# ABSTRACTS

УДК 821.521                                                                                                                                A. Akimova

## THE CONCEPT OF A NEW FORM OF DRAMA THEATER HUATSZUI

The article analyzes the theoretical basis of the concept of a new form of drama theater huatszui highlighted genre features in classical and colloquial drama based on theories dramas in Chinese drama and highlights the innovation playwrights in the image of feelings and emotions enamored heroes Also ignored investigators remained the problem of combining in Chinese drama of the twentieth century, visual and verbal, that is the key to understanding the text, presentation, creating characters, exposure to society, speech-syntax.

The above work covering only part of the study of classical literature, experimental avant-garde drama. Taking into account the scientific concept works on the formation, development and current state of drama in China, we believe that singled out a significant, significant and undeniable influence on literature, and, hence, to the drama took place due to political and social events that were in China during past times; artists striving to update and go beyond the established boundaries of the genre of classical drama was caused by the passage of time, Western European trends. It is proved that the combination of visual and verbal is essential to understanding the specific topics of contemporary dramatic works.

Thus we can conclude that the treatment and processing of historical themes gradually cease to meet the mood of the Chinese audience and reader who begins to get acquainted with the best examples of Japanese and foreign drama. The impetus for change is and the «May 4th Movement» in 1919, giving rise to «literary revolution». Innovation works discribes the refusal of artists literary language «wenyan» and the use of language «bayhua» means expressiveness which can more accurately convey the features of social processes. Achievements of the spoken drama is huatszui and the emergence of one-act plays, the massive introduction of dramatic works through their constant reading, not even the classic rooms.

Writers are crucial for the seventies, when, after all, was done away with the «cultural revolution», and the artists were able, as in the 1920–1930, free to experiment and create. The influence of modernism, epic theater, new forms of realism are fundamental to modern drama. Most artists of the new generation (Maine Jinghua, Go Shysin, Sha Esin, Fusyan tsung, Ma Chzhuntszyuan) provide examples of modern and postmodern drama, and not staying aside «network literature».

In our opinion, features modern and post-modern Chinese drama, despite experimentation, appeal to contemporary life, is still the influence of samples of classic works. Unfortunately, the artists in the texts have not been able to overcome the problem description only Chinese society, not abandoned in the texts of the elements of musical drama, abandoned experiments with language and syntax.

УДК 81'42                                                                                                                            K. Abdullaeva

## INVESTIGATION OF INTERLINGUAL EQUIVALENTS OF TERMS IN THE FIELD OF INFORMATICS IN THE FRENCH AND RUSSIAN LANGUAGES AT THE LEVEL OF EXTERNAL FORM

This article is dedicated to the problem of interlingual terms equivalents in the sphere of informatics. The notion of equivalence is examined as to the phonetic and graphic forms which are the expressive elements of lexical units. We considered such word-formation processes as borrowing from the common language source by transcription and transliteration, calque.

Modern informational technologies have been greatly developing becoming universal. Today they have already penetrated into each sphere of human life. Science, culture, state management, economy and even everyday life is impossible without informational technologies and the abilities and skills for their usage. In its turn, it boils down to the development of new terminology being one of the most numerous. Linguistics is involved into studying the terminology, its core, ways of formation and functioning, interaction with the other contiguous terminological systems, peculiar features of the interlinguistic correlation and, in particular, the ways of finding the equivalents for the information science terms etc.

УДК 81'367.623                                                                                                                        Ya. Bechko

## PARTICIPATION OF LEXICAL-SEMANTIC VARIANTS OF THE ADJECTIVE ENG. *HOT* IN THE PROCESS OF PHRASEOLOGICAL UNIT FORMATION

The problem of interrelationships between the lexico-semantic and lexico-phraseological levels of the language system is currently important in phraseology. In this article the author describes the peculiarities of actu-

alization of the system of lexical meanings of the polysemantic adjective Eng. *hot* at the phraseological level. The specificity of functioning of polysemous adjective with thermal meaning Eng. *hot* in phraseological units is analysed within the framework of research of the general problem of interrelationships between the lexico-semantic and lexico-phraseological levels of the language system. The author finds general trends of sense development of this adjective within the structure of idiomatic set phrases sharing the common key lexical component Eng. *hot*. The analysis shows that lexical meanings of the polysemantic adjective Eng. *hot* at the phraseological level are actualized unevenly and selectively. In the structure of nominative and predicative idiomatic phraseological units and comparative phrases the key adjective Eng. *hot* implements almost exclusively its original «thermal» semanteme as a formative one, but its lexical semantemes used in the formation of idioms rarely coincide with its phraseo-derived meanings. Individual semantemes of adjective Eng. *hot* differ with respect to the number of phrasemes they occur in, besides there are many phraseo-derived meanings that don't have the corresponding lexico-semantic variants of adjective Eng. *hot*, though some of them have synonymic lexical meanings. To continue the research of semantic relations between lexical and phraseological levels of the language we should involve to our analysis other parts of speech. This aspect, together with the use of information from other languages is necessary for our better understanding of the role of high temperature characteristics, objects and processes in linguistic world image.

**O. Bogdanova**

### THE NEW IDEOLOGICAL FACE OF THE STORY BY A.P. CHEKHOV «GOOSEBERRY»

The heritage of A.P. Chekhov has kept not only the artistic texts of the writer, but also his correspondence, diaries, notebooks. Notebooks include many sketches for future works of novelist and playwright. They retain the preliminary sketches to artistic creations and their original variants. Appeal to the notebooks and diaries of Chekhov allows us to better understand the history of the creation of his works, the nature of the transformation of the initial plan. They allow us to feel thinner author's intentions, to learn more about the creation of a character, a particular idea of the author.

The article discusses the system of images of the story by A.P. Chekhov «Gooseberry». On the basis of comparison to the original intent of the text of the «Notebooks» of the writer (1895) with the final version of the story (1898) the article shows that the image of the single character X is divided into two characters. The task of the writer was to detect the inconsistency of human nature from the inside, through the characters of the brothers Ivan and Nicholas. The analysis found a link with the other stories of the «little trilogy» of Chekhov — «The Man in a case» and «About love». The article reveals the intertextual allusions to the works of I. Goncharov, I. Turgenev, M. Saltykov-Shchedrin, A. Pushkin, allowing deeper to understand the essence of Chekhov's ideas about man. The article proves that the «covering» man in the «Gooseberry» is not only Nikolai Ivanovich, but his brother, Ivan Ivanovitch, too.

**O. Burkovska**

### THE PROBLEM OF THE ONE-MEMBER SENTENCES AS A SEPARATE CATEGORY
### IN THE 1950-s OF THE 20TH CENTURY – EARLY 21st CENTURY

The article is devoted to the selection of the one-member simple sentences in the Ukrainian and Russian languages during the development of the semantic direction.

In the 50 of the last century semantics has gained great fame in the linguistic circles, which led to the review of the problem of the one-member sentences as a separate category in general.

A lot of Ukrainian and foreign linguists reject the common opposition the one-member sentence / the two-member sentence and cast doubt and deny the very notion of one-member sentence. Regarding the problem of the two-member sentences of any and all sentences of the Ukrainian and Russian languages, the researchers suggest different approaches in their scientific works. Some scientists used the concept «morphological notion of the two-member sentence», other, developing the ideas of transformational syntax, used the concept of the syntactic zero, concept of the zero subject and predicate, another classified sentences as one- and two-component structures and based on the logical semantic approach.

The scientific views of V.G. Admoni, Ye.O. Sedelnikov, M.V. Panov, M. Gyro-Weber, N.Yu. Shvedova, N.D. Arutiunova, I.I. Slynko, O.S. Melnychuk, G.O. Zolotova, K.G. Gorodenska, I.R. Vyhovanets, V.M. Britsyn and other linguists are noteworthy. The problem of the one-member and the two-member notion of the sentences in the Ukrainian and Russian languages has a long history of research, but the rapid development of semantics directly raised the problem of the real existence of the one-member sentences as an independent structural type of the simple sentences. But there is no common point of view among linguists who support the theory

of fundamental the two-member notion of the sentences. The current stage of development of syntax science involves the study of the one-member sentence in the comparison of formal-syntactical and semantic-syntactical parameters.

