

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

SCIENTIFIC PAPERS OF BERDYANSK STATE PEDAGOGICAL UNIVERSITY

Series: Philological sciences



Issue XII

**Berdyansk
2017**

UDC 81:82–1/9:82.091:821.161.2

LBC 80я43

N 34

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*It is published according to the resolution of the Academic Council
of Berdyansk State Pedagogical University
(protocol № 13 of 25.05.2017)*

**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)

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**N 34 Scientific papers of Berdyansk State Pedagogical University. Series:
Philological sciences** : [Collection of scientific papers] / [Chief editor
V. Zarva]. – Berdyansk : BSPU, 2017. – Issue XII. – 30 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

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LINGUISTICS

Ersozoglu Rukiye

TURKISH LANGUAGE IN THE GLOBAL SPACE

This article deals a role of Turkish language in the intensification Ukrainian-Turkish cooperation. The article is based on data on Turkic languages, where the Turkish language is given the main place. The representation of the Turkic languages in the modern global society is described; mutual enrichment of the cultures (Turkey–Germany) is presented; interpenetration of some linguistic means, cultural elements in the course of such intercultural communication is given.

The Turkic languages are commonly considered interesting because of their vast geographical distribution, their contacts with many different types of languages, their relative stability over time, and their regularity in morphology and syntax. Due to their development at the end of the twenty-first century, many Turkic languages have recently acquired increased political importance.

The Turkic languages are clearly interrelated, showing close similarities in phonology, morphology, and syntax. The Turkic languages may be classified, using linguistic, historical, and geographic criteria, into a southwestern(SW), a northwestern (NW), a southeastern (SE), and a northeastern (NE) branch. Chuvash and Khalaj form separate branches. Cultural, scientific, political, diplomatic ties have always existed between different peoples is reflected in their languages, because any type of communication between representatives of diverse nations and cultures requires special knowledge and skills

This article refers to the mutual enrichment of cultures of their contacts and the interpenetration of some linguistic resources and cultural items in the course of cross-cultural communication. The article also examines the cultural diffusion from the perspective of linguistic innovation, in order to clearly see the positive and negative aspects of this phenomenon (the presence of more than three million people of Turkish origin lives in Germany. It's the biggest Turkish diaspora in the world). The article is based on the works of scientists associated with the problem areas in intercultural communication.

Key words: culture, cultural elements, language tools, intercultural communication, cultural diffusion, global language, intercultural interference.

Nadiia Onyschuk

ASSOCIATIVE AND LEXICAL MEANINGS OF THE STIMULUS SOCIETY AND POLITICS

The article presented the analysis of free associative experiment with the words-stimulus **society and politics**, systematized associative reactions to the stimulus, provided a comparison of lexical and terminological meanings to associative.

Associative experiment as a method of investigation had been used by many scientists, for example: N. Karaulov, A. Zalewska, N. Ufimtseva, D. Terekhova, T. Nedashkivska, L. Kushmar, O. Denisevich and others. Socio-political sphere in linguistics have been experimentally investigated by D. Belan, A. Zagorodnya and others.

The objective of this article is: 1) to explore the associative meanings of the **society and politics** as concepts; 2) to compare it with the lexical and terminological meanings; 3) to analyze associative relations of reactions to stimulus.

Today, at the time of the latest technology, we often use “modern” words meaning of which either do not know or imagine otherwise. Our study makes it possible to establish the extent to which the concepts formed in our minds are responsible to real definitions.

As an example of the analysis of reactions have been used the model proposed by T. Nedashkivska and A. Denisevich. Associative field consists of denotative (meaning) and connotative (emotional and evaluative) components.

Meanings (terminological and lexical) of the stimulus **society** are a little bit different from the associative meaning. But associative meaning of the stimulus politics is completely different from terminological and lexical meanings. Changing ideas about the semantics of the words are based on social and political changes in Ukraine. Such changes enable to detect a range of methods which have been used: free associative experiment, component analysis and analysis of dictionary definitions, elements of statistical processing of the material.

Key words: a free associative experiment, reaction, word-stimulus, the language picture of the world, society and politics.

Valentyna Yunosova

THE PECULIARITIES OF THE USAGE OF THE GENITIVE CASE FORMS OF POLYSEMANTIC MASCULINE NOUNS IN THE MODERN LANGUAGE PRACTICE

In the article the formation of the singular masculine nouns in the genitive case and second declination which can obtain the ending - *a(-я)* or -*y(-ю)* has been studied and proved that it is the result of a complex process of interferences between different forms of nouns of former stems and the manifestation of certain grammatical and accentual factors. The decomposition of the old types of declination into stems and the formation of new ones united into new grammar genders led to the emergence of many alternative forms both in literature and in dialect speaking.

