time. Everything changed in the 1970s during the second wave of American feminism when creative work of women writers began to receive long overdue attention.

Analysis of the latest research studies and publications. Creative work of Toni Morrison has been of great interest to critics and various specialists in study of contemporary literature not only in the USA but in Ukraine as well (Yulikova M., Denysova T., Kostyk Yu., Page Ph.). Critical reception of her literary works can be classified according to the following approaches that exist in the criticism, namely: feminist, historic, cultural and psychoanalytical. Nevertheless, there is still no research dedicated to the systematization of the reception of Toni Morrison's creative work in the national Ukrainian literature. Thus, **the main aim of the research** is to provide a brief overview of the creative work of Toni Morrison and her biographic notes in order to reflect retrospectively on developments throughout the contemporary period in American literature, to understand who she is and what the distinctive feature of her creative work is.

Presentation of basic material of the research. Contemporary American women writers who contributed significantly to the literature of the USA during the second half of the twentieth and the beginning of the twenty-first centuries represent diversity in terms of their ethnicity. Afro-American woman writer Toni Morrison is only one woman writer who reflects a rich complexity of contemporary American literature in her creative work and who is discussed in the following article.

America's most celebrated novelist is Toni Morrison (Chloe Anthony Wofford) who won the 1993 Nobel Prize in Literature for being an author and who vividly depicts different aspects of American reality.

Toni Morrison was born in a black working-class family on February 18, 1931 in Ohio (the USA) and showed a keen interest in literature since early childhood. Toni graduated from Lorain High School with honors in 1949. Then she studied the humanities at Howard and Cornell Universities, followed by an academic career at Texas Southern University, Howard University and Yale.

A member of the American Academy of Arts and Letters since 1981, she has been awarded a number of literary distinctions, among them the Pulitzer Prize in 1988.

"The Bluest Eye", *"Sula"*, *"Song of Solomon"*, *"Beloved"* and many others which are characterized by her unique narrative technique and based on her great sense of equity are among the best known novels by this outstanding American writer. In addition to her breathtaking novels, Toni Morrison is the author of short stories, a children's book and nonfiction which includes stories various reviews, essays, social and literary criticism [9; 10].

Her first novel which was called *"The Bluest Eye"* and was published in 1970 is the quest for cultural and individual identity and perception of beauty [8]. In *"The Bluest Eye"* Toni Morrison shows a cruel picture of the United States of 1900's where family values,

love and affection are destroyed because of racial issues. Experienced racism firsthand, Toni Morrison raises a powerful question about racial discrimination in “*The Bluest Eye*”.

The main heroine of this creative work is a black girl who is eleven. Her name is Pecola Breedlove and she is mocked by everyone for her dark skin and brown eyes. Pecola expects love but instead she is rewarded with hatred and told that she has been ugly: *Long hours she sat looking in the mirror, trying to discover the secret of the ugliness, the ugliness that made her ignored or despised at school, by teachers and classmates alike. She was the only member of her class who sat alone at a double desk. The first letter of her last name forced her to sit in the front of the room always ... Her teachers had always treated her this way. They tried never to glance at her, and called on her only when everyone was required to respond* [8, p.45].

Pecola is constantly dreaming about having blue eyes and believes that if she had them her life would be completely different from what it is now: *It had occurred to Pecola some time ago that if her eyes, those eyes that held the pictures, and knew the sights—if those eyes of hers were different, that is to say, beautiful, she herself would be different. Her teeth were good, and at least her nose was not big and flat like some of those who were thought so cute. If she looked different, beautiful, maybe Cholly would be different, and Mrs. Breedlove too. Maybe they’d say, “Why, look at pretty-eyed Pecola. We mustn’t do bad things in front of those pretty eyes.”* [8, p.46].

She is treated rudely by everyone even her parents since they all believe in the white standards of beauty: *Although their poverty was traditional and stultifying, it was not unique. But their ugliness was unique. No one could have convinced them that they were not relentlessly and aggressively ugly. Except for the father, Cholly, whose ugliness (the result of despair, dissipation, and violence directed toward petty things and weak people) was behavior, the rest of the family – Mrs. Breedlove, Sammy Breedlove, and Pecola Breedlove – wore their ugliness, put it on, so to speak, although it did not belong to them. The eyes, the small eyes set closely together under narrow foreheads. The low, irregular hairlines, which seemed even more irregular in contrast to the straight, heavy eyebrows which nearly met. Keen but crooked noses, with insolent nostrils. They had high cheekbones, and their ears turned forward. Shapely lips which called attention not to themselves but to the rest of the face. You looked at them and wondered why they were so ugly; you looked closely and could not find the source. Then you realized that it came from conviction, their conviction. It was as though some mysterious all-knowing master had given each one a cloak of ugliness to wear, and they had each accepted it without question. The master had said, “You are ugly people.” They had looked about themselves and saw nothing to contradict the statement; saw, in fact, support for it leaning at them from every billboard, every movie, every glance. “Yes,” they had said. “You are right.” And they took the ugliness in their hands, threw it as a mantle over them, and went about the world with it. Dealing with it each according to his way* [8, p.38].