**Yu. Denysiuk**

### PRESIDENTIAL DISCOURSE AS A SUBJECT OF LINGUISTIC RESEARCHES

The article considers different approaches to the study of presidential discourse and suggests a systematic view on this type of discourse as a subject of linguistic research. Proceeding from the conviction that presidential discourse is a complicated multidimensional phenomenon of speech, which depends on the social context and reflects political climate in which a president is embedded, the author suggests that the research of this type of discourse can be conducted considering four dimensions: 1) communicative dimension – the interactional speech activity in particular social situations; 2) cognitive dimension – the transfer of knowledge and ideas; 3) linguistic dimension – the use of language; 4) genre dimension – consideration of speech genres that form the genre palette of presidential discourse.

The attention is focused on the study of features that characterize and describe each of the suggested dimensions of the discourse under study. It is substantiated that the communicative dimension covers four important characteristics of the studied discourse: a) its status-role nature, b) addressee factor, c) discourse-specific implementation of speech strategies and tactics, d) tone. The author claims that cognitive dimension encompasses researches intended to review the informativeness category and value orientation of presidential discourse. Speech dimension includes the study of lexical, grammatical, stylistic and structural features of texts. Genre dimension focuses on the variety of speech genres in the genre space of presidential discourse and characteristic features of these genres.

Taking into consideration new agendas in the studies of institutional discourse, the article may contribute to the systematization of approaches applicable to the research in the field.

**D. Dorofeev**

### AECTHETICS OF IMAGE OF LUDWIG WITTGENSTEIN

The article is devoted to investigation of the aesthetics of the image of Ludwig Wittgenstein (1889–1951). For this, the author studies, firstly, the theory of the image in the Tractatus logico-philosophicus, in which it is the basis of the logical and ontological concepts of the philosopher; Secondly, the aesthetic principles of Wittgenstein's philosophy of language and, in general, his attitude toward aesthetics; And third, the aesthetics of the image of Wittgenstein as a person who was distinguished by pronounced charisma. The author of the article sought to disclose the actuality of Wittgenstein and his philosophy primarily in the aesthetic perspective, in the context of the development of the original aesthetics of the human image. For this purpose, various details of the interesting biography of Wittgenstein were presented and his philosophical understanding of language, world, man, aesthetics, ethics, religion and mysticism was analyzed.

To specifically represent the aesthetics of the human image, Dorofeev D.Yu. Refers to the image of Wittgenstein on the basis of both his main works and important, little-known aspects of his biography. For this, the author of the article refers to the memoirs of famous philosophers (Malcolm, Wright) friends and colleagues of Wittgenstein, as well as to researchers of recent times. "Logico-philosophical treatise" is considered not only as a logical, but also as an aesthetic treatise, which answers in its structure and language to the high criteria of beauty. This work was based on the principles of the mathematical logic of G. Frege and B. Russell and could not only develop this direction, but also bring philosophical thought to the original and fundamental understanding of language, being, ethics and aesthetics. The religious and ethical views of Wittgenstein were greatly influenced by Leo Tolstoy. The author focuses his attention on revealing the aesthetic foundations of the doctrine of proposition as an image of reality. The logical doctrine of proposition leads to an aesthetic theory of the image. Identifying the boundaries of linguistic expression, Wittgenstein admits that what can not be expressed in a word can be shown in a word as image. Wittgenstein's philosophy is criticism (in the Kant's sense) of the language, but the philosopher does not remain within the boundaries of the language, but leads to what lies beyond these boundaries, and what is actually the content of philosophy. The author of the article in a broad cultural and religious context analyzes the value of silence and its connection with the possibilities of linguistic expression. In this aspect, an interesting parallel to the teachings of Wittgenstein is early phenomenology (primarily Max Scheler) and Austrian poets and writers of the early 20th century (primarily Hugo von Hofmannsthal) recognized the crisis of language as a way of expressing reality and being. It is important for the author of the article to show how the unique aesthetics of Wittgenstein's image manifested itself not only in his philosophical works, in his attitude

to art (music, architecture, literature), but also in his daily life, in his own personal image, communications with people, organize the space at home (and as a tenant, and as an architect – he built for his sister a famous house in Vienna). All this is an expression of the holistic aesthetic image of man and is seen as multiple manifestations of his being. In this approach, philosophical anthropology enters into a productive alliance with aesthetics, and aesthetics receives fundamental philosophical significance.

УДК 821.111                                                                                                                         **T. Filat**

## FEATURES OF THE HERO OF THE STORY BY JACK LONDON «A PIECE OF STEAK»: NATURE, THE PSYCHOLOGY OF ATHLETE

Study of athlete's nature at first glance is the problem of psychology and sports sciences. But on the other hand the particularities of the hero-athlete of the story by Jack London «A piece of steak» is certainly a literary problem.

Sport theme in the works of the American writer results from the search for a strong character, opposing life circumstances and hardships. Poetics of the title of the story immediately intrigues the reader. But the true meaning of the title is revealed by the text of the work. A piece of steak in the story acquires a sign-oriented meaning. Its absence becomes a major factor negatively affecting the fate of a talented athlete.

The representation of the hero is given with the introduction of his name - Tom King, where semantics of the surname – King defines him as a strong personality. However, the situation of eating scanty food gives rise to the contrast between the name of the hero and his social position, which emphasizes carrying attitude to the meager food.

The author points out the difference between the threatening appearance of the hero and his inner essence. Jack London separates a professional appearance of Tom and his human individuality, external and internal. Developing the theme of impact of boxer's profession primarily on the formation of the external appearance of the hero, the writer emphasizes the discrepancy between the actual professional behavior and human individuality.

Description of the bout culminating in the defeat of the hero, who was not strong enough due to the lack of nutritious food lies at the center of the story. The ending of the story depicts the experiences of the hungry, defeated boxer, who cries thinking back about his family, doomed to poverty and understands the cause of tears of his rival, whom he defeated many years ago.

УДК 821.521                                                                                                                       **M. Foka**

## ASSOCIATIVE SUBTEXT IN THE HAIKU (ON THE BASIS OF THE ANALYSIS OF MATSUO BASHŌ'S POETIC WORKS)

Japanese art, and specifically Japanese literature, is characterized and marked by deep subtext nature. Main senses, emotions, and feelings suggest to readers, give them gentle and strong hints. Writers use the associative subtext, one of the main methods of Japanese art. At the same time the power of associative subtext is presented in the haiku the best, and the great example of this unique phenomenon is Matsuo Bashō's poetic works.

The associative subtexts in the haiku are investigated on the basis of the analysis of Matsuo Bashō's poetic works in the paper. In particular, the specifics of the haiku nature in the Japanese literature have been studied, Matsuo Bashō's poetic works have been analyzed where their associative subtexts have been characterized, and the motives of Zen Buddhism philosophy as the code for understanding real senses of works are defined.

A strict poetic image becomes a strong impulse for creating the associative subtext, generating a variety images, associations, and visions, and suggesting different thoughts and feelings. Such a way a few images are coded the whole picture that generate to readers.

At the same time the implicit meanings of Matsuo Bashō's haiku are deeply decoded from the perspective of Zen Buddhism. The poet himself studied Zen philosophy in detail, so that the real senses of the poet's works are understood in a new way in the light of the basic principles of one of the greatest school of Buddhism. In line with the main principle of Zen Buddhism the truth cannot be voiced by poets, just be felt by readers.

Untold in the haiku associates with deepness and mystique. This feature is demonstrated in Matsuo Bashō's poetic works, which are the high Japanese art.

