

**MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE  
Berdyansk State Pedagogical University**

# **SCIENTIFIC PAPERS OF BERDYANSK STATE PEDAGOGICAL UNIVERSITY**

**Series: Philological sciences**



**Issue XI**

**Berdyansk  
2016**

UDC 81:82–1/9:82.091:821.161.2

LBC 80я43

N 34

**REVIEWERS:**

**Astafiev Olexandr**, Doctor of Philology, Professor (Taras Shevchenko National University of Kyiv)

**Zymomria Ivan**, Doctor of Philology, Professor (Ivan Franko State Pedagogical University of Drohobych)

*It is published according to the resolution of the Academic Council  
of Berdyansk State Pedagogical University  
(protocol № 7 of 22.12.2016)*

**According to the resolution of Attestational board of the Ministry of education  
and science of Ukraine this edition was included to the List of scientific  
professional editions of Ukraine**

*(Resolution of the Ministry of education and science of Ukraine № 1279 of 06.11.2014)*

**Editorial Board:**

**Nina Anisimova**, Doctor of Philology, Professor (Berdyansk); **Valerii Bohdan**, Candidate of Philology, Associate Professor (Berdyansk); **Antoaneta Dzhelova**, Doctor of Philology, Chief Assistant Doctor (Plovdiv, Bulgaria); **Victoria Zagorodnova**, Doctor of Pedagogy, Professor (Berdyansk); **Victoria Zarva**, Doctor of Philology, Professor (Berdyansk), **Editor in Chief**; **Tadei Karabovych**, Doctor of Humanities, Associate Professor (Lublin, Poland); **Olena Kolinko**, Doctor of Philology, Professor (Berdyansk); **Natalia Lemish**, Doctor of Philology, Associate Professor (Kyiv); **Olha Novik**, Doctor of Philology, Professor (Berdyansk); **Alla Serdiuk**, Candidate of Philology, Associate Professor (Berdyansk); **Oleksii Sukhomlinov**, Doctor of Philology, Professor (Berdyansk); **Sophia Filonenko**, Doctor of Philology, Professor (Berdyansk), **Executive Secretary**; **Olha Kharlan**, Doctor of Philology, Professor (Berdyansk), **Deputy Editor in Chief**; **Raisa Hrystianinova**, Doctor of Philology, Professor (Zaporizhzhya), **Deputy Editor in Chief**; **Strashymir Tsanov**, Doctor of Philology, Associate Professor (Shumen, Bulgaria); **Ellina Tsyhovska**, Doctor of Philology, Professor (Kyiv).

**N 34 Scientific papers of Berdyansk State Pedagogical University. Series:  
Philological sciences** : [Collection of scientific papers] / [Chief editor  
V. Zarva]. – Berdyansk : BSPU, 2016. – Issue XI. – 42 p.

The collection contains research papers dedicated to the topical issues of literary criticism and linguistics. The questions of literature theory, comparative studies, the history of Ukrainian literature, development of tendencies, styles and genres of domestic and foreign literature and poetics of fiction are considered. The problems of cognitive linguistics, grammar, vocabulary and sociolinguistics are dealt with.

UDC 81:82–1/9:82.091:821.161.2

LBC 80я43

*The authors assume responsibility for the contents of articles and accuracy of citation.*

© Berdyansk State Pedagogical University, 2016

© Authors of the articles, 2016

## CONTENTS

### LINGUISTICS

#### MODERN COGNITIVISTICS

- Balaban O.** (Kiev). Researching of semantic universals different spheres of humanitarian knowledge 5
- Beshlei O.** (Chernivtsy). Interpretive-peripheral field of the concept YOUTH in the English literary discourse 6
- Tarasova O.** (Kiev). Archetypal basis of studying literary concepts: a case study of the french poetry of the 19th century 7

#### QUESTIONS OF GRAMMAR

- Grachova A.** (Mariupol). Adverbative in Ukrainian and English languages: classificational options, specific of becomming 8
- Glazova S.** (Berdyansk). Explanatory and identified relations in the specific syntax structures of newspaper's language 9

#### INTERPRETATION AND ANALYSIS OF DISCURS

- Yarovenko T.** (Kharkov). "Interlacement of interinfluences": translation hypostasis of Yar Slavutich 10
- Turchak O.** (Dnipro). Features of language policy as an instrument of political technology 11

#### STUDIES IN LINGUADIDACTICS

- Bohdan V.** (Berdyansk). How to make home reading classes more effective 12
- Nikitenko V.** (Zaporizhzhya). Foreign languages in social and cultural study 13
- Puhalska G.** (Kropyvnytskiy). Surzhyk and youth slang in the context of language competence of aviation professional bilinguals 18
- Somkin A.** (Saransk, Republic of Mordovia, Russia). Modern approaches in Foreign language teaching as a mean of improving of nonlingvistic specialities students' motivation 19

#### LITERARY CRITICISM

#### PROBLEMS OF THE HISTORY OF LITERATURE

- Mokrivska M.** (Lviv). Narrative structure in the novel by Heliodorus "Aethiopica" 20
- Tzanov S.** (Shumen, Bulgaria). Tzar Samuil's death as represented in Bulgarian historical science texts 21
- Dubyna O.** (Kiev). Miraculous visions in marian narratives by Ioaniky Halyatovsky, Athanasius Kalnofoisky and Demetrius Tuptalo 22
- Turchyna T.** (Kiev). "Soul wonders": the terrain and the divine worlds in homilies by Kyryl Tranquillion Stavrovetsky 23

<b>Rehush U.</b> (Berdyansk). Reception of romanticism in the works of Kharkiv romantics	24
<b>Karabovych T.</b> (Lublin, Poland). Anthology “Co-Ordinates” as Anthroposophic Implementation of Myth about Recognition of Great Figures in the Ukrainian Emigration Literature	25
<b>Prushkovska I.</b> (Kiev). Line art of Turkish postmodernist Murathan Mungan	27
<b>Miroshnychenko N.</b> (Kiev). Ukrainian modern biographical drama in the context of the demythologization / remythologization of cultural heroes	28
<b>Ozdemir O.</b> (Rivne). Forms of ego-narrative objectification of the female prose non-fiction alternative (based on the novel by S. Andruhovych “Salmon”)	29
<b>Kirushkina M.</b> (Gomel, Republic of Belarus). Artistic features of poetic form and genre innovations in modern Belarusian women’s poetry	30

### POETICS OF ADVENTURE GENRES

<b>Gura N., Lysak J.</b> (Zaporizhzhia). Multigenre of modern detective novel (on basis of A. Perez-Reverte’s novel “The Flanders Panel”)	31
<b>Brygadyr Y.</b> (Kiev). Adventure plot dominant as a tradition of ukrainian detective prose about the children of the XX – beginning of the XXI century	32
<b>Klos O.</b> (Lviv). Unfinished travel of fictional worlds (on the basis of novel “Nights in circus” by Angela Karter)	33
<b>Kolisnyk G.</b> (Dnipro). The peculiarity of the secret text concept in adventure books	34
<b>Kokhan R.</b> (Lviv). The adventure of Oskar Schell: reinterpretation of an outlived tragedy (J. S. Foer's novel “Extremely loud and incredibly close”)	35
<b>Mykytyn I.</b> (Ivano-Frankivsk). Hutsul land as metaspace of adventure in Kaetan Abgarovych’s artistic interpretation	36

### COMPARATIVISTICS

<b>Koshman P.</b> (Mozir, Republic of Belarus). Between “own and alien”: belarusian world perception in the works of V. Gnilomedov	37
<b>Bogovin O.</b> (Berdyansk). “Tristan sword”: code of courtly love in texts of dramatic works (Lesya Ukrainka, Oskar Wilde)	38
<b>Chyk D.</b> (Berdyansk). Adventures and Customs in the Background of Empires: the Genre Features of the Novels “The History of Henry Esmond, Esq.” by W. M. Thackeray and “Brothers- Twins” by O. Storozhenko	39
<b>Smaglyi I.</b> (Dnipro). The motive of hero’s love search as a way to catharsis in the interpretation of works by V. Shevchuk (“Silver milk”) and J. Fowles (“The Magus”)	40

# LINGUISTICS

## MODERN COGNITIVISTICS

Olena Balaban

### RESEARCHING OF SEMANTIC UNIVERSALS DIFFERENT SPHERES OF HUMANITARIAN KNOWLEDGE

The search of general notions, so to say universal things in languages and the conversations that there exist some universal of human mind were led long ago. Beginning with the seventeenth century (René Descartes, Blaise Pascal, Gottfried Wilhelm Leibniz and others), this question is raised from time to time by the philosophers as well as by the linguists. For example, J. Locke called such universal things simple ideas which couldn't be identified. Simple ideas, from J. Locke's the point of view are received from the feelings. They couldn't be identified but they take a central part in person's life. All relationships come to simple things as J. Locke put it. The examples of simple ideas: light, different tints of colours, fire, gustatory senses – sour, salty, sweet etc. As it could be seen J. Locke was the first to search for universal elements of human mind.

Evidently, the idea of semantic universals is self-sufficient itself, not for nothing philosophers, psychologists and linguists are preoccupied with it. There universal elements are called in different ways: in the works by psychologists they are called archetypes, in the works by philosophers they are nominated as first symbols or first images, in the works by linguists they are presented as semantic universals. In spite of different terms only one thing is clear that there should be some structures of the mind, universal for the whole mankind from one side, and from the other side, these are language elements which similarly reflect universal structures of the mind.

From the given list it's clear that such terms as "inner lexicon", "nuclear of the lexicon", "inner vocabulary", "archetype", "first symbol", "prototype" etc. reflect one and the same notion – some central or first structures of our mind which get the reflection in the language. Evidently, it's difficult to identify the circle of these notions with accuracy of the elements because we are all different: we have different upbringing, tastes, passions, genetics, scenery, culture, traditions which bring in the variety element into the character of perception and consequently thinking and language. But it's clear that the whole line of first notions, general for all mankind. The question about existence of some cognitive structures in thinking, which are realized in language as we said is not new. The problem lies in the fact to identify the importance of the Person that says and thinks. In this way we make a step towards the explanation of how the conceptualization of the reality happens by the Person who says and thinks.

**Key words:** universal elements, universal structures, semantic universals, prototypes, cognitive structures.

**Olga Beshlei**

## **INTERPRETIVE-PERIPHERAL FIELD OF THE CONCEPT YOUTH IN THE ENGLISH LITERARY DISCOURSE**

Despite the fact that *youth* is considered to be an abstract age period, this study is aimed at conceptual analysis of text fragments illustrating that contain the nominative lexeme. Attention is given to the accompanying words that actualise in the text the specific features of investigated concept in general.

The main objective of this study is to describe the interpretative-peripheral fields (carried out on the material of literary prosaic texts), which determine its features by means of conceptual analysis. Analyzing the texts, we find that the concept manifested in the text has a branched structure compared with lexicographic verbalization. Text structure includes the following elements: a single word, phrases, the text fragment.