At the end of the novel Pecola Breedlove who dreams about blue eyes and blond hair loses her mind: *She, however, stepped over into madness, a madness that protected her from us simply because it bored us in the end* [8, p.206].

“*The Bluest Eye*” in which the main character is portrayed as the scapegoat of society where the white want to treat down the existence of the black is an astonishing example of how racism can ruin a life of any person.

In the novel “*Sula*” which was published in 1973 Toni Morrison tells the story of two girls named Nel Wright and Sula Peace, two friends who at the end of the story become something worse than enemies. Their devotion to each other is strong enough to withstand bullies and the burden of a dreadful secret. But their friendship ends in an unforgivable betrayal.

In “*Sula*” Toni Morrison questions and examines the terms “good” and “evil”, often demonstrating that the two often resemble one another [12].

The next novel which was well received by critics is “*Song of Solomon*” was published in 1977 in the wake of the Black Power movements, the main aim of which was the achievement of social and political change.

The main hero is Macon “Milkman” Dead. Macon who is depicted as spiritually dead is estranged from his family, community, historical and cultural roots. But with the help of his best friend and his aunt he manages to reconnect with his past and realize his self-worth.

In the novel “*Song of Solomon*” main characters are searching not only for freedom and liberation but for love and identity as well [11].

“*Beloved*” which Toni Morrison dedicated to millions of slaves who died in the trans-Atlantic journey to the USA won the Pulitzer Prize for Fiction in 1988 [5; 6].

Sethe who is the protagonist of this novel was a slave but escaped slavery fleeing to another state. Unfortunately, many years later she is still not free. Her new home is haunted by the ghost of her baby whom she killed. Although Sethe doesn’t spend much time in jail for the crime, she spends most of her life paying for the murder.

“*Beloved*” clearly makes us think about history of slavery in the USA and powerlessness of slaves who were constantly abused by the white slave owners:

Away from her to the pile of people out there. They make a hill. A hill of black people, falling. And above them all, rising from his place with a whip in his hand, the man without skin, looking. He is looking at her.

*Bare feet and chamomile sap.
Took off my shoes; took off my hat.
Bare feet and chamomile sap
Gimme back my shoes; gimme back my hat.
Lay my head on a potato sack,
Devil sneak up behind my back.
Steam engine got a lonesome whine;
Love that woman till you go stone blind.
Stone blind; stone blind.*

Sweet Home gal make you lose your mind [6, p.138].

Conclusions and recommendations for further research. The provided overview allows us to conclude that creative work of Toni Morrison focuses on honoring and affirming traditional Black values of personal intuition, spiritual power and emotional force, on fighting against past and present oppression and rejection of Black people by

Whites in America. It helps its readers to construct their own perception of the multi-ethnic society where many different races, cultures and religions live together alongside each other. It is represented by a wide range of novels in which the author reflects on their experiences shaped by culture, color and gender and tends to emphasize the equality of all people regardless of their gender, ethnic or religious background.

The distinctive feature of the creative work of Toni Morrison is that although main characters created and found on the pages of her novels are completely different and their lives are full of misery, hatred, grief, despair and infinite sufferings, they are searching for who they are, struggling to find their place in the present-day world, striving for better lives without emotional pain and physical distress and are steadfast in adversity.

However, the undertaken study is not at the end of all aspects of investigation of creative work of contemporary American women writers throughout the contemporary period in American literature. Challenging directions of further scientific research can be as follows: the investigation of creative work of Sandra Cisneros as a lacuna in the receptive practice of contemporary Ukrainian literature.

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Статтю присвячено сучасній письменниці афро-американського походження, творчість якої сприяє усвідомленню розмаїття афро-американської культури, наголошено на важливості звернення до минулого, збереженні культурної спадщини та національних особливостей. Показано, що афро-американська література є однією з найколеритніших і найпривабливіших проявів сучасної американської літератури.

Проаналізовано основні художні твори, в яких Тоні Моррісон піднімає расові, класові й гендерні питання та роздумує про свій життєвий досвід.

Сучасна американська література, сучасна афро-американська література, жінки-письменниці, роман, персонаж, романіст.

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