The changes in spelling of giving endings in the end of the XX-th and the beginning of the XXI-st centuries have been considered. A number of factors that influence the choice of one of the inflections of the genitive case have been researched; the usage in accordance with the lexical filling and morphological structure of these nouns in the modern language practice have been analyzed; the reflection of these changes in spelling publications have been traced. The genitive singular ending -*a(-я)*, -*y(-ю)* in masculine nouns are used according to the grouping of these nouns up to their semantic feature. Such rules are offered in “Ukrainian spelling” In some nouns the change of ending affects the meaning of the word.

It has been found that the language of the media and, unfortunately, modern fiction witnesses numerous cases of improper usage of the genitive singular endings of polysemantic masculine nouns, despite the recommendations placed in the special publications. As the language practice proves in most cases the ending *a/-y* of those polysemantic nouns in which one of the meanings is the name of the person cf.: *демекмуса* (agent) – *демекмузы* (work of art) is clearly distinguished. But mostly we can notice the mixing of these endings. For most polysemantic lexemes in lexicographical editions only one of the endings is offered, which has not always got exactly the same meaning that the word has got in different contexts. Moreover, in the historical development of the language a lot of lexemes take additional aspects of meanings that are not always marked in the modern dictionaries due to the lack of time. So the authors have to make their own choices contrary to current recommendations of spelling editions and directories, that leads to the considerable variation and undermines the norms of the modern Ukrainian language. So the choice problems of the genitive ending in the polycemantic words should always be at the center of public attention, especially of those whose speaking must be a model for other people.

Key words: polysemantic words, alternative forms, masculine, genitive case, spelling.

Galyna Moroshkina

VERBAL RECONSTRUCTION OF THE AUTHOR'S SELFHOOD IN THE ESSAY TEXT

Postmodern period of the society's development caused certain changes in the form and content of a social dialogue. In its turn, the literary genre that is tending to the independence is a part of the social dialogue. An essay, as the text's type of the author's maximum self-expression, is again becoming a demanded genre. Thus, the information stated above explains the topicality of the current study. Though the 21st century essay contains main features of the genre founded in the 16th century, it has the tendency to the significant changes. The impression on stories and opinion about somebody or something displays these stories themselves. The author's inner world with his/her values, tastes, and preferences modifies the postmodern essay giving it a personal connotation. The orientation of the subject's consciousness towards personal existence and finding out its aims form the informative aspect of the essay. Non-canonical free way of narration finds illustration in the usage of scientific terms, philosophical notions, imaginative statements, synaesthetic creations, and colloquialisms. Thus, we can regard it as the synthetic. Texts by Philippe Delerm known by his love to both the word and sensual existential sketches have been chosen to find out specific and individual literary aesthetic of the modern French essay. The author dominant is the main component in the text's architectonic of the essay. The center of the essay is not the environment seen by the subject. The subject itself is the center of the world creation. The subject basis of the text is a person with his or her relationships with the reality. The methods of the author's mentality reconstruction through singling out synthetic parts of the essay have allowed detecting the author's personality, an educated and intelligent person, where philological knowledge (personified letters, sounds, words) actively cooperate with the rich imagination, increased sensuality, and friendly worldview. The described object differs by its multiplicity. Scientific terminology provides it with the importance. Besides, metaphorical images and allegories create the effect of something not known before, while colloquialisms make the reader closer to the real everyday life. Philippe Delerm's favorite words live next to us as real creatures. He gives them features lifted to the surface of the clear consciousness from his rich individual linguistic view of the world.

Key words: essay, author's selfhood, subjectivity, synthetic text components, synthetical components, nonlinearity of statement.

Hanna Leshchenko

MODERN COGNITIVE NARRATOLOGY: TRENDS AND PRIORITIES

The cognitive angle of the narrative structure studies envisages that the description of its language structures takes into account its correlation to cognitive structures of human mind which reflects the environment in the form of mental representations. The new branches of science – Cognitive Poetics, Cognitive Stylistics, Cognitive Narratology etc. – accentuate the leading part of human cognitive activity in the process of text-generating and text-recepting.

The aim of this research can be described as the systematization of the existing ideas about modern trends in Cognitive Narratology which is considered as a component of the general cognitive and discursive framework of scientific research. The tasks to be fulfilled: 1) to analyze the evolution of Narrative Theory; 2) to define the prospects of the development of the domestic narratological studies; 3) to determine the key concepts of narratological analysis.

In foreign studies the researchers concentrate 1) on accounts of narrative perspective in fictional and nonfictional texts; 2) on representations of the minds of characters and on the classes of textual cues that prompt readers to draw particular kinds of inferences about the contents and dispositions of those minds; 3) on studies of emotions and emotion discourse and how they both illuminate and are illuminated by particular narrative texts; 4) on the range of cognitive processes that support inferences about the spatio-temporal profile of a given storyworld as well as on the criteria definition for narrativity; 5) on the textual and cognitive factors underlying the key effects of narrative suspense, curiosity, and surprise, and more broadly – on the strategies of text processing and comprehension. In domestic literary studies a great amount of works, referred to peculiarities of the author's creative thinking, principles of the Cognitive Image Theory and poetic and cognitive analysis of literary works as well as different narrative techniques and devices are being investigated.