УДК 81.8                                                                                                         **Yu. Golovashchenko**

## THEMATIC FIELD IN THE SEMANTIC SPACE OF A FICTION TEXT (BASED ON THE NOVELS BY JOHN MAXWELL COETZEE)

In this article a thematic field is regarded as a constituent unit in the overall lexical structure of the semantic space of a fiction text. A thematic field stands for the ties among lexical units that are determined

by their reference to extralinguistic reality; thus, it seems to linguistically anchor an area of this reality by means of words. In this light, a thematic field represents the fundamental principle of systemic organization of the lexicon, which presupposes words being interconnected on the ground of their semantic affinity, compatibility or equality. In the semantic space of a fiction text a thematic field is set up according to this principle. However, in a literary text a thematic field serves to sketch an area of reality which is subjectively constructed by its author. Based on his experience in world cognition, the author uses the language in his own way, selecting the most relevant lexical units to verbalize his literary vision. A thematic field that is linguistically shaped in the semantic space demonstrates a structure with a core, medial zone and periphery. Location of its constituents is determined with the help of lexicographic sources by searching for a dominant seme in the semantic structure of their meanings. The findings of the research show that the semantic space of novels by J.M. Coetzee is dominated by a thematic field «**HUMAN BODY**» which is divided into two subfields, i.e. *«parts of body»* and *«movements of body»*. Lexical units that compose the lexical structure of this thematic field function in two major ways, i.e. to create a clear denotative link and ensure literary sense expressiveness within the contextual setting. Further research will focus on semantic and associative fields as two other parameters of lexical structural organization of the semantic space of the novels by J.M. Coetzee.

**I. Hojeij**

## MARKERS OF NEGATIVE AND POSITIVE POLARITY IN GENERAL QUESTIONS OF THE INDICATIVE AND CONDITIONAL MODAL FIELDS (ON THE MATERIAL OF THE MODERN FRENCH LANGUAGE)

The article is dedicated to the study of the role of markers of positive and negative polarity in the change of the illocutionary force of proper (structures that provide the answer *oui, non* or their semantic analogues: *je ne sais pas, peut-être, c'est vrai,* etc.) and improper general interrogative utterance of the indicative and conditional modal fields (declarative-interrogative and imperative-interrogative structures requiring confirmation, refutation, explanation, etc. of the expressed information or induce the addressee to verbal / non-verbal action).

General interrogative utterances with negative attraction contain nominal, pronominal or adjectival substitutes (*personne, rien, aucun, jamais*, etc). Each negative polarizer is characterized by a different degree of negation, for example *personne, rien, aucun, jamais, plus* and *non plus* easily lose their negative character, a positive interpretation of the general interrogative utterance remains possible because it goes beyond the reach of denying *pas*. The polarizers *nul, point, guère* and *nullement* are characterized by strong negation, *jamais* can act as a marker of positive attraction in positive inverse and intonational (with a direct order of words) general interrogative utterances.

In some polarized general interrogative utterances of the indicative and conditional modal fields, positive terms of polarity are used, among which *aussi, une fois, faire mieux, valoir mieux* and *aimer mieux*, as well as indefinite and partial articles *un, une, des, du, de l '* and *de la* in negative structures.

The carried out analysis of markers of positive and negative attraction in general interrogative utterance allows to draw a conclusion that the majority of polarized indicative general interrogative utterances contain markers of negative polarity. On the other hand, polarized general interrogation structures of the conditional modal field are most often characterized by positive polarity. This fact is explained by the use of talking mitigated structures in order to obtain a positive response of the addressee.

**O. Ivasyuta**

## BOUNDARIES OF SYMBOL IN STYLISTICS

The article views a symbol as an integral element of stylistic structure of the text and determines its boundaries through an attempt to analyze and systematize developments in the theory of contiguous linguistic phenomena such as sign, image, myth, allegory and metaphor.

The correlation of a symbol and a sign is seen through their structure. A symbol is defined in this article as a multi-layered sign characterized by the detached strata of meanings added in various contexts. Thus a continuity of meanings is formed which ascends to absolute ideas.

There are oppositions between an image and a symbol. An image is seen as a reflection of the author's subjective reality, while a symbol incorporates notions, senses and storylines.

Delineation of a symbol and a myth is achieved through the fact that a myth is a narrative conveying traditional wisdom, whereas a symbol is above narrative. Mythical storylines tend to form a symbolic core and turn into symbols that function in culture both synchronically and diachronically.

Both symbol and allegory are marked by a cultural component. The symbol comprises the power of the layers of meaning acquired through history. While allegory is interchangeable in different cultures, symbol is of the unconventional character and cannot be replaced in other cultures.

A metaphor and a symbol differ in their stylistic functioning. Metaphors perform the descriptive function, while symbols tend to reveal each of their multiple meanings triggering the chains of archetypal associations. Thus, symbols develop to the stage of cultural stereotypes and are also refracted through the author's interpretation

Symbol as a universal of discourse functions in various anthropological spheres and its nature is interdisciplinary. Noticeable features that characterize symbol as a linguistic and stylistic unit are the following: it is a sign, its nature is figurative, it is complex and possesses a multiple meanings and senses. The main finding of the article is the multilayered character of the symbolic structure. Its significant feature is intertextuality caused by the polysemantic quality of the symbol.

УДК 82.0

**O. Ivasyuta**

## TYPOLOGICAL CHARACTERISTICS OF SYMBOLS IN THE NOVEL 'SONS' BY P. BUCK

The article focuses on the symbol and its typological parameters in a work of fiction. The novel «Sons» (Pearl Buck) has been chosen for the study. Linguocultural approach proved necessary, as symbols are multi-notional complex signs that have close connection to culture and history. The attempt has been made to analyze cultural peculiarities of Chinese symbols and their functioning in the novel as well as to consider the reasons for specific cultural load of symbols.

According to their genesis, symbols in the novel «Sons» have been grouped into: 1) archetypic; 2) ethnocultural; 3) author's individual symbols

Archetypic symbols (*earth*) are represented in multiple cultural paradigms. Chinese ethnocultural symbols (*Tiger*) reveal cultural and cross-cultural messages. Both archetypic and ethnocultural symbols appear to form senses in the novel. Individual symbols create rich imagery of the text, helping to unfold implied senses.

The article defines the following semantic types: 1) symbols of nature, subdivided into those representing inanimate and animate nature; 2) color symbols and 3) symbols of the human being and artefacts. Symbols of animate nature are represented by two subcategories: animals (*crow, fox*) and plants (*willow*). Color symbols *red* and *black* are important for the symbolic system of the novel.

According to their function in the text symbols have been divided into three main types: sense-forming, pervasive and situational symbols. The most significant sense-forming symbols in the novel «Sons» are the symbols *son* and *sword*.

It has been proved that all functional and semantic types of symbols may also be sense-forming, pervasive and limited situational ones, thus performing different functions.

Analysis of symbols in the novel «Sons» by P. Buck has revealed a wide network of all their types, they convey the main idea of the work of fiction and constitute the most essential element of the novel's architectonics.

УДК 81'38

**S. Kalenyuk**

## STYLISTIC TRANSPOSITION AS THE SPECIAL WAY OF UPDATING THE TERMINOLOGICAL LEXEMES IN THE MEDIA

In this article the author makes an attempt to reveal the specifics of the implementation of the Ukrainian terms in newspapers «Ridne Pribuzhzhya» and «Uryadovyy Courier», because the language of the media most fully reflects the stylistic preferences of modern society. Among them a special place belongs to the press. Therefore, the problem of the transformation of terms is relevant in modern linguistics. It is proved that at the present stage of development of the literary language one of the most productive transformational processes is the stylistic transposition of lexical units. The analysis of our factual material has shown that when term is used in unusual language situations, terminological semantics change. It leads to a gradual transition of the word with a special meaning to the general lexical fund of the language.

In the article the author gives and justifies the definitions of key concepts. In particular, it is indicated that the stylistic transposition of terminological vocabulary is the transition of a term or individual terminological meanings to a common lexical fund. Transformation of the stylistic status of terminological units at the present stage is a very productive process in quantitative and qualitative terms, because the interaction of the general literary vocabulary with special vocabulary occurs in all new areas of the linguasocium.