It should be noted that accompanying words revealing some specific features almost in all cases express the author's evaluation (despite the desire to be objective) and consciously or unconsciously provide the assessment of certain events reported in the text. Often it takes place with a help not only one accompanying word, but as a result of a combination of several language units in a single text fragment.

The analysis of such combinability enables the restoration of particular fragments of reality that reflects the essence of the investigated concept. With a number of selected features certain typological / prototypical and individual features can be explicated. In literary discourse the characteristics of young people are manifested by lexical and syntactic language means.

Thus, the investigation of specific features gives a scope of certain spheres, where the concept functions: physical, physiological, evaluative, intellectual, behavioral, psycho-emotional, occupational, and also spheres concerning the appearance and social status of a young person.

This research has no pretention to cover all the areas of investigation, especially those pointing out stylistic and idiomatic characteristics of the concept. Though this area of investigation is promising for the next stages of research, particularly what concerns the poetic texts that represent the abundance of material in terms of occasional, individual, metaphorical ways of displaying the concept YOUTH.

**Key words:** concept, feature, explication, implication, accompanying words.

Olena Tarasova

## ARCHETYPAL BASIS OF STUDYING LITERARY CONCEPTS: A CASE STUDY OF THE FRENCH POETRY OF THE 19<sup>TH</sup> CENTURY

The methodology of conceptual analysis of poetic texts is based on mechanisms of information and mental modeling and involves the description of the system of literary concepts with further reference to its instrumental verbal figurative realization and characteristic aspects. The analysis of certain aspects (archetypal, prototypal, stereotype, individual author's in particular) in representation of literary concepts is perceived as a complex of hierarchical components of an integral structure, necessitating the application of language codes for objectification of literary concepts in the poetic text. Initially the research of the archetypal aspect of literary concepts is done. In order to define this aspect of a literary concept we will refer to the psychological tradition (by K.G. Yung) of interpretation of the archetype via the unconscious. It should be mentioned that in line with modern cultural historical psychology the characteristic of the unconscious is given on the level of psychic representation, when a subject and the world are treated as a single integrated entity. Our research is devoted to the poems by the French poets of the 19<sup>th</sup> century such as "Le Papillon" by A. De Lamartine and "Les Papillons" by G. de Nerval. The objective of the trial is to model the structure of the literary concept "papillon" through defining its archetypal basis and tracing down its actualization with linguistic means in the works mentioned above. In order to represent the literary concept "papillon" in text-based virtual reality both authors choose a dynamic information aspect. Thus, the motions of a butterfly are described, and, consequently, it is rational to use widely verbs. A complex of language units like this is to reproduce a certain poetic sense, ephemerality of life as a short period of existence in expectation of liberation. Such initiation of a butterfly and the states of life and death originates in mythology. The identification of the literary concept "papillon" in the works by Lamartin and Nerval is carried out in line with our research of the French literary poetic consciousness of the epoch of romanticism: a positive aspect of the motive of death is in focus, which, in its turn, realize one of the dominant concepts of aesthetics of the French literature of the 19<sup>th</sup> century, "mal du siècle". In conclusion, we should say that interiorization of experience takes place in a literary work in order to augmentation of poetic information as an act of creation. Prospects for further research are to establish the methodology of complex integrative analysis of the system of literary concepts of a literary work.

**Key words:** archetype, myth, poetic information, literary concept.

# QUESTIONS OF GRAMMAR

Alina Grachova

## ADVERBATIVE IN UKRAINIAN AND ENGLISH LANGUAGES: CLASSIFICATIONAL OPTIONS, SPECIFIC OF BECOMMING

The presented analytical elaboration is a complete linguistic research of the nature of adverbial category functioning in grammatical system of Ukrainian and English. The fundamental theoretical and source basis of the work is a complex of the multifold deep studies on morphology, syntax, semantics, etymology of adverb, authored by different native and foreign linguists. It should be noted that their key aim was an objective explication of the crux of adverbial lexical and grammatical category. The systematization of scientific approaches to the interpretation of adverbial class was held according to the following basic aspects:

1. The process of specifying the definition "adverb", which involves categorization of this part of speech, that is accomplishment of well-founded choice of the fundamental differential adverbial features which let easily identify this grammatical category and distinguish it from other classes of words. This process is multipronged, because it involves taking into consideration the various aspects of adverb functioning.

2. The process of class distribution of adverb with a focus on selected criteria. It is important to emphasize on variability of positions according to which the distribution of the analyzed part of speech can be realized.

3. The delineation of additional options and features of adverb functioning (the meaning this aspect depends on the specific grammatical system of the language chosen for analysis). For example, the derivative processes of adverb may be described in detail and the principles of degrees of comparison operation or adverbial arrangement in the sentence may be characterized.

It is necessary to accentuate attention to the fact that the heterogeneous nature of adverb has become the negative factor that has complicated the process of adequate perception, scientific comprehension and treatment of this lexical and grammatical category on the basis of two different languages. Thus, the scientific value of the proposed study consists in the author's evaluation of the evolution of scientific thought concerning the determination of adverbial status in English and Ukrainian and in proving the relevance and prospectivity of this subject.

**Key words:** adverb, lexical and grammatical category, formal immutability, semantic modification, exponent of a sign, peripheral class of words.



## EXPLANATORY AND IDENTIFIED RELATIONS IN THE SPECIFIC SYNTAX STRUCTURES OF THE LANGUAGE OF NEWSPAPERS

Contemporary understanding of the dichotomy nature of language as a grammatical system, that is both a means of communication, outlines new perspectives in the study of explanation, in particular, explanatory and identified meaning because researchers emphasize the close relationship of this linguistic phenomenon with speech.

The analysis of functioning of the explanatory expressions in the texts of journalistic genre indicates that this style of speech takes the second place (after scientific) in the hierarchy of using of the analyzed structures by speakers. It can be obviously explained by the fact that they are drawn towards exact expression of the thought, i.e. they have set the goal of complete and unambiguous understanding of logic, which is laid by the author of expression into a certain sensation, by the recipient. But the explanatory structures are this method which contributes the orientation of the recipient to the necessary direction.

Explanatory relations in journalism are characterized by the author's intention to be understandable to the reader; accordingly, he corrects his expression and stops at the point where, in his opinion, deliverance is enough or even more in order to understand him by others exactly as needed. Such nature of explanation leads to the fact that varied types of explanation are included as the category of the explanatory complex structures of the text that interferes with definition of specific features of the explanation as formally structured and semantically homogeneous phenomenon.

These units in the language of newspapers demonstrate the possibilities of expression of explanatory and identified relations at different levels and they are characterized by nature of components that structures them: words, sentences, pieces of text in various combinations.

The analysis of structures with conjunctions *that is, namely, i.e.* and their substitutes allows to submit detailed description of the semantic specify of the varieties of explanatory structures.

**Key words:** explanatory and identified relations, newspaper's language, communication, semantics, speech context.

## INTERPRETATION AND ANALYSIS OF DISCURS

Tetyana Yarovenko

### “INTERLACEMENT OF INTERINFLUENCES”: TRANSLATION HYPOSTASIS OF YAR SLAVUTICH

The best examples of translation heritage of Yar Slavutich are discussed in the article in two blocks – Slavic poetry and English-American lyrics. Stylistic features of poet and translator are demonstrated by means of comparative study of S. Zakharkin dedicated to J. Keats, the most fully described to Ukrainian reader by Yar Slavutich. To this end, we consider translation variants by B. Pasternak and V. Mysyk. The poet meets with Russian translations of B. Pasternak, critically reinterprets them and creates *his* Keats. Slavutich as translator seeks above all to keep the known “spirit” of Keats’s poetry, so his artistic talent is focused on the adequacy compliance, which includes “saving of “musicality”, rhythmic and syntactic schemes given by original”. Observation is illustrated by specific comparing of the original with its three translations of these authors. There is also a brief historiographical review of poetry translations of Yar Slavutich in Russian, Belarusian and other languages with characteristic of translation practices based on literary and critical responses of M. Kovalyuk, T. Nazarenko, V. Svarog, P. Skunts, D. Khrynenko and others. Stressing the pursuit of interpreters and compilers take to the reader the topics, the dominant motives, the political pathos of Ukrainian poet stated together with the existence of objective difficulties in maintaining the original artist's poetics. Negation includes non-compliance of Ukrainian literary language standards, lack of knowledge of Ukrainian history and culture, resulting in a superficial understanding of the context and the semantics of works affected the quality of translations. However, there is traced the desire of translators to “extreme reproduction of strophes, rhythm and imagery of the original, so to stay within certain limits that should restrain from adaptation that destroys the national characteristics of each original”. In conclusion, the author stresses that the study of translation heritage of Yar Slavutich and translations of his poetry in other languages remains relevant today as one of the manifestations of Ukrainian literary process belonging to global cultural development.

**Key words:** allegory, alliteration, aphoristic nature, extravagance, interpretation, concept, metaphor, periphrasis, stylistic means.

## FEATURES OF LANGUAGE POLICY AS AN INSTRUMENT OF POLITICAL TECHNOLOGY

Language and politics are interlinked phenomena. In linguistic literature there are different terms relating to the aspect of "language – policy", including "language policy", "political language", "political speech", "special political language", "special vocabulary of politics", "special political vocabulary ". The most common among them are the terms "language policy" and "political language", which are perceived as relatively synonymous.

Language policy is closely linked to general language vocabulary. Between them there is a constant interchange: special political terms, words and expressions are converted to general language vocabulary acquisition and, conversely, many words and expressions of the general language fund are included into political language. Political terms with losing part of terminological nature and common words have special political significance. A characteristic feature of terms, words and phrases of the language policy is the loading of values: they not only ascertain certain events or facts, but also evaluate them.

At the periphery of the language policy vocabulary is borrowed from different fields of culture and a diverse population, which is used for campaigning explanation of policies and purposes of PR.

Another feature of the political vocabulary is a relatively high percentage of argo words, mainly used in the political struggle, the debate in order to show its political line in a favorable light.

The language policy recurring Idioms, phraseologisms is characterized by high frequency of reproduction in the language. Since political phraseology is tied to a certain period of time, the political phraseologisms quickly arise in connection with their repeated use and just as quickly disappear, losing its relevance. The main criteria for inclusion of a phrase to the number of phraseologisms is the regularity, frequency of its use in the language policy. To include phraseology and political aphorisms. Unlike general language idiomatic turns of political phraseologisms perform semantic function, rather than stylistic.

The lowest level in the structure of the language policy is political propaganda, which is used to change or enhance existing structure assessments and opinions. It is largely similar to the language of political education, but not for its flexibility and argumentation. Political propaganda speech is characterized by irony, sarcasm, exaggeration, evaluation and more. A special place in it is occupied by the so-called slogan words.