Narrative structure is conceptualized as a main theoretical notion of Modern Narratology. It is based on the transformation of the characters' state or initial situation, marked by the abrupt change of action directing. The further perspectives in this field are connected with universal narrative structure patterning.

Key words: cognitive, narratology, narrative structure, cognitive and discursive, mental representation.

Olena Melnyk

DOMINEERING AS A STRATEGY OF A SELFISH INTERLOCUTOR

The article is devoted to the research of the notions “strategy” and “tactic”. It focuses on the analysis of a communicative strategy of domineering.

The analyzed data show that egotists may use different communication strategies and tactics. ‘Strategy’ involves a long-term orientation and overall plan for using resources to reach an ultimate goal in the face of an uncertain environment, while ‘tactics’ concern the concrete manoeuvres and attempts – the short-term-oriented operational actions and activities – for achieving these goals. A particular strategy may involve an assortment of tactics. There is a wide range of tactics used by egotists ranging from verbal threats to subtle attempts to arrange situations to suit them.

It has been found out that the strategy of domineering is noncooperative. Conflict is often negative. Anger, frustration, defensiveness, disappointment are a few of the normal responses we have to another’ person’s negative behaviours. Ego conflicts have the greatest potential to destroy a relationship. The intent of aggressive behavior is to dominate, and victory must be total.

Dominance refers to context- and relationship-dependant interactional behaviours in which power is made salient and influence is achieved. Domineering behaviour is a strategy used by selfish interlocutors and is a behaviour pattern in an attempt to control, manipulate, intimidate, order and demand submission. Selfish interlocutors are arrogant, tyrannical, and they have a tendency to bluff an opponent to get the desired result. The main characteristic features of egotists are ignoring interests of other people and achieving their own goals. Selfishness is the supreme preference of self, of self-interest, and self-indulgence. It is the violation of all obligation. An egotistical state of mind manifests itself in selfish aims and actions, in self-consequential aims. Egotism refers to a prevailing sense of self-importance and even grandiosity.

Selfish interlocutors involve such tactics as a tactic of direct control of verbal / nonverbal opponent’s behaviour, a tactic of indirect control of verbal / nonverbal opponent’s behaviour, a tactic of demonstrating their preference and a tactic of ignoring.

Key words: strategy, tactic, domineering, selfish interlocutor, intention.

Lyudmila Pet'ko

THE FOREIGN LANGUAGE STUDENT'S TEXTBOOK AS A MEANS OF TEACHING AND UPBRINGING THE AESTHETIC CULTURE IN FUTURE CHOREOGRAPHERS

The author presents the English textbook for future choreographers. Her attention is focused on the formation of the aesthetic culture in students in the process of musical and professional upbringing of future choreographers by the forming professionally oriented foreign language teaching environment in the environment of university using the best examples of the world arts.

Examined the development of student youth aesthetic culture on professional direction; described the ways of students' aesthetic feelings formation.

In the article problem "aesthetic upbringing", "aesthetic culture" are defined; their role and place in the aesthetic education of personality are given. Based on the analysis of the problem is elaborated in scientific theory and clarified the essence of scientific concept of "aesthetic culture", defined its role and place in the aesthetic education of the individual.

Emphasized on the needs to educate aesthetic culture in students. Aesthetic culture is considered by the author as a psycho-pedagogical complex in development and upbringing of future choreographers, which covers all spheres of human existence. The development of aesthetic culture of students from the point of view in professional way university is considered. It was found out that in the process of professional training students in the conditions of the university educational environment the motivation and needs for the involvement in the world of Arts are formed. On the example of the upbringing of aesthetic culture in future choreographers it appears that the formation of professionally oriented foreign language teaching environment in the environment of university helps future choreographers understand their future profession and will help to make students a more cultured, interesting, and well-rounded persons.

Key words: choreography, art, aesthetic culture, students, foreign language, professionally oriented foreign language teaching environment, university.

LITERARY CRITICISM

PROBLEMS OF THE HISTORY OF LITERATURE

Oksana Pukhonska

TRAUMATIC MEMORY OF THE CULTURE IN THE RECEPTION OF LITERARY SCIENCE

In suggested researching work the main attention is paid to the peculiarities of the scientific reception of post-totalitarian traumatic culture in Ukrainian literature discourse. The author of the article appeals to the general character of the problem, which is based on the specific of cultural memory of the society and its place in the post-soviet science. That's why it was used not only literary works but also historical, sociological and cultural interpretations of the totalitarian experience as category of memory.

It is known that at the beginning of 1990th Ukrainian humanistic science, as well as culture in general, stood before new possibilities and new dimensions. After the Soviet Union had fall, post-totalitarian society got a huge colonial heritage with the traumatic experience of killing and rewriting of national culture, tradition, memory in general. It was filling not only by politic and economy, but also by the art and first of all by literature. Literary science could not find the correct way in forming another after socrealistic doctrine way of interpreting contemporary texts. The last ones became to be not only literary, but they used new methods and strategies of creating a true post-totalitarian reality. Of course we are talking about literature of a young generation.