The author makes the conclusion that the terms have the property to determinologization. However, terms are determinized only if their semantic structure consists of one or more lexical and semantic variants. In

the course of stylistic reorientation the portable meaning, formed from the term, can become a direct one. The peculiarity of the process of changing the stylistic status of terms is not only their transition to a common lexical fund (stylistic transposition), but also in the rapid branching of their semantic structure. The implementation of terms in a non-special context is due to the individual-author's use of a special nomination. Thus, it depends on the specifics of the communicative situation and purpose of the utterance.

УДК 821.111                                                                                     N. Kaliberda

**THE LIFE IN THE GREAT WORLD: THE FURTHER FATE OF SAMUEL RICHARDSON'S HEROINE**

Samuel Richardson's «Pamela» is often referred to as one of the best  English epistolary novel. The vast body of continuations, imitations, adaptations and responses that accumulated after its publication in 1740 might therefore appear as inevitable witnesses to the overwhelming impact of the new genre.

Richardson's reasons for producing his own sequel to «Pamela» (usually called «Pamela in Her Exalted Condition» by critics) – from a wish to capitalize on the success of the original to wanting to defend himself against the multiplicity of false sequels that were circulating at the time – position the sequel in a distinct supplementary relation to the original. The continuation is grounded in the material necessities of defense and response.

Because Richardson had already established the framework to Pamela's story and, by the end of 1741, sketched her as a compelling and complicated character, the sequel elaborates the plot by incorporating and linking its elements with the first half; enriches, through multiple correspondents, the characterization; intensifies at particular points the instructive and moral nature of the text and thereby alters significantly the tone of the story as a whole.

In «Pamela» Richardson had developed a new kind of domestic fiction from the structure of courtship-comedy, and in the follow-up (sometimes known as «Pamela-II») he attempts another kind of comedy, in which already familiar characters encounter the problems of married life in the fashionable world. Previously slightly outlined themes of gender relations in the family, the regulation of manners in London and province, the issues of motherhood, woman's rights, freedom, and the possibility of self-realization are being actualized in «Pamela-II».  While Volume I allows for mobility within the social structure for Pamela as long as she is virtuous, Volume II is about redirecting that power back in the domestic sphere of a socially controlled male ordered society. The postmarital parts of «Pamela» deal seriously with a broad range of social issues, centered on the corruption and reform of the aristocracy and the tension between sexuality and social stability. The married Pamela will still have her closet and will still compose letters. But the rise of Pamela's domesticity after marriage is inextricably linked to her motherhood.

УДК 81'1:168.522                                                                                **G. Kapnina**

**CONCEPT AS A FUNDAMENTAL NOTION OF LINGUACULTURAL STUDIES**

Focusing on complex language, mind and culture study became very characteristic of linguistic investigations of the 20th century. This exact period was a background to the development of the science – reflecting these concepts correlation – linguacultural studies with the main tasks to investigate phenomena at the intersection of linguistics and culture.

The key culture concepts are culturally conditioned basic units of the world view, possessing existential significance both for a linguistic persona and for a whole linguacultural community. The key culture concepts comprise such abstract notions as conscience, destiny, will, fate, sin, law, freedom, the intellectuals, motherland, etc.

There are following invariant features of the concept:
– minimal unit of the human experience in his/her ideal vision, verbalized with a help of a word and possessing field structure;
– fundamental units of knowledge acquisition, processing and transfer;
– concept has moving boundary and specific functions;
– concept is social, its associative field determines its pragmatics;
– it is a key culture unit.
Nowadays there are several concept typologies in linguacultural studies:
– according to their standardization (individual, group and nationwide);
– according to the content (conceptualization, patterns and frames);
– according to language expression (lexemes, phraseological combinations, free combinations, syntactic constructions, texts).
Thus, having analyzed fundamental researches in the linguacultural studies, we came to conclusion that the concept is a basic notion for this science, original mental unit, with the help of which cultural heritage in the

mind of nation is studied. Analyzing of concepts of a certain ethnic group makes it possible to better understand its culture and mentality peculiarities. Conducting such investigations especially in the framework of linguacultural studies, to our opinion, will bring the most interesting and significant results.

**Yu. Kyrychenko**

### THE IDEOLOGICAL AND AESTHETIC PREMISES OF THE FORMATION OF FIRST-PERSON NARRATION IN UKRAINIAN PROSE BY H. KVITKA-OSNOV'IANENKO

First-person narration in the Ukrainian prose by H. Kvitka-Osnov'ianenko was heavily influenced by the ideas and esthetic theories of the Late Enlightenment. J.-J. Rousseau oppositions of «natural» and «unnatural» («artificial») were realized in the Ukrainian culture. The understanding of the commoner as the ideal of «naturalness», as well as the antithesis of the «natural» Ukrainian language based on popular usage as opposed to its «artificial» variety become indicative.

The ideal of «simplicity» and «naturalness» in different aspects of Ukrainian artistic discourse is revealed. The ideal commoner's model, which was formed in some Ukrainian writers' consciousness sometimes had an influence on their cultural role. It found its manifestation in the commoner's behavior and speech being pastiched. It can be traced in H. Kvitka-Osnov'ianenko's correspondence with Ye. Hrebinka and T. Shevchenko. «Malorossijskie povesti» by H. Kvitka-Osnov'ianenko became an important part of the Enlightenment Ukrainian culture mainly because of its narrative structure. The main literary techniques are based on imitating the oral spontaneous speech and using the figure of a commoner as a narrator.

«Malorossijskie povesti» by H. Kvitka-Osnov'ianenko has an influence on the formation of the specific mood in the reader's audience. Receiving the literary product writing in Ukrainian the Ukrainian reader found himself in a privileged position in the text, because he could understand all the meanings embedded by the author, which were unapproachable for the Russian reader. Due to this by means of literature self-sufficiency of Ukrainian literature, culture and Ukrainian nation in the absence of state autonomy was declared.

**Yu. Kuriata, O. Kasatkina-Kubyshkina**

### SPEECH BEHAVIOR OF AN INTERNET TROLL IN ONLINE COMMUNICATION

The phenomenon of Internet trolling has been considered in the article. The definition «Internet troll» has been drawn out and the history of the notion has been traced.

Such aspects as aggression, success, disruption, and deception have been analysed in the context of the given question.

Means of verbal aggression have been defined: character attacks, competence attacks, self-concept attacks, intentionally vague or ambiguous yet implicit threats, insults, malediction, scolding, teasing, mockery, verbal use of force, profanity, verbal abuse.

The following means of aggression have been pointed out among nonverbal emblems: intentional use of emoji that are inappropriate for the given discourse situation and use of offensive pictures.

Psychological characteristics of Internet trolls have been analyzed. Machiavellianism, a predisposition to be cunning, calculating, deceptive in achieving personal goals, psychopathy, a lack of remorse and empathy, and a tendency for manipulation have been pointed out among them. Sadism, the tendency to derive pleasure from causing others physical or psychological pain, has been defined as one of the most robust of the personality traits linked to trolling speech behaviour. The other features that have been mentioned are: most often trolls are males; an Internet troll is likely to be Internet addicted; there is a self-awareness of causing harm to others, directly or indirectly; they use Internet to obtain, tamper with, exchange and deliver harmful information, to engage in criminal or deviant activities or to profile, identify, locate, stalk and engage a target; Internet trolls tend to have few offline friends and online friends often engage in the same type of online harassment; they are psycho-pathological in experiencing power and control online fueled by their offline reality of being insignificant, angry, and alone; the severity and magnitude of psychological abuse they inflict upon their online targets is directly correlated to their probability of suffering from an Axis I, Axis II or Dual Diagnose mental illness; when online, Internet trolls show a lack of empathy, have minimal capacity to experience shame or guilt and behave with callousness and a grandiose sense of self; they are developmentally immature, tend to be chronically isolated and have minimal or no intimate relationships.