Thus, the policy language is not something homogeneous, it has a specific structure, designed primarily to engage and attract the attention of the recipient.

**Key words:** language policy, political speech, argotizmy political idiom, the system of communication tools.

# STUDIES IN LINGUADIDACTICS

Valeriy Bohdan

## HOW TO MAKE HOME READING CLASSES MORE EFFECTIVE

The modern concept of foreign language learning provides for the formation of a high level of students' communicative competence, and this competence is one of the key components of the reform of our higher school, since the current phase of Ukrainian science development requires its greater integration into the context of European and global values.

Home reading classes have been part of the syllabuses in foreign language departments for a long time. Nevertheless, it should be emphasized that the approaches used do not meet the requirements of the present day teaching.

Teachers of foreign languages are very much aware of the problem of shortage of coursebooks for reading modern literature. The existing coursebooks by both domestic and foreign authors are mainly based on the material of classic stories and novellas. A few methodological works based on the works of contemporary Anglo-American literature are far from satisfactory for a number of reasons. They are often limited to a brief methodological text support that is insufficient for a comprehensive study of a text.

Therefore, it is the purpose of this article to discuss ways to improve the efficiency of foreign language teaching in general and home reading in particular. The necessity of creating an integrated, scientifically and methodologically well thought-out system of home reading classes for the 1st – 5th-year students of foreign language departments at universities on modern linguistic material is substantiated. Some efficient methods for developing speech competence of students in the four major language skills (among which home reading is considered to be an integrating component) are suggested.

A new coursebook based on the novel *The Pelican Brief* by the modern American writer, John Grisham, whose name became synonymous with the modern legal thriller is suggested for learners' attention.

**Key words:** home reading, methodology, optimization of teaching, system of exercises, classroom procedures, literary text.

## FOREIGN LANGUAGES IN SOCIAL AND CULTURAL STUDY

*Problem definition as a whole and its relationship with important scientific or practical tasks.* At present, everyone is put in difficult conditions of social life by the dynamism of controversial world. Growing tensions are associated with changing of orientations, the need to search and quickly find solutions, stress – all the problems of human life, the preservation and development of the individual, his inner world, the formation of the person of socialization spiritual growth, and therefore at the forefront a culture that has a high mission – to solve global problems facing the modern world community. The current stage of development is characterized by contacting a humanist ideas turn to the man, his needs and interests. Training and education of the special qualities of a person confronts science demands of the formation of a person of socialization spiritual growth. Modernity confronts the human need for reasonable, rational and responsible attitude to the world, to his own interests, needs and deeds. Everyone should be able to navigate consciously in reality, to determine the place in society and the world, look for problems of implementation needs and interests. The ability and capability reasonable to think is not generated automatically, they must be fulfilled in the process of social and human sciences and, above all, foreign languages and philosophy – theoretically formulated vision systems, the most common theoretical view of the world and man's place in the world, and therefore at the forefront culture, a high mission – to solve global problems facing the modern world community.

*Analysis of recent researches and publications where we can observe the beginning of the problem solution.* The main objective of the present scientific study is to identify some teaching methods of social and cultural study in the process of foreign languages mastering. To achieve the main goal we have formulated a number of tasks:

- To define the self-development of culture in the study of the foreign languages;
- To reveal the impact of cultural studies on the formation of foreign languages thinking;
- To analyze the psychological studies of culture and geoculture including ethnic psychology;
- To show the role of sociology of culture in the consciousness development in the process of foreign language studying;
- To ground the role of foreign language and geocultural values as unifying in certain social societies and communities;
- To show the role of religion of geoculture including the analysis of world confessional map and the spreading of religious rites and traditions.

*The exposition of main material.* The foremost is the revival of the public interest to the problem of values, especially to geoculture and geovalues. The

persistent consideration of “value” concept with different epithets in mass media (economic, legal, moral, aesthetic, common to all mankind, social and spiritual values) introduced this term generalized in human consciousness. A new access to the global public arena of values problems requires above all rethinking of the basic principles and systemizing the whole knowledge of cultural values [2].

Also, cultural values are carriers and spiritual conductors in the field of human consciousness in a reverse way. The actuality of cultural values research is in the fact that they (values) do dissociate human life from just biological existence. A person grasping the difference from other living creatures on Earth realizes himself in values as vital aims and ideals.

In addition we should note that exactly values determine the sense of human existence as they are the core of internal and external culture and society. Therefore, investigating geoculture axiologically we should speak not of the “culture” definition but seek only a meaningful base of the semantic core – geovalues. According to common agreement of global society, they are the cores of a new information civilization which are the true human spiritual values, such as faith, hope, love and consciousness. When defining a central science notion “value” we should remember of “elusiveness”. Culture as a set of ideas about values and ideals is not limited by one social life sphere, but is able to cover different areas that regulate various person activities [1].

Firstly, geoculture as a phenomenon originated long ago, but its existence didn't have a total character, because its carriers were separate and even prominent personalities – philosophers or war commanders, such as Alexander Macedonian, Napoleon etc. and only at the beginning of XXI century the process of its forming took great power and began to show up along with ontological, organizational and informative unity of world community.

Secondly, the investigating subject needs the achievements of all above-mentioned approaches, because only the integrated knowledge with high measure of authenticity can explain the process of geovalues generation, geocultural functioning and geopolitics, and also promote scientific prediction of future development of the world community in the paradigm of spontaneous integrative and disintegrative processes inherent to modern transformations of the planetary community structure.

Thirdly, the analysis of geoculture scientific approaches proved that it has sensible, valuable, psychological, social and political characteristics that demonstrate value-semantic matrix of planetary life in the space-and-time dimension; it's becoming more visible and more influential on the global human lifestyle. Geovalues – is just one of the natural movements of a sensible living substance [3].

Fourthly, the manifestation strengthening of the phenomenon is observed in the long time-line due to a considerable increase of spatial continuum, and with the growth of globalization tendencies we should expect

an aggressive display of its organizational properties in the form of integration-disintegration processes and negative psychological consequences among the localized subjects of cultural and historical processes that are not ready to accept the formation of global civil society, keep their own ethno national values, for example, sharia, do not understand the major trends of community self-development – intellectual energy mastering, cosmopolitan consciousness formation with its adequate life vision and, finally, living outside our planet.

Cultural geography interesting in the process of foreign languages study is quite a young science for our country, and it often comes across non-acceptance, incomprehension overcoming prejudice, particularly by geographers. Cultural geography means much scientifically and practically, as a new humanitarian discipline because it is one of the outstanding geocultural research methods that studies geocultural and geopolitical semantics in the cultural context, the problem of relations of cultural regions and local awareness, the problem of cultural landscape and its components. At the present day cultural geography experiences the stage of break, when the spontaneously formed “amount” of cultural and geographical researches grows into “quality” – a significant theoretical and methodological basis of new geoculture [4].

The first step necessary for geocultural interpretation is a geographical point on the world map, and a traditional locality description that may seem out-of-date. Also, a traditional and rather effective means of geocultural determination is wandering, but it demands the highest level of complexity. This great number of interpretations of culture diversity of methods and forms, the means of creative interpretation, the inner and outer contradictions makes it a “perpetuum mobile”, giving it the ability to continuous development and mobility.

Let's consider the constituents of geospace by means of hermeneutics. From time immemorial the description of geographical peculiarities of culture has been very popular in this or that form. Each traveler has always considered it necessary to describe the traditions and customs of the land he visited and to observe the difference from his own land and people. In fact, those earliest descriptions were the first geocultural works. Although those works didn't have analytical character but they clearly and vividly revealed the cultural mosaic of our planet.

As already mentioned, the subject of journey description is very popular in modern geoculture, and as a scientific method it is probably the most popular. Present day scientists base their researches and conclusions on travelers' experience that analyze geocultural images. Most likely, as a separate independent science, geoculture was born in XX century at the turn of culturology, geography and geopolitics. The origin of geoculture and its first features can be found in culturological researches. Geoculture is considered to originate firstly from culturology, as the last one could never do without geographical approach. It is obviously, as no other social science paid so

much attention to space. Philosophy, sociology and even history easily deepened in abstraction, while culturology always knew and kept in mind a specific area, because its studies have been tied to definite points, natural habitats and cultural carriers.

The attempt to find territorial binding for all world cultural spaces and choose toponyms that define the location of cultural spaces appeared to be the basis of geographical approach in geoculture. The representatives of this school are such prominent scientists as Spengler, Arnold Toynbee, N. Danilevsky, L. Gumilev. Each of them developed his own theory of cultural geographic zone of the world space. The main representative of anthropological geography school is a prominent German scientist Friedrich Ratzel. The most famous of his works about anthropo-geographical studies are "Ethnology", "Land and life" and "Comparative physical geography" published in Russian language at the beginning of XX century. Friedrich Ratzel was the first to introduce a "human element", i.e. a humanistic element in traditional geographical science. He described a detailed picture of peoples' settlement and culture spreading. The main theoretical basis for the early cultural geography was geographical determinism. It makes no sense to dwell in details on its specifics. But we should note that it was Ratzel who studied cultural diffusion appreciating geographical determinism. Generally speaking, anthropo-geography and cultural diffusion have much in common, namely:

- Theory of migration which includes the primacy of cultural values movement to multiple independent birth;
- The principle of cultural space continuity, or continuum;
- The conception of "form circles" – the complex of cultural characteristics.

Many scientists, both culturologists and geographer at the beginning of XX century made an accent on the influence of environmental factor on cultural genesis. It was at that time when the terms "cultural ecology" and "human ecology" appeared. The American school of K. Whisler, one of the founders of cultural area concept, works productively in these directions. J. Stort investigates human behavior under the influence of natural forces and environment, studying also the culture of a man in certain localities. There are similar works of such famous geographical determinism followers as Helen Cherchik Semple, Ellsworth Huntington, Albert Perry Bryhhem etc.

But eventually geographical determinism was rejected that caused the birth of cultural geography, and the other reason was the understanding of imperfections of describing approach of cultures spreading. Is cultural geography a social science or humanitarian or any other?

To answer the actual questions we should distinguish base directions of geoculture. But the gradation is rather approximate because of absence of clear determinations. So they are:

1. Determination of cultural groups in space. Here geography of religion, ethnic geography and linguistic geography found their place.



2. Description of different aspects of creative activity of cultural groups. This direction was entered by geography of art, science geography, geography of life culture and geography of mass culture.

3. Study of cultural and geographical aspects within the framework of other geographical sciences. Here we should include geography of economic culture, geography of settlements culture and geography of political culture.

To understand the basic principle of a separate discipline it is necessary first of all to describe it.

To sum it up, in the geographical context of cultural geography it's possible to distinguish a separate direction – geography of cultural groups with substantial constituents of geoculture of religions, ethnic geoculture and geoculture of linguistics.