Postmodern and postcolonial studies at that time were the most actual in Ukrainian humanistic researches. That's why memory as the reflection of traumatic experience of totalitarianism became one of the objects of historiography studies. With the help of historic and philosophical works, and, what is important, using the new-opened publicistic texts of Diaspora, Ukrainian literary scientists only at the beginning of 2000th tried to re-read contemporary national literary from the point of view of memory studies, which has not only humanistic but also interdisciplinary character. In such a way during the last years we can see the process of active forming of post-totalitarian memory discourse, based on the researching of the independence literature.

Key words: memory, culture, literary science, totalitarianism, society, trauma.

Nataliia Tymoshchuk

OLHA MAK'S LITERARY ACHIEVEMENTS IN THE ARTIFICIAL FAMINE DESCRIPTION

Olha Mak is Ukrainian writer, but her works are unknown in Ukraine. Olha Mak's „Kaminnia pid kosoioy” (“Stones under a scythe”) was written in the conditions of free world, it continued the system and hierarchy of genres, stylish manner of prose, created abroad. The purpose of this article is to analyze the peculiarities of author's modeling of famine, to focus on the problems of the work and the peculiarities of its artistic interpretation.

The events of the Holodomor of 1932-1933 in Ukraine are the plot-compositional first; they form the artistic structure of the story. The work created a model Soviet society. The plot of the apocalypse is specified by the reproduction of the hungry torment of the villagers through the retrospective of the memoirs of main character. He is a glorious representative of the Cossack family. His fellow villagers were trying to find salvation, that's why they were going to work in the Donetsk region. The stories of starving people in the city, their wandering, suffering and dying agony accomplish the picture of the happy Soviet reality. Andriy's deep inner world is opposed to the external world of totalitarian reality.

The author's voice appears in numerous indentations and interspersions of a journalistic character. "Personal considerations" is not a stranger element of artistic fabric. This is an active expression of a civic position that did not allow writers to remain indifferent to the lives of millions of compatriots. Narrative rice is characteristic of the story; feelings of the characters are not transmitted through dialogue, they are transmitted through the narrative and the internal monologue. Mind, feeling and will become the main psychic colors in the characterology of Olha Mak. She has enlarged the gallery of the Ukrainian characters patriots (not red paint) – Andriy Pivdola and Lidiia Chernyavska. They represent an absolutely distinct geopolitical and geosocial concept in comparison with the Soviet literature that was paralyzed by socialist realistic canons.

The perception of the work causes an acute emotional experience for the reader. The effect of emotional shock is enhanced by the awareness that the works reflect events that were based on real historical facts. The story is inherent in anti-totalitarian pathos, the vital foundation, the skill of artistic details. Olha Mak philosophically generalized the global geopolitical problems of the dictatorship of the Bolshevik authorities and its ruinous consequences: famine, dispossession, repression, authoritarianism, conformism and injustice.

Key words: anti-totalitarian pathos, tragic, problematic, artificial starvation, historical true.

Nataliia Vlasenko

THE AUTHOR AS THE IMITATOR-DEMIURGE: THE RENAISSANCE-MANNERISTIC REFLECTION OF POETIC CREATIVITY

The article reconstructs the Renaissance discursive field of defining the authorship on the methodological basis of realizing the dialogical correlation of the classical versions of hermeneutic method and historical-genetic approach with the recent historical typologies of the artistic consciousness, the meta-discourse of the topological aesthetics of traditionalism, the archeology of knowledge, the genealogy and the hermeneutics of the subject as well as with the theory of arch-text.

Applying such dialogized methodology to the Renaissance literary reflection the research reveals the trajectory of its movement to realizing the communion of the human person with Creator in forming the Universe. The turn of the Renaissance-Humanist thought to the creative core of *humanitatis* occurred in the context of the rethinking of Horacio's intention of imitating the example by connecting *natura naturata* as the fine pattern of creation and *natura naturans* as the meta-model of creating. The unity of imitative and mimetic orientations of the poetic creativity was grounded in the course of the Renaissance dialogization of its Horacian and Aristotelian matrices. But the aesthetic dimension of demiurgia was established by mannerism in the dialog with the Renaissance neoplatonism resulting in the substantiation of the mimetic matrix of the literary creativity detaching the creating nature from the created nature in the sphere of the author's self-manifestation as an imitator.

The study connects the formation of the concept *imitator-demiurge* in the Renaissance space of the author's self-definition with the Manneristic review of its artistic-aesthetic dominant of achieving God's likeness by the human person as His image, when the artist's imitation of Creator is considered to be the creation of the arch-forms of the artistic reality imitating the Divine Eidoses but detached from the natural logic revealed in the life.

The author treats the relations of demiurgia and imitation/mimesis formed by Mannerism as the foundations for developing the style-forming model of the unique artistic utterance to the matrix of individualizing its genre form.