The potential positive aspect of Internet trolling has been pointed out for online community.

УДК 821.133.1 **N. Litvinenko**

## «THE VOCATION» BY RODENBACH: THE TRANSFORMATION OF THE MOTIFS OF ROMANTICISM

The article analyzes the specific features of the poetics of the novel «The Vocation» by the Belgian writer Rodenbach, the way it interprets the romantic traditions of symbolism. It researches the nature of the inner conflict of the character, driven by the ideal of the religious service to God but unable to overcome his sensual passion. The symbolic image turns into a parable, expressing the tragic search for the absolute, where two worlds coexist, creating the essential foundation of life.

The novel «The Vocation» appeals to the central theme of the author's works – loneliness of a human, the bearer of the beauty which is «the radiance of the soul», aspiring to God. Rising to romanticism, the theme of incompatibility between the reality and ideal, which was close to the Symbolists, became the central one in the autobiographical novel *L'Art en exil* (1889), novels *Bruges-la-Morte* (1892) and *The Bells of Bruges* (*Le carilloneur*, 1897), a number of poetic cycles of Rodenbach. The given theme in the novel is embodied in connection with the Christian-religious vocation of the character.

Rodenbach depicts the story of the protagonist's whole life. Its volume and structure makes it is closer to a short story and a poem rather than a novel. Being psychological and poetic, it is focused on an analytical depiction of the twists and turns of the plot, on the development of symbolic meanings. It is naturally connected with poetics and the problems of Romanticism, with the works of Rodenbach on the whole. Romantic motifs are the most important component in the symbolistically structured artistic space, which reveals «the ideal prototypes hidden under the sensual veil».

УДК 82.0 **A. Livry**

## MANDELSHTAM AS A NIETZSCHEAN: A UNEXPECTED ORIGIN OF WORK

The creation of Osip Mandelstam has a totally unexpected source: as Vladimir Nabokov who followed him in the St. Petersburg school of Prince Tenishev, this Jew, born in the Kingdom of Poland, is Nietzschean. As a teenager, the young Mandelstam comes into contact with the atmosphere of the German creative elitism prevalent in St. Petersburg. His elders, already keen on the philosophical, philological and lyrical messages of Schopenhauer and Wagner, reveal the world of Nietzsche to him. In this article, I demonstrate, as I had previously done for Vladimir Nabokov in *Nabokov le nietzschéen* (A. Livry, Paris, Hermann, 2010), that Mandelstam became a disciple of Nietzsche's creativity at the same time as he is become a poet. In his poem that his editors regard as his first composition worthy of being published «Среди лесов, унылых и заброшенных» («In the middle of the sad and neglected forests»), Mandelstam revises all pictures of the last chapters of *Also sprach Zarathustra*. Even better: it is only by bearing in mind the philosophical poem of Nietzsche that we can understand the verses of Mandelstam and the inspiration that guided him throughout his life.

УДК 821=411.23 **A. Mammadova**

## COMPOUND VERBES THAT ARE USED IN MAHAMMAD FUZULI'S «LEYLI AND MAJNUN» WORK

Using simple, derivative and compound words in «Leyli and Majnun» work Fuzuli created a significant poetical influence in the work. Fuzuli was the second poet after Nasimi who enriched the Azerbaijani literary vocabulary with the words of the category of verbs. Indeed, the written branch of the Azerbaijani literary language which started with Nasimi, rose to a high level by Fuzuli. The verbes used in Fuzuli's works are observed as a real dignity of the language and the existance of its substance. Besides, the verbs in «Leyli and Majnun» work also reflect the endless resources, promptness of the style of the system of lexical-semantic and grammar. Researching the compound words, we see that the compound verbs which were created from the combination of the Azerbaijani verbs. Those compound verbs consist of two contents; the first component consists of words of Persian words, the second one consists of Azerbaijani auxiliary verbs.

УДК 821=411.23 **K. Mamedova**

## THE ROLE OF AL-FARRA'S «معاني القرآن» WORK IN THE DEVELOPMENT OF ARABIC LINGUISTICS

The «معاني القرآن» work of Yahya bin Ziyad Al-Farra is considered to be one of the most accomplished from the point of view of both linguistics and literary criticism. The work examines Qur'anic text consequently

in the order of the ayats and surahs, in the order that they were revealed to the prophet. The author reviews the words that are difficult to understand, gives their interpretation from the point of view of inflexions (eras), considers various variants of their reading, and brings clarity in explaining their linguistic and artistic features. This work also studies the historical context of certain events, which gave the basis for their presentation in the Qur'anic text, i.e. facts, events, and legends.

He provides numerous examples of hadith, jahiliyya, and poetry of sadri-Islam to substantiate his findings. The author refers to allegories, comparisons, indications, metaphors, istikhara and other linguistic forms in his detailed examination of the linguistic figures of the Arabic language. He author also provides the detailed examples from the Qur'anic text. In general, the «معاني القران» work of Al-Farra is devoted to the interpretation of the linguistic meanings of the texts of the Qur'an, but at the same time associates a lot of its contents with problems of literary criticism and rhetoric.

**N. Nera**

## FREE-INDIRECT QUESTIONS IN MALE VS FEMALE FIS

The article deals with the question constructions in female vs male free-indirect speech (FIS). The novelty of the research lies in the fact that it investigates gender comparative analysis of rhetorical questions as well as exclamations in FIS. Thus, we differentiate basic and imitated gender styles where the first, according to R. G. Potapova, is female FIS whereas the latter – male FIS.

Quantitative analysis of language means expressing free-interrogative constructions in female FIS vs male FIS shows such results: fFIS – 74%, mFIS – 26%. According to our observations, *rhetorical questions* in fFIS are expressed by anaphora, epiphora, chain and distant repetitions, series whereas in mFIS – anaphora and trinomials respectively. *Rhetorical exclamations* in fFIS are verbalized by anaphora, epiphora, exclamation, such structures as what (a) + adjective + noun; how + adjective / adverb and indefinite pronoun one, whereas mFIS we come across only anaphora and such structure as how + adjective / adverb. A significant number of free-interrogative constructions in fFIS demonstrates high level of expressiveness and emotionality of female expressions reflecting modality of uncertainty and internal hesitation.

Consequently, free-interrogative sentences in mFIS and fFIS are indirect expressive means which, on the one hand, by means of character's discourse reproduces author's inner state, conveys his personal views, communicates «author – reader» relationship. But on the other hand – performs communicative and pragmatic function prompting the reader to intellectual reasoning. Gender approach to free-interrogative structures not only manifests quantitative differences in mFIS and fFIS (26% and 74% respectively), but also displays their quantitative heterogeneity. Female FIS is rich in diversity of expressive syntax in free-interrogative structures, while mFIS is characterized by the use of a limited range of expressive means.

**L. Oliander**

## «CHISTYI PONEDELNIK» («NET MONDAY») BY IVAN BUNIN: O.V. BOGDANOVA'S CONCEPTUAL APPROACHES, THEIR STIMULATING FUNCTION, INTENTIONS

The article reveals the conceptual approaches of O. Bogdanova to I. Bunin's story «Chistyi Ponedelnik» («Net Monday») in the «Modern View on Russian Literature of the 19th – 20th Centuries» (2017), their role which stimulates creativity of the recipient, that is considered in the context of modern Belarusian, Polish, Russian and Ukrainian literary criticism. Some intentions emerged during the mental «dialogue» with the author of the monograph are characterized. Attention is focused on the innovative provisions of O. Bogdanova, who views the conflict in Bunin's story as a clash of *different mental chronotopes* of two people who met at different stages of their spiritual development. The semantic structure of Bunin (mini) cycle consisting of three articles / chapters included in the monograph, clearly marked with the titles / codes, which accentuate the key moments of the chronotope, allowing to penetrate the essence of the basic idea linking four (quasi) fragmentary texts to the whole one, is analyzed. The regularity of taking the story «Chistyi Ponedelnik» («Net Monday») and the essay «Osvobozhdeniie Tolstogo» («The Liberation of Tolstoy») as the hypertext which allowed the researcher to discover and show new perspectives of the vision of the philosophical problem which I. Bunin was interested in, is examined.