Geoculture of religion analyzes confessional world maps investigating distribution of religious rites and traditions and complex religious systems. One of the investigating subjects of geoculture of religions is the analysis of religion founders. The aim is to look at the confessional world map without any borders and restrictions. Ethnic culture is the second widest direction of cultural geography. It studies ethnic identity in the context of geography. The most important task is to analyze distribution of ethnic and sub-ethnic groups in order to determine the causes of ethnic conflicts. The founder of ethnic geography is W. Kollmorhen. Geoculture of linguistics is direction of geography of culture with its focus on a language and structural analysis as a basic investigating method. It includes several levels: family language groups, languages themselves, dialects and mode of speech. It is important that they study the distribution of certain language characteristics of one language unit, i.e. phonetics, lexis, syntaxes, spelling etc.

Methods which we may rely on in our research work are varied and their choices depend on what exact task we are to solve. Multidimensionality of investigated phenomena stipulates for interdisciplinary character research based on different general philosophical, scientific and specific methods that interact and determine each other, providing for the validity and authenticity of scientific results.

#### REFERENCES

1. Bazaluk O. A. The essence of human life / O. A. Bazaluk. – K. : Naukova Dumka, 2002. – 270 p.
2. Bech V. P. Man and the Universe: cognitive analysis : monograph / V. P. Bech. – [2-nd ed. ext.]. – Zaporozhye : Prosvita, 2004. – 148 p.
3. Nikitenko V. O. Problem field geo-cultural phenomenon : naukovi pidhodi / V. O. Nikitenko // Gileya (Naukova News) : ST. nauk. pr. – K. : ONE type of LLC "NVP" "VIR", 2013. – Vip. 71. – S. 500–504.
4. Voronkova V. G. The philosophy of globalization : the socioanthropological, socioeconomic and sociocultural dimensions : monograph / V. G. Voronkova. – Zaporozhye : ZSEA Publishers, 2010. – 272 p.

Galina Puhalska

## **SURZHYK AND YOUTH SLANG IN THE CONTEXT OF LANGUAGE COMPETENCE OF AVIATION PROFESSIONAL BILINGUALS**

The article deals with the problem of bilingualness in Ukraine as a specific phenomenon, which has not been investigated properly. A multilingualism is a sign of the world's present time that represents an official public policy in relation to one or all national minorities of the country. Despite long-term ignorance of Ukrainian in Soviet period nearly in all areas of science, technique, production and use of Ukrainian by technical scholars in their professional environment for the exchange of Russian information, one of the most important qualities of a modern competent specialist is not only a culture of professional speech but also culture of speech on the whole, taking into account bilingual environment. Borrowing from Ukrainian are used in Russian people's speaking with good knowledge of Russian language, that is a proof of activization of the Ukrainian language code in the subconsciousness of Russian-language speakers. The phenomena of macaron speaking, inherent varying of Russian and Ukrainian expressions and their parts testify to psycho-lingual readiness of passing to speaking Ukrainian by socially meaningful part of the Russian native speakers. Kropyvnytskiy can be the original index-indicator of the Russian-speaking population both in the regional centers at local level and in the similar cities of Central Ukraine. In most cases they are: (A) ethnic adult Russians, to which we refer both immigrants and native Russians, for whom it is difficult to speak Ukrainian due to psychological reasons. The second group (B) is mostly Russian-speaking Ukrainians and the representatives of other nationalities, that slightly differ from the representatives of the previous group; it is possible to assume that there is also a big number of bilinguals among them. The third group (C) is the biggest: it is Russian-speaking Ukrainians in the first generation, for whom Ukrainian is their mothertongue, but they also speak Russian fluently. The children of representatives of these three groups have a tendency to the increase of bilingualism (groups A, B) or its decrease (group C) because of status reinforcement of the Ukrainian language. Concerning future surzhyk, it will fully depend on political development of the state that will assist the gradual removal of deformations of post-colonial lingual-cultural situation; one of its displays is spreading of the Russian mixed forms of speaking. XX - XXI centuries have become a special period for the study of unlitrary vocabulary and youth slang in particular. While western cultural revolution has already "thrown out" language marginal of social outsiders on a surface, the representatives of informal subcultures, sexual and feminism movements, post-soviet republics only began to master "hot" language topics, mainly in a lexicographic plane. Thus, Active application of youth slang in various communication spheres certifies the intensive development of Ukrainian language; that is why separate elements of the Ukrainian language

may raise interest of Academy's students-bilinguists and serve to make separate aspects of educational strategy of forming of Ukrainian-speaking aviation personality of modern Ukraine.

**Key words:** bilingualism, definition, deformation, jargon, interference, communication, lexicography, psycho-lingual readiness, slang, surzhyk.

**Alexandr Somkin**

**MODERN APPROACHES IN FOREIGN LANGUAGE TEACHING  
AS A MEAN OF IMPROVING OF NONLINGVISTIC SPECIALITIES  
STUDENTS' MOTIVATION**

The article is devoted to such an actual today issue as increasing of motivation of students learning foreign languages in non-language faculties of a contemporary university. The author identifies the main reasons causing the low level of language preparation among students of non-linguistic directions of preparation, which include –1) lack (or absence at all) of motivation for the implementation of utterance (dominated by a strong belief that in real life it is not useful); small vocabulary; poor knowledge (or ignorance) of grammar of the language being studied; the psychological fear of making a mistake (“a language barrier”).

In order to change this situation, the author suggests to activate the teaching and speech activity of students at two levels: 1) motivation and impelling (i.e. to form among students sustained motive (need) to speak) and 2) tentatively and research (i.e. to train the ability to independently select and apply language and speech means appropriated to conditions and social environment).

One must skillfully combine both traditional and innovative approaches and methods in the teaching of foreign languages, among which the author identifies a number of basic: 1) the so-called gambling technology (business and role-playing games), 2) information and communication technologies (presentations, projects, online tutorials, webinars), 3) Internet communication with foreign counterparts, 4) meetings and discussions with native speakers, 5) participate in competitions and others. Their interchange on pairs will maintain the attention and interest of students at a high level. It is noted that a main role in this process is given to the personality of a teacher who should possess such qualities as professionalism, language competence, creative thinking, the ability to model the learning process and adapt it in accordance with the level of preparedness of specific audiences, etc.

**Key words:** motivation, foreign languages, innovative approaches and methods, pedagogy, students of non-language faculties, university.

# LITERARY CRITICISM

## PROBLEMS OF THE HISTORY OF LITERATURE

Mariana Mokrivska

### NARRATIVE STRUCTURE IN THE NOVEL “AETHIOPICA” BY HELIODORUS

In this article the narrative structure of the novel “Aethiopica” by Heliodorus has been researched. On the basis of the typology of narrators suggested by V. Shmid, two types of narrators have been distinguished – diegetic and non-diegetic. Non-diegetic narrator, who is an all-knowing author, figures in exegesis only; diegetic, sacrificer Calasiris, figures both as an object and a subject of diegesis, in other words he is a narrator-character and a narrator-spectator simultaneously. It has been stated that the work begins *ab rupto* – from the scene which is not a chronological beginning of a story and atypicality of such prologue among other Ancient Greek novels has been outlined. The narrator in this episode is an all-knowing author, until the diegetic narrator appears and by his narrative gets the reader back to the logical beginning of the story. The story continues until the reader gets to the opening scene of the novel. Course of the story is often interrupted by secondary stories of other characters that either delay action, or warn of upcoming events. Current events alternate with the past events constantly that leads to continuous concentration of a narrative structure of the novel - from the beginning of a work till its end a month passes, and during this time period events from the birth of the heroine to her wedding are described. As far as the material of “Aethiopica” directly is concerned, it is divided into two almost equal parts. In the first part continuous variations in time and place are observed: current events (Greece) - past events (Egypt) that combine with each other constantly, and, thus, the oldest events are perceived as modern and contemporary events are perceived as continuous and acquire depth. In the second part after the conclusion of big long tales of the characters things begin to happen logically, events unfold from the present toward the future and action in Egypt is progressively transferred to Ethiopia. It has been also noted that the work contains a large number of speeches, dialogues, descriptions, songs of lamentation, and verses due to which an author tries to reproduce the whole theatrical performance to the readers. All these determine complexity and originality of “Aethiopica”.

**Key words:** ancient Greek novel, narrative, narrative structure, diegetic narrator, non-diegetic narrator.

Strashimir Tzanov

## TZAR SAMUIL'S DEATH AS REPRESENTED IN BULGARIAN HISTORICAL SCIENCE TEXTS

The article's object of study is the representation of Tzar Samuil's death in Bulgarian historical texts. The focus of the study is placed upon the works of K. Jireček, V. Zlatarski, P. Mutafchiev. *In his "History of Bulgarian People" Jireček actually started a new tendency which has been dominating in Bulgarian historical science to this day.* This tendency could basically be described in the following way – texts are written in admiration to Samuil's person and his tragic death is regarded as a symbol of deep and fond connection between the tzar and his people. This tendency is present both in historical science works and in Bulgarian history textbooks adopting the historiographical discourse for educational purposes.

In his work "History of Bulgarian People (681 – 1323)", P. Mutafchiev defined the defeat at Belasitza as an event bearing a fatal significance for the destiny of the First Bulgarian Empire. Fatal it was, because the lost battle of 29 July 1014, and the blinding of the prisoners of war, were the reason for Samuil's death. The logic of this deduction forced the conclusion about *the uniqueness of Samuil's person to that particular historical moment, and hence the origin of the idea that had Samuil been alive in the beginning of the 11th c. a.d., Bulgaria wouldn't have been conquered, irrespective of the significant military superiority of the Byzantine army.*

Petar Mutafchiev's idea about this extraordinary dependency of the country's fate on Samuil's person has also been confirmed by the historical facts. This article presents and analyses those historical facts. It is notable that the contemporary British historian Jonathan Shepard also highlights the exceptional, fatal, significance of Samuil's death as leading to the end of the First Bulgarian Empire. Jonathan Shepard believes that the tzar's death proved a more fatal loss to the Bulgarian people in the war with Byzantium than the Belasitza defeat itself. The article studies Petar Mutafchiev's hypothesis about the causal relationship between the life and death of Samuil on the one hand, and the destiny of the First Bulgarian Empire on the other, through the prism of Yuri Lotman's concept of fortuity in history.

The article defines P. Mutafchiev's work as the most significant contribution to the Bulgarian historical texts in terms of emotional and morally evaluative writing about tzar Samuil and his tragic death. Following this line of thought, "History of Bulgarian People (681 – 1323)" studies the texts on the subject written by Plamen Pavlov, Vassil Gyuzelev, and Ivan Bozhilov.

The article accentuates that since Constantine Jireček till the present day, historical science, along with literary fiction, inscribes tzar Samuil's image in the nation's collective memory as a tragic symbol of a nation's leader utterly devoted to his people.