Key words: artistic consciousness, poetics, rhetoric, imagination, poetic image of truth, rationalization of literary creativity.

Tetyana Yarovenko

DIASPORIC MALANYUK STUDY: LITERARY AND CRITICAL DISCOURSE OF “AMERICAN” PERIOD

The article traces the change in tone of Malanyuk works and approaches to the analysis in “American” period of life. Problems of system comprehension of artist achievements, attempts to form an idea of his artistic evolution by critics and literary scholars of diaspora (B. Boychuk, Y. Voychyshyn, S. Hordynsky, I. Kostecky, Y. Lavrinenko, B. Rubchak, etc.) are accentuated. Attention is focused on questions of philosophical constituent of poet lyric, stylistic originality of his heritage, historiosophism of thinking and author's conception implementation in the lyric; need for a comprehensive study of the essay inheritance; need for updating biographical and personal aspect of singer's work conceptualization of Steppe Hellas. In America there was published the first collection of E. Malanyuk “Authority”, which positively was responded by V. Derzhavin, Y. Sherech; S. Hordynsky focused on the specific expression form of national motive that showed the right of E. Malanyuk to belong to the school of Taras Shevchenko; I. Kachurovsky will accent on the everlasting value of creative works of the artist who puts it on his era. The following collections are also not ignored by criticism: G. Kostyuk notices a qualitative change in attitude of E. Malanyuk, B. Kravtsiv summarizes the previous estimates of poet, in general, in the literary diaspora there begins to be approved the tendency, even the particular works or collections of E. Malanyuk, to consider **comprehensively** in the context of all heritage and his contribution to the development of emigration literature that logically defined the artist place in the national culture in general. Thus, there are formed the directions of **aesthetic system research** of Malanyuk's creativity using conceptual and systematic approaches that generalizes E. Voychyshyn. Y. Lavrinenko complements the “literary portrait” of E. Malanyuk by characteristics which gave him the emigrant environment with emphasis on the complex perception of this odious figure and the need to study its multidimensionality. The literary critic identified two fundamental principles of cultural studies of the artist that ensured their integrity and consistency: **historical** and **personal**. Preliminary studies of literary and critical thinking of diaspora under the new social conditions will be the starting point in mainland literary studies. I. Dzyuba set the reasons and objectives of such a broad and comprehensive acquaintance with a long silent part of Ukrainian culture at time request.

Key words: discourse, essay, estheticism, detector, context, criterion, culturology, nationsophia, neo-classicism, philosophic constant.

Mariia Foka

SYMBOLISM AND SIGNIFICANCE OF THE FAUNISTIC POETICAL IMAGES IN “THE SHI JING”

Subtext nature is one of the distinctive features of the Chinese literature. In particular it relates to the classical Chinese poetry where the implicit method of expressions is central and principal, where the real truth is coded by a poet and is decoded by a reader.

But the tendency to the subtext nature has already been noticed in the ancient monuments of the Chinese literature, particularly in the collection of poems “The Shi Jing”. Implicit meanings of poetic images are created by the active using symbols and signs, which have stated meanings, and are formed in the collective consciousness of the Chinese. These images let readers decode extra senses and emotions. The faunistic poetic images are an important part of symbols and signs.

So in the paper subtext meanings are investigated on the basis of the analysis symbolism and significance of the faunistic poetic images – animal images, bird images, insect images, and fish images. The specific subtext nature of “The Shi Jing”, where the main senses are implicit, is described. The symbolism and significance of the faunistic images are studied in details. The author notes both the traditional meanings of signs and symbols and the unusual meanings of signs and symbols.

The prominent and great influence of “The Shi Jing” upon the development of the Chinese literature specifically and the eastern literature generally is found out. The poetry writings of Wang Wei, the prominent Tang dynasty Chinese poet, are a perfect example of such influence. In Wang Wei’s works the emotions and moods of poetic lines are often generated with images of the world of fauna. It is possible that the origin of the specific subtext both in the Chinese literature and in the eastern culture is in “The Shi Jing”.

At the same time considering the strong connection between pictorial art and literature in the Chinese art, in the context of the faunistic focus in the literature it is important to notice the bird-and-flower painting, one of the main genres in the Chinese pictorial art. It concerns with drawing herbs, flowers, grass plants, animals, insects, and fish. These pictures often have implicit senses, which are created by the using famous and stated significant meanings of different images of the world of flora and fauna. It is obvious that the Chinese’s specific perception of the world and environment is reflected in the art. But the first features of such specific perception are outlined in “The Shi Jing”.

Key words: subtext, symbol, sign, fauna, “The Shi Jing”.