The regularity of O. Bogdanova's conclusion, made as a result of developing the main theme *I. Bunin – A. Pushkin*, is emphasized: Bunin stands out «not Pushkin and Turgenev's characters, but Pushkin's and Tolstoy's ones».

УДК 821.133.1                                                                      **N. Pakhsarian**

## THE SLUMS OF SAINT PETERSBURG BY VSEVOLOD KRESTOVSKY AND NOVELS BY EUGÈNE SUE AND ALEXANDRE DUMAS

The article concerns the phenomenon of literary transfer between France and Russia, genre and plot parallels in popular French novels «Parisian Mysteries» by Eugene Sue and «The Count of Monte Cristo» by Alexandre Dumas and the Russian novel «The Slums of Saint Petersburg» by Vsevolod Krestovsky. The special attention is given to their endings, their form and function.

The end of the popular novel is not necessary happy and optimistic, it is often banal and trivial. Trite optimism equals to trite pessimism. That is why the dénouement in popular novels, in my opinion, always has a hackneyed moral idea which is ultimately ambivalent, as it contains both points of view, being unofficial, non-conservative or non-progressive. All the people are evil, but, at the same time, they are of good nature; the fate of each one is unhappy, but in the end every one finds his happiness, the good and justice always win but not virtuous people. In other words, within the anthropological aspect and the aspect of knowledge about human society in the popular novel a philistine reader always finds the justification of his moral ideas, even if these ideas are controversial and lack logic. This, in my opinion, is the most crucial criterion for identifying whether this or that work belongs to mass literature.

УДК 821.111(73)                                                                      **L. Pasko**

## HISTORY AND POLITICS IN G. VIDAL'S NOVEL «LINCOLN»

G. Vidal's having been greatly interested in politics influenced the peculiarities of his literary activities and the genre specificity of one of his most well-known historical novels «Lincoln» (1984), which was awarded the Pulitzer Prize. In the first turn, it is a political novel, but created on the basis of numerous historical documents, letters and diaries dating back to that period. A peculiar world outlook of the author, who was very critical-minded as for the present day USA policy, influenced his perception of the past, which brought to severe criticism on behalf of many American investigators. In G. Vidal's «Lincoln», the author is concerned not so much with the spiritual life of the protagonist, as with his political biography, because his fate embodied the whole period of the national history. Lincoln is the first historical figure whom G. Vidal deeply sympathized. According to the author, the years of the Civil War were the only period of American history when the will of the individual and the interests of the nation united for the sake of the progress of society. And the artistic concept of the author is revealed through a versatile study of this character under conditions of time and the conflict situations of the Civil War. The object of depiction chosen by the author – the privileged circle of the political elite – was predetermined by a specific view on the driving forces of history. According to G. Vidal, history is a continuous struggle of higher strata of society for power, a constant collision of different world outlooks and personal ambitions. That's why all the political conflicts of the novel are entailed with moral and ethical collisions. And in solving them the author is true to himself ironically assessing participants of the events, ideals of the past and their implementation in the present day America.

УДК 81'2:811.133.1                                                                      **V. Pauls**

## IMMANENT NEGATION IN THE FRENCH LANGUAGE

In this article the author describes the immanent negation in French keeping to the principles of the theory of the mental cinetisme of G. Guillaume.

The immanent negation represents the opposition to the full (or, in other words, transcendental) negation that consists of two obligatory components, they are the negative particle ne and one of the amplifiers of negation (pas/rien/plus/personne/etc) that follows a verb. While in the nowadays linguistic literature the nature of the transcendental negation can be considered to be enough analyzed, the problem of the immanent negation is still opened because of the dominant wrong approach to its studying out of the limits of the dichotomy of language and speech.

According to the mentioned theory the negation for to achieve its final form has to pass the way of its development. Sometimes it may happen that this process is interrupted, so, the negative idea stays non-formed. As prove numerous analyses on this subject the only negative particle ne in a subordinate clause changes the meaning of the whole expression, namely it points (with a double force) to an affirmative character of the notional verb in a main clause.

To sum up, there is affirmed that particle ne as an independent linguistic sign concentrates on the duration of an action than on its completion.

Also, the supposition that the immanent French ne appears exclusively in speech is not correct. It is the fact that one observes this notion in speech. But, if one takes into consideration the theory of the mental cinetisme of G. Guillaume where is affirmed that the speech activity includes thought, language and speech (the right order is conserved), one can make the conclusion that the negative idea is planned in thought, formed in language and realized in speech. So, the nature of the immanent negation should be studied in the limits of the dichotomy of language and speech.

**A. Pliushchai, M. Onishchenko, G. Onishchenko**

### SPANISH HEADLINES AND SLOGANS TRANSLATED INTO UKRAINIAN: TRANSFORMATION ANALYSIS

For many centuries and up to now translation has been considered to be a human activity presented on various levels according to the diversification of fields and the need for understanding different sources. The translation of a publicity text, unlike the translation of literary works, that is fiction, in which the translator is obliged to transfer the artistic and aesthetic qualities of the original language, is different in form and methods, the language tools, as well as in its communicative orientation. In the translation process, the translator must know how to solve purely linguistic problems caused by differences in the structure and semantic characteristics of the two languages, as well as to adapt it from a sociolinguistic point of view, which has brilliantly shown itself in the Mass media texts. The current work focuses on the study of the socio-cultural importance of newspaper headlines and advertising slogans translated from Spanish into Ukrainian because the analysis of these elements has been carried out mainly in the framework of linguistics putting aside the approaches of translation studies. In addition, the media is the thing that reflects the changes in the society which is susceptible to the language and the speech and only the translation is able to transmit the communicative reality of the text of origin, that is, of the country from which it comes. The choice of this theme is not an occasional one due to the great worldwide diffusion and the constant development of the informative-communicational space as well as the fact that the average texts play an important role not only in the influence on the public opinion but presenting a range of opportunities for linguistic analysis and, in our case, the translation one. Subsequently, the analysis of the elements studied is carried out within the generalized theory of translation and the studies of the text as a focus of interest for translators highlighting the linguistic particularities of the factors and causes that influence on the realisation of adequate translation.

**G. Prokofiev**

### DIFFERENTIATION BETWEEN IRONY AND SARCASM IN CONTEMPORARY LINGUISTIC STUDIES

The paper is a review of contemporary studies of the problem of irony and sarcasm differentiation within the bounds and in the traditions of psycholinguistics, sociology, discourse analysis, speech act and politeness theories, corpus-based and computational linguistics, sentiment analysis. The majority of researchers consider that sarcasm is a culturally salient, conventionalized type of irony, though there is no consensus as to essential features they both possess. The paper includes the description and evaluation of the scope of the terms «irony» and «sarcasm» by researchers, belonging to different analytical standpoints, and information about the people's intuitive understanding of the terms. Virtually all the researchers agree that sarcasm may be evaluated as means to criticize and mock the victim. The most typical prosodic, phonological and paralinguistic markers of the ironical and sarcastic intention, which may be used by the author of the utterance, are also described. However, there are no absolute markers of irony and sarcasm, all of them have relational and comparative nature, which is demonstrated by constructing a situation with the reader of a literary dialogue, who is not simply allowed, but supposed and empowered to perceive ironical and sarcastic meanings without optional cues, grounding his understanding on the ability to see the binary, contextual cues and clues and the knowledge of constitutive rules which have a predominantly pragmatic character. The further research of the issue of studying the nature of irony and sarcasm and their differentiating is connected with discovering new criteria that might combine experimental and theoretical potential of various branches of linguistics and other sciences, whose representatives have traditionally endeavored to understand and describe this provocative and enlightening problem.