**Key words:** History, historical meaning, death, contingency, symbol, tragic, humanity, charisma.

Olha Dubyna

## MIRACULOUS VISIONS IN MARIAN NARRATIVES BY IOANYKII HALIATOVSKYI, AFANASII KALNOFOISKYI AND DYMYTRII TUPTALO

The article is dedicated to the investigation of the main features and functions of vision in Ukrainian Marian narratives of the XVII<sup>th</sup> century that are the list researched Marian texts in this literary tradition. The study is accomplished with the application of comparative-historical and semiotic approaches and is based on the material of four texts written by three Ukrainian baroque authors (“Teraturgima” by Afanasii Kalnofoiskyi, “Nebo Novoie” and “Skarbnytsia Potrebnaiia” by Ioanykii Haliatovskyi, and “Runo Oroshennoie” by Dymytrii Tuptalo).

The concept of vision in the article is defined in accordance with the scriptural tradition, East Fathers doctrine and baroque world-view. The most important for the study is clarifying the correlation between vision as a special way of seeing and miracle and symbol. Consequently, miraculous visions are described as instant, illusive, emblematic, and synesthesia visions. A special attention in the article is dedicated to the investigation of the connection between vision characteristic for the hagiographical tradition and baroque culture in general. As a result, it is asserted that vision is a miracle by itself. This special way of seeing proves the presence of divine grace.

In Ukrainian baroque Marian narratives visions serve as signs and become internal illuminations that play a role of the spiritual key point in human life. The most important here is the concentration on the light imagery of the Theotokos and the motif of blindness and illumination. The article is summarized with the determining the didactical function of visions in chosen for the analysis texts that is reflected in the influence of Marian narratives on further baroque writings and folklore.

**Key words:** vision, miracle, symbol, Theotokos, Marian narrative, baroque world-view, internal sight, spiritual illumination.

Tetiana Turchyna

## **“SOUL WONDERS”: THE TERRAIN AND THE DIVINE WORLDS IN HOMILIES BY KYRYLO TRANQUILLION STAVROVETSKY**

The present article explores the “traveling” of a human soul through the terrain and the divine words described in “The Didactic Gospel” (1619) by Kyrylo Tranquillion Stavrovetsky. The hypothesis of the “soul wonders” is based on semantic unity of terrain, real, and divine, invisible, worlds in Christian eschatology. The problems of salvation and post-mortem life are of key-importance to the baroque author.

A growing body of the literature recognizes the originality in Stavrovetsky’s interpretation of the doctrine. A much-debated question lies in finding origin of his views. The aim of the article is to explore author’s definition of the human soul and examine authors view on soul’s way in terrain and post-mortem life.

The methodological base of the research implies to Hans-Georg Gadamer hermeneutics and comparable study of the Bible and “The Didactic Gospel” by Kyrylo Tranquillion Stavrovetsky. The innovation of the article lies in its subject: there is little studies of philosophical background of “The Didactic Gospel”. This study might be used in further exploration of the homilies from “The Didactic Gospel”.

**Key words:** homily, Baroque, wonders, soul.

Julia Rehus

## RECEPTION OF ROMANTICISM IN WORKS OF THE KHARKIV ROMANTICS

The principle of historicism was typical of Ukrainian romantic literature. Romantics revealed great interest to the heroic past of their homeland. The main content of the historical theme of the poetry of this period is the Cossacks armed struggle for freedom. In the texts can be traced regret for the historical past, which is risen and strongly contrasted with the present.

Representatives of Ukrainian romanticism laid in the foundation of poetry and historical folklore works. L. Borovkovsky, A. Metlynsky and M. Kostomarov were admired the theme about Cossacks.

L. Borovkovsky commonly used gains of Ukrainian folklore. Leading artist motives of poetry: heroic past of Ukraine, unhappy love, loneliness and abandonment. A. Metlynsky also developed the typical for the Romantic ideas of nation and historicism. Cossacks theme in the works of the artist is imbued with sorrow for the past times. Another representative of the Kharkiv romantic school, M. Kostomarov was known as an author of historical ballads and dramatic poems.

Folk image of the Cossack – a hero-defender who is able to leave his own family for calling of Cossack's liberty for the sake of the liberation struggle. The motif of the heroic death of the Cossack, which is chanted in Cossack folk songs, is reflected in the work of the Kharkov romantic poets: poetry «Cossack and storm», «Cossack death» by A. Metlynsky «Poltava grave», «Lay down Cossack» by M. Kostomarov and A. Korsuns' «Tomb».

In their works Romantic poets grieved about that passed times of the Cossacks and now there is nothing possible to get back, even former Cossacks left their success and nothing sense to mention their grandchildren. This folk motive sounds quite clearly in the works of A. Metlynsky («Underground Church»). Degradation of powerful Cossack roots is portrayed in poetry L. Borovikovskiys' «Dawdler».

Literary work of representatives of Kharkiv romantic school had great importance for the development and establishment of the romantic trend in Ukrainian literature. In their works, the artists brought to the fore the depiction of heroic past of Cossack victory and portrayed the decline of Zaporizhzhya Sich and Cossack spirit. The image of the Cossack in portrayed in the national romantic tradition. Motives of Cossack parting with family and heroic struggle for the good of people, abandonment and death of the national hero are developed. Especially strong one is the motif for the lost glorious era of the Cossacks.

**Key words:** reception, romanticism, folklore, Kharkiv school romance, Cossacks, Sich.



Tadey Karabovych

## **ANTHOLOGY “CO-ORDINATES” AS ANTHROPOSOPHIC IMPLEMENTATION OF MYTH ABOUT RECOGNITION OF GREAT FIGURES IN THE UKRAINIAN EMIGRATION LITERATURE**

The article is devoted to the historical and simultaneously very significant editorial project of the New York Group such as *An Anthology of Ukrainian Poetry in the West: “Co-Ordinates”* (New York, 1969), it was edited by the poets Bohdan Boychuk and Bohdan T. Rubchak. The Anthology was created by the Group members for the Ukrainian emigration environment, but it turned out that it became valuable for the entire Ukrainian literature. The anthology was presentation of immigrants’ anguish for the lost Ukraine. Its inspiring content with the poetry full of mythical images became an iconic and paradigm textbook for years. The poetical works published in the Anthology retain their relevance and significance nowadays and remain live poetics in the discourse of the Ukrainian literature.

The article deals with anthroposophic implementation of myth about recognition of great figures in content in *An Anthology of Ukrainian Poetry in the West: “Co-Ordinates”* (New York, 1969). The content of the Anthology identified a literary prospect that after World War II the Ukrainian literature emigration took a ranking place in Parnassus of the Ukrainian literature with such names as Yevhen Malaniuk, Natalya Livytska-Holodna, Vira Vovk, Bohdan Boychuk, Emma Andiiivska, Yuri Tarnavsky. The article outlines the history and life-span of the anthology “Co-Ordinates”. This project and its existence in the exile left a lasting impact on the entire Ukrainian literature and tendencies in its development. The anthology “Co-Ordinates” is considered to be of universal value in the Ukrainian literature of the second half of the 20<sup>th</sup> century. It was the kind of publication that provoked a hot discussion about reasonability of modernism existence in the emigration literature. With the passing of time the criticism and content of the Anthology made by Bohdan Boychuk and Bohdan T. Rubchak can be regarded as a remarkable phenomenon and prominent formation not only for the New York Group.

Oleksandr Astafiev remarks that the Anthology “Co-Ordinates” was the form of “representation”, it means something general and key in the paradigm of literature perspective. The scholar thinks that the Anthology had the perspective and historical context. A reader could get to know about the authors’ literary fortunes from the entire content and separate writings. The Anthology showed a wide range and richness of the emigration literary life that was deprived of the opportunity to take part in the Ukrainian literature and to be published in their homeland. The Anthology certainly had nonfictional and historic information and was the latest opinion and vital word in the literary life of the Ukrainian emigration. The Anthology “Co-Ordinates” was the publication of wide topic reality and defined the framework of the

literary life in the emigration. The two-volume epitome wreathed names of writers from all literary communities of the Ukrainian emigration. They were the Prague School members who lived in Europe, members of the Ukrainian Writers' Association "Slovo" and the New York Group members.

The Anthology also comprised writings of the Ukrainian authors who lived apart and were not connected with the Ukrainian emigration communities of the USA and Europe and they didn't belong to any literary groups. The Anthology "Co-Ordinates" was an example of publication where you could see not only topical criteria but literary preferences and affections emerged from authors' likings and discourse communication of literature generations. It indicates that "Co-ordinates" was the authors' anthology where a premium was placed on literary taste and sensibility and it suggested that the creations of the Ukrainian emigration literature should be considered equivalent to the literature of Executed Renaissance as the utmost manifestation of the Ukrainian nation mind in 20<sup>th</sup> century.

Despite the fact that An Anthology of Ukrainian Poetry in the West: "Co-Ordinates" introduced the wide range of literary activity and writings of the Ukrainian emigration, first of all it was the creative discourse presentation of the New York Group.

**Key words:** Anthology "Co-Ordinates", Bohdan Boychuk, Bohdan T. Rubchak, the New York Group, poetry, the Ukrainian literature, emigration.

## LINE ART OF TURKISH POSTMODERNIST MURATHAN MUNGAN

The article presents the material that reveals the features of postmodern Turkish literary world. In our study is summarized the work that presented by Turkish postmodernist Murathan Munhan – poet, playwright, short story writer, novelist, screenwriter. The study is adding national scientists to the secrets of literature, which defends the specificity of Turkish literature in a rational vision, analytic thinking, hidden didactic, specific messages to the deep layers of human nature. It is also emphasized a high aesthetic level of M. Munhan qualitatively, and a new stage of development of Turkish literature.

Contrasting the characters from his literary works, different social backgrounds and different beliefs, M. Munhan stresses the national characteristics of Turkish people by investing in creative work experience and knowledge. In different literary genres M. Munhan turns critic conscience, a sense of nationalist interpreter who successfully redesign famous stories and images of world literature. Great space intertextual richness of his works presented relations between stories, novels and fundamental intertextual orientation. Special attention deserve intertextual elements in the work of a Turkish author and national images such as an image of Istanbul.

Apart from the wish to convey to the reader some ideas through his own work, Murathan Mungan is purposefully working on laying thematic collections of short stories and essays by authors with which to expand the outlook of others, to share best practices earlier years, once again to turn to the classics. Researching literary works of Murathan Munhan reveals aesthetics of unique individuality, creativity of the artist reveals accumulate talent in Turkish literary grounds of national cultural values, successfully synthesizing them with the achievements of other cultures.

Abundant achievements and recognition in homeland allows characterizing M. Munhan as an artist that can accumulate in the Turkish literary grounds of national cultural values, successfully synthesizing them with the achievements of other cultures. Multiplicity of M. Munhan, richness and fullness of texts leads to new researches. Murathan Munhan is a Turkish figure of postmodern literature, which consolidated the place of Turkish literature in the world literary context.