Valentyna Spivachuk

THE FEATURES OF THE COMPOSITION OF THE ARTISTIC WORLD OF P. ROMANOV'S SHORT STORIES

The article deals with the peculiarities of the using of composition organization of the material in the Romanov's short stories. Dominance of the dialogue and narration in the third person is observed in the P. Romanov's short stories, but a personalized narrative is presented only in the lyrical-psychological short stories. The presence of narration / description in the short stories gives the reader an idea of the character and the scene. Lack of the mystification demonstrates the reality of the described events, although the author sometimes resorted to the biblical allusions and folk traditions for full disclosure of the characters' actions. Used methods and techniques of narrative composition are allowed P. Romanov to create a particular style with which the writer has the ability to pass lifetime with fresh and psychologically deep colour.

The variety of epy types of narrative testifies about the great skill of the writer. It is no matter what type of narrative is addressed by P. Romanov, he always produces a short, concise short story with a good dialogue between the characters. This is helped to create polyphony, multicolour picture of the post-revolutionary Russia. The main functions of the dialogue in P. Romanov's short stories are subordinated to plot-composition organization. The combination of individualized and typed image of the characters is led to the formation of polyphony through which the voice of each character could be heard and recognized. Romanov turns to the tale and the narrative of the first and third person, and personified narrative, and stylization only for possibility to objectively and realistically represent the inner and outer world, drawing a crowd and to show the daily life of the ordinary people.

Romanov's short stories are dedicated to the main task which is to reveal the national character. According to it, P. Romanov follows Chekhov's tradition, revealing the deep, sometimes philosophical content in household details. P. Romanov provides plot interpretation of the scene, which is based on the fable, discovers the true meaning of the life. It is determined that P. Romanov enhances the reader's attention to the main content of the event, using the basic techniques of the plot and composition. That's why P. Romanov refers to retrospection and retardation, the silence and the cognition, the creation of the intrigue.

Key words: composition, plot, short story, dialogue, narration, description, mystification.

Dmytro Boklakh

**TOPOS OF ORSKA FORTRESS REPRESENTATION
OF AN ENCLOSED SPACE OF THE CITY
IN THE SHORT NOVEL “TWINS” BY. T. SHEVCHENKO**

The topos of Orska fortress is reviewed in the research as an enclosed space of the fortress city that combines both physical reality and its existence as spiritless reality. The fortress forms a space of a restricted city as an area of obscurity, ambiguity, drill, sadness etc. Taras Shevchenko's Orska fortress is a locked unique space, and thus – a separate topos of the “iron” city, which is opposed to the cultural universe of reality and includes local architectonics.

In the novel “Twins” the readers learn about the staying of Savatyi Sokyra in Orska fortress from his letters to foster parents, his diary entries, and according to the author-narrator. In the article it is found that Savatyi at the beginning of reception of the landscape of Orska fortress sees a dull space lacking sensuality and anthropocentrism. The ordinary prisoners repairing the road for an important person and soldiers who are shown in dynamics became secondary characters who refreshed the space of the fortress city. At first sight, this is the locus of the yard of Orska fortress.

Zosym Sokyra as a personality forms an enclosed space, while Savatyi embodies the open one. Therefore, it is the inter-subjective permeability of topos of Orsk fortress. In particular, the philosophy of existentialism understands intersubjectivity as a conflict of disparate freedoms of consciousness of particular individuals. Zosym appears as an open personality in the space of Orska fortress while he is closed concerning the objective world outside the fortress city. The psychological reality of Shevchenko's fortress city also consists of individual realities of characters conditioned by autobiographism of the described topos in general.

The locuses that appear in the fortress city space are classified by the degree of detailed elaboration of the image. The topos of Orska fortress as the enclosed city space represents the reality consisting of such locuses as the apartment, administrative office, barracks and so on. The locus of the apartment is described showing Savatyi's particular disgust, who cannot even completely feel there that he is a human being. The administrative office is a locus, a place where the entire document flow of the fortress is gathered, from there Savvatiy begins the search for his brother. The space of barracks locus becomes an enclosed space of prohibitions and dirt.

Thus, the topos of Orska fortress is a deeply enclosed space where a micro world which is the abyss closed from the entire world is formed. So the reception of the T. Shevchenko's topos fits within the concept of Ukrainian critical realism. In the realistic space of T. Shevchenko's topos once can see a binary combination of psychological space with the subject-attributive space, which is closed for Savvatiy and the world as a whole, but open for Zosym.

Key words: fortress city topos, fortress city locuses, enclosed space, psychologically restricted space, inter-subjective space.

Olga Bogovin

CODE OF BEATRICE IN THE POEMS BY I. FRANKO AND D. G. ROSSETTI: TYPOLOGICAL ASPECT

In our article we will focus on comparative poem analysis of the poems “Night Comes. I'm afraid of that night!” (“Nadhodyt nich. Boius ya toi nochi”) by I. Franko and “The Blessed Damozel” by D. G. Rossetti. It is our conviction that the choice of these lyric poems is motivated by authorial allusions on polar Dantean elements: the presence of Dante’s lyrical hero in hell and his ideas of paradise.