**V. Prykhodko**

### INTERTEXTUALITY AS TRANSLATION PROBLEM

One of the most relevant literary theories nowadays is the theory of intertextuality. But acknowledgment by many researchers of the fact that the problem of intertextuality is closely connected with the problems of re-

ception and interpretation of a literary text determines the need to study it in the translation aspect. Despite the fact that the phenomenon of intertextuality is multilaterally researched, we note that the national aspect of intertextuality, unfortunately, is still insufficiently studied.

The terms «intertext», «intertextuality», «dialogic» certainly won terminological humanitarian field. The author is always surrounded by other texts, which he absorbs either consciously or unconsciously. From the same intertext, memory, the author takes the components for his «new» text. The intertextual space is important in which the original text was born. It must be examined as a result of author belonging to this intertextual space. Accordingly, when analyzing the text the specific memory of the author should be taken into account, which is also an intertext, and the relationship of the text with other texts, including those that belong not only to the individual or national intertextual space, but also to the global (universal) intertext. Translator, unlike the author, must necessarily be immersed not only into universal, but into both national spaces, one of which belongs to the original, the other to the translation.

The problem of revealing certain ways of intertextual unit translation is still opened. Among the proposed methods there are some of great importance which take into account national specifics of the intertext.

УДК 82.0                                                                                           **U. Ragimova**

## THE PROBLEM OF SILENCE IN THE NARRATION

V. Samedoglu was able to successfully connect the verbal means and the silence-is-gold principle, using two versions of silence: the silence capable of expressing the idea of the whole literary and artistic image and the situational and locally applied silence, used in certain moments. When using the first version of silence, the narrator silently passes by some action, leaving the goal hidden, in the second case, an ellipsis is used as a means of expression of silence in different parts of the story. In this respect, the work of art is made up of a unity of the verbal approach and the silence. His poetics consists namely of this correlation.

To express the relationship between a person and the world, including the attitude towards the other people, is possible by means of words in the literary work. So, apart from the description of the characters' speech manners, course of the events, an important role in narration can be played by silence, the silenced problems, the state of absolute silence.

In general, the international literary critics have always paid their attention to the problem of silence and, as a result, a lot of peculiar features have been distinguished. Thus, the main one is the state of being incapable of uttering a word and the necessity of keeping silent. But it is not stated directly by the author, it can be read between the lines focusing on the different artistic means applied.

УДК 821.161.2                                                                                  **O. Rybtseva**

## THE INNER WORLD OF THE CHILD IN A WAR IN THE STORY «THERE WAS IVAN» BY VICTOR POLOZHIY

Ukrainian literature of the late 70's early 80-ies of 20th century is of socialist-realist literature canon. Among the writers whose names then were «on hearing» among readers and critics, and now are almost forgotten there is the name of Victor Polozhiy.

B. Polozhii in Ukrainian literature debuted in 1979 with the novel «There was Ivan», which acquired special resonance.

The title of the novel «There was Ivan» indicates that it will be about one person, and allusion «lived a» allows us to talk about generalized, typical hero or living material on which the scene is created. The product has a storyline that is associated with the life of a seventeen years old boy Ivan Kolokotyuk who was forced to make adult decisions under circumstances.

In Mazur village the council head was killed. In this regard, the state security officer Lieutenant Artamonov and the instructor of the Executive Committee Protsiuk come to the village to resolve the issue who will be the head of the village council.

The choice fell on Ivan Kolokotyuk who even does not shave and is only seventeen because he helped to Shtyk. Ivan has not got a father, because he has «strained himself in the woods» and he lives with his mother and younger brother.

Ivan disagrees long, but realizing how serious the case is, he feels lonely and as drowning catches at a straw, and he grabs his flimsy evidence.

For the author it is important to understand the psychology of the child in a particular situation, to give expression of feelings and to depict his deeds. The writer seems to be experiencing inner «I» of the child through the adult problems. So, the new head of the village council should monitor the implementation of the plan to collect tubers, to settle teacher Irina Lastovetska, who came from the city to find the place for school lessons, to

solve the problem concerning the deserters in the village and nationalist gangs of Bulbashivs. This guy is trying to be  responsible for doing his duties.

So Ivan Kolokotyuk is the typical image of a child of war. B. Polozhii masterly recreates his heroism, determination, fearlessness and selfsacrifice. He is forced to make adult decisions and to carry great responsibility for the fate of people. Openness and reality help the author to reveal the inner world, the inner «I»  of the hero who found himself in difficult circumstances.

**S. Sheshunova**

## THE SHORT STORY CHUZHAYA KROV' BY IVAN SHMELYOV AND THE THEME OF RUSSIAN-GERMAN CROSS-CULTURAL COMMUNICATION IN LITERATURE

The short story *Chuzhaya Krov'* (lit. *Stranger's Blood*) (1918–1923) by Ivan Shmelyov and the idea of the writer about the Russian and German mentality are discussed in the historical and literary context. The ethnic stereotypes and allusions to various works of Russian literature of the 19th century have been revealed while considering this short story. The story's protagonist, Ivan, is associated also with the characters of satirical tales by Shmelyov, interpreting the causes and results of the Russian people participating in the revolution. Turning to the historical context of the work, the author interprets *Chuzhaya Krov'* as the embodiment of a Russian myth about the consistently prosperous West; Shmelyov's picture of the German life during the World War I is compared with the image of the same era in the novel of *All Quiet on the Western Front* by Erich Maria Remarque.

The real situation in the German Army is really far from the one Shmelyov depicts, the Germans are always full and happy in his story. In this aspect, the short story of *Chuzhaya Krov'* is in tune with those lines of the epic *Solntse mertvykh* (1923, tr. as *The Sun of the Dead* in 1927) or the novel *Nyanya iz Moskvy* (lit. *Nurse from Moscow)*, which represent the West as the realm of stable and self-satisfied prosperity. It is noteworthy that the story never mentions the military losses of the Germans, as if no one in the village, where Ivan works, got the death notice from the front during 3 years (to compare, in Remarque's novel all the characters die, including the narrator himself, by the end of the war). In this respect, the short story *Chuzhaya Krov'* is the embodiment of the Russian myth of the West knowing no suffering and tragedies and, therefore, it is insufficiently spiritualized.

**S. Shestakova**

## ANTONYMY IN ECONOMIC TERMINOLOGY

In the article the phenomenon of antonymy in the economical terminology is investigated. On the base of analysis of the famous scientists' views is proved that the phenomenon of antonymy in the economical terminology is inherent not less than an in general literary language, whereas, for science the presence of opposite terms is inwardly necessary phenomenon, which shows a dialectics development of environment. Criteria of antonyms detection in the terminology recognize an opposite terms, using them in the typical syntactic constructions of a mutual opposition, the same sphere of lexical compatibility. It has been determined that in the branch of economic sector there are four types of antonyms: contradictory, contrary, complementary and conversive. According to the author's observation the most widespread types of antonyms in economic terminology are contradictory and conversive ones. According to the structure antonyms of this branch is divided in lexical (non-cognate) and word building (cognate). As a part of subsystem of economy lexical antonyms are relatively little. It is explained that the phenomenon of antonymy is more characterized for the abstract vocabulary, the appearance of some signs of antonymy among separate units of concrete vocabulary is always accompanies by their subject boundaries relativization. More numerous is the group of word building antonyms, polar meaning of which is expressed with the help of affix morphemes, more often prefixes. Except word building and lexical in the compound of the modern economical sublanguage an antonymy of so-called mixed type was fixed, where antonymic relations are based on the contrasting of the first components of complex words by the similar others. As part of the modern economy sublanguages operates a significant number of phrases antonymous terminologicalized, the most widespread among which are subordinate binomial, less threefold phrases. Sometimes antonyms relations are expressed by the different structure terms.

**P. Teymuri**

## CLASSIFICATION OF TRADITIONAL STYLES IN PERSIAN CLASSICAL POETRY

The paper considers the classification of traditional styles in the classical Persian poetry. The Medieval Persian classical poetry has come through long period of development and has been spread in a large geographical area, from the Indian subcontinent to Asia Minor.