**Key words:** Murathan Munhan, postmodernism, poet, playwright, short story writer, novelist, Turkish literature.

Nadiia Miroshnychenko

## UKRAINIAN MODERN BIOGRAPHICAL DRAMA IN THE CONTEXT OF THE DEMYTHOLOGIZATION / REMYTHOLOGIZATION OF CULTURAL HEROES

This article deals the phenomenon of the biographical drama and the cultural hero of the independent Ukraine in the mythological context. Biographical plays analyzed in terms of demythologization/remythologization of writers and politicians in modern plays. The increasing role of performance arts and therefore dramatic texts in the modern world and the lack of literary works that explore theatrical drama, show that this article is actual.

The appliance of the doctrine of R. Barthes about three types of mythologizing (traditional, ideological, artistic) and the search for a productive communication between mythological paradigm and structural basis of texts reveal the novelty. The author analyzes particularly the play "The mystery of the life" of T. Ivashchenko about the writer Ivan Franko and his wife.

The classification of biographical plays of A. Bagriana, J. Vereshchak, V. Herasymchuk, J. Koval, O. Mykolaychuk, N. Nejdana, O. Somov, E. Chuprina and others provides a basis for further scientific research. Ukrainian playwrights elect the following persons as cultural heroes: Taras Shevchenko, Lesia Ukrainka, Lev Tolstoi, Honore de Balzac, Andrei Sheptytsky, Ivan Mazepa, Stepan Bandera and others. In connection with the change of the value system the authors used the demythologization of famous figures «canonized» in the past by the new view on their privacy.

At the same time the remythologization of negative cultural heroes of the soviet past are presented in Ukrainian plays. The writers use the radical inversions, the opposition views on established traditions in the interpretation of the prototype characters and archetypal myths.

The authors combine a variety of structural bases – from neoclassical with a strong hero-protagonist to postmodern compositions with the montage and the postdrama.

**Key words:** mythology, modern drama, biographical plays, Ukrainian writers, postmodernism, postdrama, structure.

Oksana Ozdemir

**FORMS OF EGO-NARRATIVE OBJECTIFICATION OF THE FEMALE  
PROSE NON-FICTION ALTERNATIVE  
(BASED ON THE NOVEL BY S. ANDRUHOVYCH "SALMON")**

Literary studies of the female prose non-fiction alternative is actualized by active creative activity of female writers of beginning of XXI century and by the apparent vacuum of research works which deal with the specificity of the female writing. The works of S.Andruhovych, in particular her novel "Salmon", which is the object of our attention, is demonstrative in this case. Clarification of the main forms of ego-narrative objectification in it is the purpose of the research, which will help to understand features of the female prose of beginning of XXI century. When we talk about literary comprehension of these texts, it should be noted that research optics is aimed at the study of the ideological and thematic levels of modern female prose and gender methodology, based on the works of J. Derrida, E. Shovalter, Y. Kristeva and others is used to analyze the works of V. Aheiev, O. Zabuzhko, N. Zborovska, O. Kis, L. Taran, S. Filonenko and others. There isn't any concept of analysis of female literary ego-narrative objectification in the female prose direction of literary studies.

This causes the practice of using "male" theory of literary analysis of narrative, in particular theory of autobiographical pact of Ph. Lejeune and narrative theory of G.Genette. And another complication of narrative text analysis in terms of its narrative organization is not only an innovative method of researching of the female autobiographical prose, but also some innovation in the field of exploration of narrative organization of non-fiction texts compared to texts of fiction. Recently, there are works of Ukrainian literature researchers which deal with the issue of narratology that could significantly expand research limits of the female autobiographical prose, including works of O.Veretyuk, V. Siruk, O. Kaplenko.

The research of forms of ego-narrative objectification of novel "Salmon" by S. Andruhovych is also missing. The text deals with "playing" and "story" of author "I" with the active involvement of the reader. Author self-reflection and self-identification in ego-oriented type of narrative is based on a pact with the reader, internally text pact "author ↔ mask of the hero-narrator ↔ heroine" pact "reader ↔ era" and through the system of images-characters that are external Others in relation to "I" heroine. Internal Other in the work is the image of "I" even then "when" created due to retrospection.

**Key words:** feminine prose; ego-narrative; non-fiction; autofiction; external pact; internal pact.

Mariya Kirushkina

## ARTISTIC FEATURES OF POETIC FORM AND GENRE INNOVATIONS IN MODERN BELARUSIAN WOMEN'S POETRY

In modern poetry, where the author is a woman, the tendency of lexical presentation of the poetic sense is observed. Women poets create definite architecture of a literary work in miniature form.

Lyrics by Belarusian poetesses is a versatile talent and a spring of selfless creativity. The problem-thematic sphere of feminine poetry is aesthetic perception of the inner world, artistic research of the feminine code, which includes spiritual cosmos, philosophy of life, moral-aesthetic key points and reflection on contemporary life.

Aspiration to creative self-identification, active search for new formal stylistic opportunities women-poets have given rise to creative diffusion in revealing artistic principles of authors. Feminine poetry differs from masculine one not only in qualitative assessment, but also in the themes (subject matter), artistic features of poetic form. In modern Belarusian women's poetry the typology of lyrical genres is presented by "short rhymes" of Galina Korzhanevskaya, by "sea steeples" of Anna Tikhonova, by "poetic lines" of Anastasia Kudasova, by "line-words" of Lyudmila Silnova. The stable correlation of the content, the author's intuition, the reader's reflection constitutes the genre structure of texts.

On the assumption of the accepted postulate that "women's literature" consists of the texts, written by a woman-author, the category of genre, when analyzing this or that artistic peculiarities, can be realized in the structure of poetic genres. For example, the poetic miniatures of Galina Korzhanevskaya are short texts written in rhyme according to the lyrical form with tender-emotional content, indicating the "feminine nature" of the text. Nowadays elements of a particular literary structure (gender text analysis) are realized in subjects of reality that are constructed in lyrical works by contemporary women-poets.

Lyrical genres of modern women's poetry are characterized by distinctive content and figurative and symbolic system.

Creativity of contemporary poetesses is little researched, which explains the novelty of this work.

**Key words:** feminine poetry, the creative self-identification, architecture of a literary work, artistic features of poetic form, the typology of lyrical genres, "feminine nature" of the text.

## **POETICS OF ADVENTURE GENRES**

**Natalia Gura, Juliia Lysak**

### **MULTIGENRE OF MODERN DETECTIVE NOVEL (ON BASIS OF A. PEREZ-REVERTE`S NOVEL "THE FLANDERS PANEL")**

The active process of the genre lines blurring at the end of the 20th century has an impact not only on the classic literature, but also on the paraliterature, especially on the detective novels. They are on the rise and despite the being enough formulaic, under the influence of the intra-and extraliterary factors are within the scope of the certain transformations and are no longer the popular literature achievement.

The modern detective novel came out of the created by Edgar Allan Poe classical detective model, it embodied the elements of the historical, cape-and-dagger, romance and mystery novels. Currently the modern detective novel formes the new genre subspecies by means of the postmodern techniques. More and more detective novels appear in the modern literature due to the changes in the social reality. The growing number of the detective novels that amuse their readers by the exciting plot, but also mentally enrich them and broaden their horizons. Carrying on the tradition of the mass and elite prose combination, A. Perez-Reverte's novel "The Flanders Panel" became one of the first art detective stories, so-called art investigation novels. The distinctive feature of such opus is the detective story around the outstanding names of the art world and their creations.

An ancient picture of the Flemish artist of the 15th century Peter van Gyuys is at the centre of the novel. A chess game in the 500-year old picture unexpectedly continues nowadays. Paradoxical and multidimensional, with the inextricable plot, the novel "The Flanders Panel" opens for the reader the art world in which the ancient picture with the chess etude is a code of the several crimes revelation. The detective component of the novel is presented by a plot: a mystery, a crime, a murder, an investigation, a solution, an explanation and a standard set of main characters: the amateur detective, his assistants and victims. The deductive, analytical and retrospective methods were essentially used in the novel for the crime investigation and the mystery solution.

However, the traditional detective narrative pattern of the novel "The Flanders Panel" considerably extends and becomes complicated due to the elements synthesis of the historical and mystical novels and the art and conspiracy discourses inclusion. Consequently the multilayered plot, nonlinearity, narration metaphoricality became the means for the philosophic underlying idea of this work.

So, the A. Perez-Reverte`s novel "The Flanders Panel" is the modern detective opus (the art detective story) that is characterized by the postmodern narration versatility, combines the detective, historical, philosophical and psychological plans. The collaging, intermediality, split-level intertextuality and parallelism became the distinctive features of this novel.

Yaroslava Brygadyr

## **ADVENTURE PLOT DOMINANT AS A TRADITION OF UKRAINIAN DETECTIVE PROSE ABOUT THE CHILDREN OF THE XX – BEGINNING OF THE XXI CENTURY**

The article is devoted to the research of the actuality of artistic tradition of detective adventure prose about the children in contemporary literature. The author investigated M. Trublaini's and A. Kokotyuha's work in the context of artistic tradition of detective prose in modern literature. The analysis of real impact of the writers of the twentieth century (who worked in the genre of detective adventure prose, and M. Trublaini particularly) on the creation of sustainable artistic tradition of this genre in Ukrainian literature was also made. The interest in the adventure literature for writers of different schools and areas and also for readers of all ages is explained by the specific of the genre which provides the freedom of literary game.

Modern literature for children characterized by the appearance of prose that essentially is a detective adventure, however, contrary to tradition, the original one is still the detective dominant. Removing the taboo and rehabilitation of the detective as a literary genre, and popular literature as a cultural phenomenon caused to displacement of the accents, as a result in a detective adventure works can prevail as a detective and adventure component.

After analyzing the request for the artistic tradition of detective adventure prose for children in modern Ukrainian literature and identifying the main typological characteristics of detective adventure prose from the inception to its bright development traces a clear tendency for changes. If the conditions of ideological guidance of Soviet-era detective genre was not *persona non grata*, but certainly was in the second tier, the modern literature about the children is actually a series of works of adventure and detective adventure nature with directly detective dominant principle. Looking through the multidimensional study of literary tradition, the study of modern detective adventure prose provides the scientific perspective and deserves special attention.

**Key words:** adventure literature, detective genre, literary tradition, dominant of narration, mimicry of genre.



## UNFINISHED TRAVEL OF FICTIONAL WORLDS (ON THE BASIS OF NOVEL “NIGHTS IN CIRCUS” BY ANGELA KARTER)

The present article is dedicated to the textual analysis of the novel “Nights at the circus” written by Angela Carter, a British writer of the last third of the 20<sup>th</sup> century. The author of the article remarks that the writer’s playful works are characterized by an eclectic combination of different genres and styles. Attention is focused only on distinguishing and analysing picaresque elements in the novel. Characteristic features of canonical picaresque patterns are given.