In I. Franko’s poem “Night Comes. I'm afraid of that night!” the motifs of Dante’s hell are clearly visible. Like Dante’s hero the lyrical hero of the dark night cannot fall asleep and seems to be immersed in a trance. He appears in a dark, cold and watery abyss, hears the howling of forest beasts, strong wind blowing – indeed the landscape of the first song of the “Divine Comedy” by Dante Alighieri.

The experience of I. Franko’s lyrical subject is the experience of the soul tormented with long-suffering pain, which does not see the light in its mountain. In poem such insurmountable torment is called unbreakable love that brings only physical and psychological suffering. This love concept is close to courtesy “fin’amor”, true love that is always unhappy for various objective or subjective reasons. Such kind of love was glorified by Dante in Beatrice’s image. Love-torment, love-grief, nevertheless love that overcomes life and even death itself.

D. G. Rossetti in “The Blessed Damozel” unfolds a picture of Dante’s Paradise: heavenly spheres, angels, the tree of life, and bright light, Virgin Mary, who weaves yarns together with the servants, and above all, there is magnificent image of sinless soul of the beloved waiting for the poet in the paradise.

D. G. Rossetti’s poem is inspired by the mood of “quiet sorrow”. However, the light image of the deceased beloved and constant feeling of her presence replace sorrow for her. Similarly, the love of D. G. Rossetti’s lyrical hero is also unhappy. The poet’s beloved like Dantes’ Beatrice died, and the author like Dante places her in a paradise, where “heavenly friend” is waiting for him, asking to invoke the Virgin Mary, and where they undoubtedly will be together forever, since their true love overcome death.

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

Alina Gomeniuk

THE PECULIARITIES OF PARODYING THE CHIVALRY ADVENTURE IN THE NOVEL “THE UNFORTUNATE TRAVELLER, OR THE HISTORY OF JACK WILTON” BY T. NASH

The article defines the scope of contemporary studies of the English Renaissance Novel revealing in such a way a need for establishing the functional-genetic status of the comic, achieved by this literary mode in the course of awakening the source of novelness in England. The author connects the indicated direction of treating the long narrative form of the era of Elizabeth I with the investigation of the burlesque self-manifestation of the laughter stream of the traditionalist culture in Th. Nash's novel experiment correlating with the Continental-European mainstream of the Renaissance renewal of the romance tradition marked with the change of the thematic genre dominant from chevalier to picaresque.

On the base of analyzing the components of the compound genre structure of Nash's novel jointly defining the field of parodizing the chivalrous adventure - such as the dramatized form of narration, the motif of travel, the historicized adventure chronotopos, the device of the comical illusion the study clarifies the author's genre-forming innovation. It manifests itself as the matrix of the novelness opposing to the principle of idealizing the reality basic for the previous variants of Elizabethan novel oriented to the “high” genre line (J. Lyly, Ph. Sidney, R. Green, Th. Lodge). Th. Nash realizes the idea of creating the genre model characterized by the introduction of the “low” narrative elements into the novel dialog of the different languages-worldviews and “verities of the world” and denoting on this basis the majority of the vectors of becoming the personality connected as lines of indicating the historically predetermined – correlated with the crisis moods arisen at the edge of the Renaissance – realization of the distance between real and ideal.

Key words: Elizabethan romance/novel, genre, style, author, comic mode, parody, Mannerism, Baroque.

Ivanna Devdiuk

**FIGURATIVELY SEMANTIC MODIFICATIONS OF A CLOSED SPACE
IN THE STORY “SANATORIUM ZONE” BY M. HKVYLIOVY
AND THE NOVEL “CROME YELLOW” BY A. HUXLEY**

The article provides a typological analysis of spatial imagery in the story “Sanatorium Zone” by M. Hkvyliovy and the novel “Crome Yellow” by A. Huxley. It is stressed that a specific space of the works is outlined in the titles. In the Ukrainian writer it is a sanatorium where symptomatic social and moral ills are treated, in A. Huxley – an estate Crome Yellow located in the suburbs of London, where intellectual elite comes at the invitation of the hosts. In both works the characters are linked by voluntary or involuntary stay in a foreign place. That creates a situation of isolation, which is updated in the figurative and semantic field of the narratives. Limited life of the characters is strengthened by the image of silence that embraces all around, including nature. Along with silence constant attributes of a closed space in the works appear static and emptiness. The personages’ existence excludes an active and purposeful activity. They spend time keeping empty conversations, but do not hear each other. They resemble marionette puppets, each of which is in its role that is expressed in certain eccentricities and obsessive ideas. It looks like a theatrical action, where existence acquires a mechanical convention. The main events in the works go around the principal heroes. Internal isolation, in which the characters stay, is accented by the distance images, which are visible from the highest points of the zone and the country estate. The highest points represent existential boundary between freedom and captivity, life and death, the real and the unreal being. However, neither Anarchy nor Denis overcomes this limit. The story “Sanatorium Zone” by M. Hkvyliovy unlike the novel “Crome Yellow” by A. Huxley is marked by the concept of the tragic reality that is strengthened by tragicomedy situations, wide introduction of folk and vernacular vocabulary, placed in a symbolic and allegorical context. A. Huxley’s novel, which is considered to be the lightest in his work, is created in the realistic tradition with domination of intellectual and ironic tendencies.