Previously, the Persian poetry was classified on the principle of artistic tradition and dynastic periodization. In this paper the main attention is drawn to the classification of Persian poetical styles on the basis of modern theoretical concepts and definitions presented by main stylistic schools.

The history of the Persian poetry, usually divided into classical and post-classical periods, can be classified into 4 unique poetic and stylistic groups; they are Horasan, Azerbaijani-Iraqi, Indian, and the style of «return» to the classical period.

Each stylistic school had its own peculiarities in terms of verbal and content aspects as well as the figurative system structure and poetic figures. Nevertheless, similar elements can be traced in all school. Many canons and aesthetic traditions of classical poetry have been preserved for centuries.

УДК 81'2:050

О. Turchak

**CAUSE-RESULT RELATIONSHIP IN THE STRUCTURAL AND SEMANTIC FEATURES OF OCCASIONAL WORDS IN THE LANGUAGE OF PERIODICALS IN THE LATE 20TH CENTURY**

Occasional language periodicals in the late twentieth century cover almost all parts of speech. Studies show that the largest group is comprised by nouns. The advantage of nouns among other neoplasm can be explained by primarily linguistic needs of the nomination of new objects, realities and their properties. The majority of occasional nouns are formed with the help of suffixation.

A special place in the occasional word-building belongs to compounding. It can be explained by the fact that compound words are the most economical means of rendering the information. Here, compound nouns are formed mainly on the basis of free collocations.

Prefixation is not so popular way of occasional word-building, but the most used one is negative prefix because the late 20th century is considered to be the time of changing moral and ideological values.

As to the adjectives, the most productive type is the relative adjective meaning «the one belonging to the person called to be a motivating basis».

The occasional words of journalists are characterized by the verbs formed by means of affixation (prefix-suffix-post suffix). Occasional verbs are always expressive and unique. They provide not only a bright image, but also they are highly informative.

Adverbial occasional words comprise a small group. Adverbs are mainly formed by affixation.

The late 20th century witnessed the active usage of Ukrainian word-building potential to form the lexical units in the periodicals in order to depict the world as accurately as possible, to express the attitude towards certain people, phenomena, facts and events.

УДК 821.161.1

T. Tveritinova

**INTERTEXTUALITY IN THE NOVEL OF B. AKUNIN «THE DIAMOND CHARIOT»**

Intertextuality is one of the most characteristic features of present-day postmodern discourse. More often classical literature acts as an intertext: names, images, plots are borrowed, the style and a genre are imitated.

The novel «The Diamond Chariot» (2003) by B. Akunin is a metatextual polypathism, built on the intertwining of «alien» texts of both Russian and world literature.

The first volume is a pastish remake of the story by A. Kuprin «Junior Captain Rybnikov», since repeating the plot lines, images and types of characters of the donor text, supplements it with new and actual content. B. Akunin retains the name of the character, the legend behind which the scout hides, the novel chronotope in his novel. The author's goal was not parodying, but testing of an A. Kuprin's effectiveness, when a modern author shows how one can modify a classical text.

B. Akunin actualizes the cultural code of the Russo-Japanese War period (the myth of the invincibility of Russian weapons, the myth of Japan as a «yellow danger»), uses the poetics of clichés, creating the stereotypical representations of the Russians about the Japanese and the Japanese about the Russians.

The protagonist Fandorin is compared to not only with Sherlock Holmes and Ercule Poirot, but also with James Bond, this comparison can be traced in the second volume of the novel at the level of the plot and the system of characters.

Paratextuality (the relation of the whole text to its part) is determined in connection of the novel with the title of the first volume «The Dragonfly Catcher», which is not only a paraphrase of hokku, but also goes back to the theme of world folklore about a father-son fight.

Such a multilevel encoding of the novel by B. Akunin assumes the author's calculation for a wide audience of both discerning and massive readers.

**K.V. Vukolova**

## SPEECH VARIATION OF LEXICAL UNITS «YINZ» AND «YINZER» IN PITTSBURGH DIALECT

The article deals with the most popular lexical units of Pittsburgh Speech (Philadelphia, the USA) *yinz* and *yinzer* and their variations in the frames of the dialect. It is represented the history of the given lexical units and demonstrated their functioning through current examples of the speech of Pittsburgh citizens.

The most popular Pittsburgh Speech dialectics are lexical units *yinz (You – 2nd person plural)* and *yinzer (citizen of Pittsburgh).* These very words have become the symbols of the city and its citizens. The article demonstrates variation of the oral and written speech of Pittsburgh citizens by examples.

The second person plural pronoun *yinz* has been functioning since the colonial epoch times. The word type which has later become *yinz* was brought to the USA at first time by immigrants of Scottish and Irish origins. The main function of its usage has not been changed and is to address to two or more people. The pronoun *yinz* has got new meanings and become the most frequently quoted example of Pittsburgh lexical unit and the most popular one. The word *yinz* has been appearing at the labels, T-shirts, type supers which show that *Yinz are in Steeler Country* meant that *You are in Pittsburgh.*

There have been suggested different variants: *yunz, yins, you'uns, youns* or *younz.*

Today the pronoun *yinz* has become the meaningful morpheme, so *yinz* is the denotative element which can be used in a new way, in particular in words *Yinzer, Yinzburgh (Pittsburgh).* Usage of the lexical unit *yinz* in the speech of Pittsburgh citizens is being redefined additionally. Along with its usage as a personal pronoun, they can use *yinz* as an adjective, a prefix or a suffix. In this sense *yinz* means «related to Pittsburgh» or «typical for Pittsburgh». *Yinz* is used as a part of the popular toy's name – *Yinz Teddy Bear* – the teddy bear dressed in the uniform for fans of the football team «Steelers». *Yinz* has been appearing in the names of art works. As a prefix or a suffix *yinz* is used for making such nouns as *Yinzburgh* or *YinzPitt* and *Yinz Sports (websites related to Pittsburgh).*

The variation of *yinz* and *yinzer* usage are based on its social status. The connection between *yinz* and its social meanings is fulfilled in the types of Pittsburgh citizens' activity: in communication, Mass-media, range of souvenirs made and sold in the city. All these emphasize the connection between the lexical unit *yinz* and local identity by different ways.

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## UKRAINIAN BAROQUE POETRY IN THE LITERARY DISCOURSE OF JOAN FRANKO: VIEW FROM THE PERSPECTIVE OF MODERN MEDIEVAL STUDIES

Topical issue for contemporary literature is the competence for further use of Joan Franko's achievements in the field of Ukrainian medieval studies. The article deals with the specifics of Ukrainian scientists understanding of the literature of the the seventeenth to the eighteenth centuries taking into account the evolution of the views of Ukrainian medieval studies. Detailed analysis of Joan Franko's studies devoted to Baroque poetry allows to identify the false conclusions made by scientists about these works without artistic value, and therefore worthy of attention only historians, not literary critics. Researchers ignored the formal features of Baroque poetry and cultivated by poets the image of a strong personality. Is observed that most Baroque poems by Joan Franko considered for publication and promotion. It was allocated certain signs of tendentiousness and partiality in assessing Joan Franko's Baroque poetry because he tried to apply them to their own poetic theory and did not bother to analyze those baroque poems that did not meet his preferences about their semantic content. Researcher does not absolutely accept aesthetics of the Baroque philosophy with his Baroque dynamism, antithetic and a penchant for hyperbole and trying to look for realistic features in the works of that time. Poetry of representatives of Kyiv-Chernihiv literary school criticized him as a manifestation of the Kyiv Mohyla school of scholasticism. Joan Franko analyzes Baroque texts within the contemporary tradition, and it details the old books and their content transfers. The majority considered it the Baroque poems for publication and promotion. Conclusion: Joan Franko's achievements of Baroque literature today are mostly suitable for excursions on the history test questions.