The author supports L. Tomoiagă’s idea that the picaresque genre is a cultural and literary invariant for British writers, and suggests an opinion that the motif of journey and perilous adventures is immanent to those genres (e.g. fairy tale, gothic novel), which Carter uses in her creative works. It is also suggested that usage of a saturated adventurous plot is a verified method to keep the audience’s attention.

The main attention in the article is concentrated on the analysis of specific features of the aforementioned genre modified and updated by Carter, which is conditioned by the poetics of postmodernism. Proofs are given to the ultimate connection between the geographic and metaphoric journey of a rogue hero, that is the manifestation of “the Road” (according to M. Bakhtin), which embodies a rogue’s difficult life course.

The article gives special emphasis to the analysis of a picaro image as an embodiment of the marginal “other” in a hostile normative society, namely to Fevvers and Wolser, central rogue characters. Picaro characters in “Nights at the circus” are distinguished by a grotesque and surrealistic representation. The author lays stress on the fact that the feeling of difference forces the rogue to travel. It is also suggested that the sense of being the marginal “other” is the main condition of his / her mental development and life experience.

The author expresses an opinion that fragmentation of depicted events as the major characteristic of a canonical picaresque embodies the kaleidoscopic postmodern reality constructed from heterogeneous pieces of different stories. Investigation of the problem of correlation between realistic and fantastic depiction of literary worlds plays an essential role in the article. The author concludes that fictional worlds in “Nights at the circus” are decentered “other” heterotopia places (according to M. Foucault). Carter reconstructs and deconstructs the traditional meaning of the aim of a journey. Special attention is accentuated on the openness of the novel, which invites the reader to join the mutual creation of a fictional literary world.

**Key words:** picaresque novel, postmodernism, fact, fiction, power, marginality.

Galyna Kolisnyk

## THE PECULIARITY OF THE SECRET TEXT CONCEPT IN ADVENTURE BOOKS

The adventure books evolved into particular genre long ago. But in its theory there are many questions that need careful consideration. For instance, there is no clear definition of the term “adventure literature”. Nevertheless some genre peculiarities of adventure novels were explicitly defined. And one of peculiarities is an intention of secret. Such intentions are very important for literary works that have recognizable genre patterns. They are composed of concepts that are plot-making ones. So finding the similar concepts in adventure narrative of different national literature can be used to elaboration of adventure genre definition.

The object of the article is a secret text concept, its definition and the way of its implementation in adventure books (modern and classic). The secret text concept is obviously high demand ones in the modern adventure books, because it has a wild field for making a mystery in the works of fiction.

The secret text concept is in a great request in the novels about treasure hunting. Usually a treasure map is secret text in such novels. And its peculiarities are the simple encryption and the secondary importance.

The other group can be considered novels where the story was constructed on solving of the secret text (B. Akunin “Altyn-tolobas”, E. Kononenko “The Victim of Forgotten Craftsman”, B. Frischmuth “A Time of Maturation”). The zest of the nowadays adventures novels is extending a notion of text. In some novels characters decrypt information that is not a text in a linguistic point of view. But it could be equal. These are a music score (P. Harris “El Enigma Vivaldi”), a mural (Ph. Vandenberg “Sistine Vow”), a painting (A. Pérez-Reverte “The Flanders Panel”) etc.

When the secret text concept is used, the main features of book building are, firstly, the existence of unusual or provocative interpretation of certain fact; secondly, a plot trigger (in psychological meaning); thirdly, characters’ training in specific knowledge. The characters should be at the hub of activity to catch and explain some sign or symbol. It is significant to note that existence of such characters and the secret text concept in the books makes not only a plot, but a space.

Thus secret text concept is in a great request in adventure books. It is also clearly that it determines specific structure of the plot, peculiar selection of the characters and careful elaborate interpretation of known events, works of art, and perhaps literary hoax.

**Key words:** adventure books, concept, secret text, mystery, trigger, plot, space.

Roksoliana Kokhan

**THE ADVENTURE OF OSKAR SCHELL: REINTERPRETATION  
OF AN OUTLIVED TRAGEDY (J. S. FOER'S NOVEL *EXTREMELY LOUD  
AND INCREDIBLY CLOSE*)**

Poetics of adventure in the world of post-postmodernist literature, disclosed in front of the reader – the novel by the contemporary American writer – clearly demonstrates the inherent subjectivity and not only “invites to understanding” but also outlines the horizons of this understanding, moreover – insists and indicates the conventional compliance with the delineated “receptive coordinates”.

The phenomenon of adventure as a structural component of a literary work in general and as an element of artistic space in J. Foer's novel in particular appears interesting and promising in the literary research plane. The conservative understanding of adventure as a key element of literary genre, as well as the author's consciously modelled prospects for reader's perception is particularly interesting from the point of view of tragedy recipient. Analyzing the structure of the author's intentional model, the reader enters the literary work and notices that the novel is not only a set of a child's experiences, and eventually gains understanding that this child had not just lost his father, but the entire world therewith. Foer's novel is an adventurous mosaic of tragedies, the “mix” of pain and anguish, fear and despair, and the attempt of a teenage boy to overcome these obstacles in life, turning to the path of search.

The main tragedy of Schell family that centralizes the adventure as the basis for plot of the novel and introduces the reader to the receptive scheme of the work, is the loss of father, Thomas Schell, in the terrorist act of September 11, 2001 in the U.S. Boy's excessive emotionality (“emotionalness”), feeling all the emotions simultaneously and child's inability to master his own consciousness creates the perception of the world through the prism of the two key concepts: “EXTREMELY” and “INCREDIBLY”, as well as in the imaginary heard *Flight of the Bumblebee* by Rimsky-Korsakov – the melody that most accurately conveys the tuning sound of both words in semantically close neighbourhood. Adventure narration proves that child's imagination divides the world into maxims and perceives it only in such a way.

Therefore, reception of event / adventure in the context of tragedy fits into the defined semantic field of “EXTREMELY” and “INCREDIBLY”, and reinterpretation enters the new field in which joy becomes the transition key from the known / personally experienced to perceived and meaningful. Due to the adventure narrative, ontological meaning “splits” the joy into various shades of moods and ideas: the joy of mystery, the joy of maybe-not-father's-death, the joy of distance without visible finish, the joy of rapprochement with mother, the joy of entering the world which is hostile and strange to Oscar, and so on.

**Key words:** adventure, intentionality, “receptive coordinates”, analytic paradigm, tragic plot.

Iryna Mykytyn

## HUTSUL LAND AS METASPACE OF ADVENTURE IN KAETAN ABGAROVYCH'S ARTISTIC INTERPRETATION

The article is devoted to the study of the topos of Hutsul land as the metaspace of adventure in the prose works of Kaetan Abgarovych, a Polish writer of Armenian descent known under the pen name Abgar-Soltan – a representative of Polish “kresy” literature at the end of the 19<sup>th</sup> – the beginning of the 20<sup>th</sup> century. Particular attention is paid to the Polish vision of the land of the Carpathian mountains as a paradisiacal and infernal sphere in the light of the stereotypes of “kresy”, the artistic embodiment of the Carpathians as the place of Hutsul existence with "an adventure routine" and the interpretation of the metaspace of adventure in the sphere of cultural dialogue.

The Carpathians were associated with “the end” of “the native” and “the beginning” of “the alien” world in the outlook of “kresy”. It was this “feature” that caused fear of the unknown associated with danger in Polish ideas, as the mountains were not only a territory, but also some intellectual space with which the stereotyped ideas about the savagery of this land and its inhabitants and, accordingly, the superiority of Polish culture over the culture of people who resided there were connected. Being in the space where everything began and everything ended was already an adventure for the representative of the Polish community. Polish hunting expeditions through the Carpathians and impressions of the seen proved the ideas about Hutsul land as the metaspace of adventure because in the foreground of such a journey there were wild landscapes of Carpathian nature and colorful images of Hutsuls accompanying gentry.

In the story "By the Hunting Fire" Kaetan Abgarovych displays “the alien” typical-untypical Hutsul land – the sphere of cultural borderland that has “the alien” reading. The author compares Polish and Hutsul cultural worlds, shows the existence of mountain region in Polish hunting and artistic aspect as the metaspace of adventure in its traditional understanding, and also represents the Hutsul vision of the Carpathians as the place of Hutsul existence, where adventures were normal thing. Representing the Polish hunters' images in the Carpathians, the Polish author introduces Hutsul Mykola's narrative about his life into the text and discovers the inner essence of Hutsul sphere, hidden from strangers under the silence of highlanders. As follows, the adventures in Polish and Hutsul aspects are denoted as the central motif that let us realize the stereotype in mutual perception and necessity of agreement through the threat of cultural identity loss of both communities under difficult existence conditions with a common enemy.

**Key words:** Hutsul land, “kresy”, cultural borderland, metaspace of adventure.

## COMPARATIVISTICS

Pavlo Koshman

### BETWEEN "OWN AND ALIEN": BELARUSIAN WORLD PERCEPTION IN THE WORKS OF V. GNILOMEDOV

In the works of the Belarusian writer V. Gnilomedov "Ulysses from Pruski" and "Russia" the actual events of the early twentieth century, associated with the emigration of Belarusians in America, and then with refugees in Russia are reflected. Juxtaposition of images of "own and alien", which is highlighted in their storylines, raises the important questions of national differences and reveals the singularity of perception of the world.

In the novels of V. Gnilomedov the idealized image of the native writer's village is like the epitome of his world. Revealing the symbolic moments of everyday and festive life of the Belarusian peasant (haymaking, reaping, threshing, Christmas carols, Easter, Midsummer), the author presents the consistency of human being with nature as a fundamental feature of the native land. The mission, assigned to the protagonist Lyavon Kujal, after his returning home from distant wanderings, reflects the significance for the Belarusians of their native land as the value predetermined by nature, proven by tradition and which brings the creation. Human reflection of theme about the lost homeland is found in the similarity of the fates of characters of V. Gnilomedov with the characters of "the Odyssey" and with the characters in the novel "Grapes of wrath" John.Steinbeck.

V. Gnilomedov abandons the traditional opposition of America and Russia, he wants to understand the importance of each of these countries, in terms of Belarusian traditional values. Along with the external side of exotic overseas of reality the author reveals such mental American traits as individualism, entrepreneurship, pragmatism. The author pays attention to the colorful individual differences in customs, way of life of the inhabitants of the Volga region, the nature of this region, but in general he shows that the way of life of the Russian people is similar to Belarusians. A distinctive feature of Russian image is not so much an external picture, as the lack of sense of proportion in the Russian character.

So, a reasonable Belarusian understanding of the world in the works of V. Gnilomedov helps to distinguish between excessive American prudence and Russian excessive emotionality.

**Key words:** Belarusian literature, literary imagology, own, alien, Belarus, America, Russia, mentality, V. Gnilomedov.

Olga Bogovin

## “THE SWORD OF TRISTAN”: CODE OF COURTLY LOVE IN LESYA UKRAINKA’S AND O. WILDE’S DRAMATIC TEXTS

The central code of semantic paradigm of courtois concept and “fin’amor” phenomenon experienced the biggest number of interpretations in literature during centuries gradually simplifying in the nineteenth-century Realism to its antipode “desirable lie”. In its place, modernist writers draw up in literature women’s new type: strong, energetic, outstanding person, able to manage her own life. The authors thus appeal to apotheosis of feminine – courtly “fin’amor”, love, which can release from ordinariness and rise above the world of humiliating materiality.

Courtly love its substantially unrequited love, but even mutual it is always unrequited. Lovers cannot be together for objective reasons. If there are no, subjective reasons become an obstacle for lovers. In this regard, one more crucial characteristic of courtly love should be noted – always unhappy, it is only a high dream of happiness, which cannot be realized in this world. Thus, we should speak about love for suffering, moral tortures, torments. Not everyone is capable of such feelings, and such sufferings rise individual above surrounding, testifying his peculiarity.

Lesya Ukrainka’s dramatic poem “Obsessed” (“Odershyma”) and Oscar Wilde’s tragedy “Salome” become the object of our study. Two heroines are contrasted as fatal and sacrificial femininity. At the same time, view of the texts of Ukrainian and English authors from the perspective of Courtois shows that courtoisie “fin’amor” lies at the core of both plays. It is the unrequited love, in which the man with the divine essence – John the Baptist, Jesus the “Son of God” – succrum of Christianity takes the place of Beautiful Dame, hopelessly loved and served by a knight. Both Salome and Miriam suffer from the impossibility to be with their beloved. Both pretend on spiritual unity but do not get what they want.

Salome is immersed in such state, when the reality outside the dream to love lokanaan ceases to exist for her. Focused on a single desire, nothing else can console her. Currently she exists above the world in the transcendental dimension. Good and evil are meaningless words for her. Simultaneously, Miriam’s inner tragedy is the tragedy of courtly love, unhappy and unrequited, it forces love on sufferings and worship the object of passion. This is the love, which transforms the ontology of affection in the apology of death.

**Key words:** fin de siècle period, courtly aesthetics, axiological paradigm, “fin’amor”, interpretation, the transcendental condition, modernism.

Denys Chyk

**ADVENTURES AND CUSTOMS IN THE BACKGROUND OF EMPIRES:  
THE GENRE FEATURES OF THE NOVELS “THE HISTORY  
OF HENRY ESMOND, ESQ.” BY W. M. THACKERAY AND  
“BROTHERS- TWINS” BY O. STOROZHENKO**

To ascertain more clearly the specifics of the novel “Brothers-Twins” (1855) by O. Storozhenko in the article it was compared with the historical novel “The History of Henry Esmond, Esq.” (1852) by W. M. Thackeray. For defining more accurate genre features of the novels of O. Storozhenko and W. M. Thackeray the tropological methodology of the American historian Hayden White was used.

In both historical novels the synthesis of two types of stories according to White – the satirical tragedy – is observed. In the novel “The History of Henry Esmond, Esq.” the protagonist becomes an active participant in the War of Spanish Succession and opposed typical British soldiers because of his old-fashioned idea of virtue and good religious education. The same contrast one can see in the novel of O. Storozhenko – brothers are complete opposites of the Russian sub-ensigns, but fully integrated into the imperial army. The novel clearly represents the author’s interpretation of post-Hetman history of the Cossacks, which is the imperial vision of entirely colonized Ukraine.

The English and Ukrainian writers construct three versions of imperial historical vision in their novels – military, religious and aristocratic. W. M. Thackeray criticizes the highest military ranks of the British army – General John Churchill, the Duke of Marlborough is a pattern of military schemer. In O. Storozhenko’s novel a military version of the Russian empire is represented by a major. In the background of the backdrop of a failed Jacobites’ rising in the novel of W. M. Thackeray crafty and cunning pastor Gault is particularly the colorful character. A religious version of the imperial world in the Ukrainian writer’s novel is represented by Archimandrite Melchizedek, which, unlike the major, is not a fictional person. An aristocratic level of the British and Russian empires is portrayed as deteriorating. “The History of Henry Esmond, Esq.” shows that the Jacobin opinions are gradually becoming anachronistic, and the transition to the Whig ideas is promoted by the author. The same “new” aristocracy which tries to integrate into the Russian nobility public is depicted in O. Storozhenko’s novel.

In the novel of W. M. Thackeray conservative ideology, despite the author’s acute deconstruction, is self-sufficient. O. Storozhenko glorifies new circumstances of colonized Ukraine in the 2nd half of the XVIIIth century. The glorification becomes an indirect criticism of the social conditions in which best descendants of former Cossacks die, which, on the one hand, the author shows positively – as trained soldiers of the imperial army, on the other – as mediocre Cossacks, who can not be typical Ruthenian landowners.

**Key words:** tropological method, historiography, satirical tragedy, social criticism, the Russian Empire, the British Empire.

Ilona Smagliy

**THE MOTIVE OF HERO'S LOVE SEARCH  
AS A WAY TO CATHARSIS IN THE INTERPRETATION OF WORKS  
BY V. SHEVCHUK ("SILVER MILK") AND J. FOWLES ("THE MAGUS")**

The common features are in the works of V. Shevchuk and J. Fowles, but each of them are unique. The relevance of our research caused the lack of comparative studies. The objective of the article is comparison of "Silver milk" and "The Magus" to highlight the motive of hero's love search.

The reflective type of hero is considered, in which consciousness coexist real and unreal, for example of Grygoriy Komarnitskiy in the first novel and Nicholas Urfe in the second. They both are educated, are the intellectuals of his time, teachers. Each of them seeks changes and runs: Grygoriy Komarnitskiy traveling from village to village, Nicholas Urfe move to the Fraksos island. Theirs desire to fill the inner emptiness related to relationship with women.

Women are catalytic factor for the evolution of hero's consciousness. The relationship with women was detected as antithesis man – woman as allusions to opposition freedom – slavery. In the ukrainian writer's novel Grygoriy Komarnitskiy was forced to marry. Hero by J. Fowles is captive on the island. In the both works the heroes are victims of fraud, manipulation. The picture of persecution of Grygoriy Komarnitskiy has a comedic undertone. But a hero's search of erotic pleasures is latent, hidden under the desire religious pleasures. The images of a snake, milk, road, smoke, fog, dogs, birds, insects present in the Komarnitskiy's mind. The image of the road is the epitome of a hero's love searches. The dilemma of Nicholas Urfe in choosing between two women – rude Alison and feminine, mysterious Julie. The author shows love at first sight to Alison and screwball sense to Julie.

On the different types of heroes accentuate: Don Juan in Ukrainian and Orpheus in English writings, each of which transforms for the new, pure perception of the world on the sufferings path. Life pathes of heroes identical to the fairy tale character with its obligatory initiation.

The spiritual evolution of Komarnitskiy after his punishment for fornication shown at the mental level – to find his illegitimate child. At the end of the novel marked the final choice – cleaning and regeneration of Grygoriy Komarnitskiy. Eternity is an allusion to the house where the hero find himself and his rest. An indication of the state of hero's catharsis is characteristic of his eye. The hero of J. Fowles undergoes catharsis too. It is implemented in situations of kidnapping hero, forcible entry of drugs. Finally Nicholas understands his feelings and Alison's feelings.

**Key words:** search, catharsis, comparison, intertextuality, character, motive, archetype, self-identification, the evolution of the image.



## REQUIREMENTS FOR CONTENT AND DESIGN OF AN ARTICLE TEXT

### Formatting specifications

#### The materials should be formatted as follows:

- Paper length: 8–12 full pages.
- Page format: A4, font: 14 pt Times New Roman Cyr, line spacing – 1.5, all margins – 2 cm. Do not add pagination. Paragraph settings: first line indentation – 1.25 cm, left and right indentation – 0 cm.
- If you use fonts other than Times New Roman Cyr, please send their electronic version.
- The text is typed without hyphenation and covers the entire width of the page. It is allowed to highlight the key concepts in bold type, quotations – in italics. You must use straight double quotation marks "..."). When typing the text, distinguish between hyphen (-) and long dash (–) symbols.

#### The materials must be arranged as follows:

- 1) UDC (not obligatory for abstracts) – separate paragraph, left alignment;
- 2) name(s) and initials of author(s) (separate paragraph, centre alignment);
- 3) academic degree or postgraduate / undergraduate student (separate paragraph, centre alignment);
- 4) place of work / study: name of the institute and city (if its name is not part of the name of the institute); all the data on the place of work (separate paragraph, centre alignment);
- 5) the author's e-mail address (separate paragraph, centre alignment);
- 6) title of the article (capital letters, in bold type, without a paragraph indentation, centre alignment);
- 7) the text of the article: references in the text should be given in square brackets. The first number is a reference number in the list of references, the second one – a page number. A reference number and a page number are separated by a comma with a space, reference numbers – by a semicolon, e.g.: [4], [6, 35], [6; 7; 8], [8, 21; 9, 117]. The sentence punctuation follows the bracket;
- 8) references should be formatted according to the latest requirements of the SCC of Ukraine (The Bulletin of SCC of Ukraine. – 2009. – № 5. – P. 26-30). References are given in alphabetical order (separate paragraphs, first line indentation – 1 cm);
- 9) Abstracts (500 printed characters each) and keywords (5–10 words or phrases) must be given in two languages (separate paragraphs, justified text). The extended English abstract of 2000 printed characters is also obligatory.

*Scientific Edition*

# **SCIENTIFIC PAPERS OF BERDYANSK STATE PEDAGOGICAL UNIVERSITY**

**Series: Philological sciences**

**Issue XI**

Certificate of state registration of the printed mass medium  
KB № 20510-10310P dated 24.12.2013

**Editor in Chief –**

Victoria Zarva, Doctor of Philology, Professor

**Deputy Editors in Chief –**

Olha Kharlan, Doctor of Philology, Professor  
Raisa Hrystianinova, Doctor of Philology, Professor

**Executive Secretary –**

Sophia Filonenko, Doctor of Philology, Professor

**Typographer & proofreader –**

Kateryna Nazimova

**Cover design –**

Ruslan Verboviy

Signed to publish 29.12.2016  
Format 60x84/16. Offset paper.  
Fonts “Arial”. Printing – laser.  
Conv. pr. sheet. 20  
Number of copies 100.

---

Shmidt Str., 4, Berdyansk, Zaporozhye region, 71100

Certificate of state registration  
DK №2961 of 05.09.2007