Key words: space, imagery, isolation, aimlessness, fear, choice, suicide.

Yuliia Davydyuk

COMPLEX MODELS OF PLOT DEVELOPMENT IN THE SHORT STORIES BY O. HENRY AND AMBROSE BIERCE

The article highlights complex model types of plot development on the material of O. Henry's and Ambrose Bierce's short stories. Considering the compositional structure of the literary text, plot is considered to be the first distinguished layer of the literary text. It is seen as a living and complex sequence of depicted actions in the narrative. The plot can be described through four basic models, such as "fork", "ring", "chain" and "fan", worked out by N. I. Panasenko. The first model "fork" is formed by the gap between reality and desire: the more impossible desire, the more extensive the gap between dream and reality; model "ring" includes such items as subject matter, the following action, means, properties that belong to this subject and subject matter again: illogical sequence of actions ultimately leads to the primary action. Model "chain" represents a chain of events that occur in the literary text, and the last model "fan" is a frame script that is used to describe events in the narrative. Complex models of plot development are essentially combinations of basic four models. These are such models as "chain of fans", "chain of closed rings", "chain + fork", "ring of fan chains", "fan + fork", developed by O. I. Zahuliaieva. All these models were widely represented in the short stories by O. Henry and Ambrose Bierce. Having properly analysed our factual material, we have also found such complex models of plot development, as "ring of chains" (O. Henry and Ambrose Bierce), "chain + fork + fork" (O. Henry and Ambrose Bierce), which belong to both writers, and such original complex models, represented by the only one short story, as "fork + fork" (O. Henry), "chain of closed rings + chain + fork" (Ambrose Bierce) and "chain of closed rings + fork" (Ambrose Bierce).

Thus, focusing on the specification, illustration and comparison of these complex models of plot development in the short stories by O. Henry and Ambrose Bierce, we have proved that the most common complex model of plot development in the works of both authors is a model called "chain + fork" – it dominated in 49 stories of 129 by O. Henry and in 17 stories of 38 by Ambrose Bierce.

Key words: compositional structure, plot, basic models of plot development, complex models of plot development, short story.

MEDIEVAL STADIES

Kateryna Borysenko

THE PHILOLOGY ARGUMENTS IN THE UKRAINIAN ORTHODOX AND CATHOLIC THEOLOGICAL-POLEMICAL TREATISE XVIIth C

In our article are discussed problems connecting with history of genre theological polemic treatise in Ukrainian literature by second half XVII – XVIII cc., in particular, polemic between orthodox and catholic authors. There are determined character stylistic features, especially philological arguments, and main direction of orthodox and catholic polemic that time. In our article also had determined the genre of theological treatise in Ukrainian baroque.

The dispute between the Orthodox and Catholics authors had been continued the tradition of the theological treatises XVI – first time XVIIth century. However polemical tone of texts had changed. The range of controversial issues had narrowed that time they had been mostly related to clarify the nature of convergence of St. Spirit and the Pope's rule. It should be said that polemical treatises by the Ukrainian Orthodox authors was became the object of studies national scholars. – such as M. Kostomarov, I. Franko, M. Sumtsov, V. Krekotn, V. Kolosova, S. Babich and others – the texts of our Catholic authors had been studied by L. Ushkalov, S. Sukhareva, R. Tkachuk.

The "Linguistic" point had been the main issued for I. Galyatovsky's and Rutka's texts, because it had been one of the leading signs of domestic polemical literature. The philological problems had become the main problem during religious controversy that time. The opponents had tried to blame each other, that contradictor's arguments were based on misunderstanding or mistranslation of words.

Galyatovsky primarily was an author, because he as philologist had been more "spectacular" then his opponent. He actually "played" features of the language, and this was perhaps the most important argument for Orthodox. Instead Rutka – was a theologian first at all, the subtle theological matter were more philologist for him than verbal elements, so that he had appealed to the patristic's literature, to the nuances of translation, church books, prayer texts, historical facts, and all his jokes were subjected to strict logic.

We analyzed the theological polemics treatises "Stary kościół zachodni ..." by Ioanykiy Galyatovsky and "Goliat swoim mieczem porazony ..." and "Choraǵiew zgody y pokoju ..." by Theophilus Rutka. We can say that philological problems had been the most clearly represented as theoretical and literary comments for direct and allegorical interpretation of Bible.

Key words: baroque, polemical treatise, Baroque, orthodox and catholic, theology, Ukrainian Literature.

Oxana Savenko

CHRISTMAS STORY IN SCHOOL DRAMA

The article deals with the features of the transformation of the Christmas story in the Ukrainian drama school; it is presented by the plays of Dmytro Tuptalo and Mytrofan Dovhalevskiy and one anonymous author (first half of the XVIII century). Comparison of stories about the birth of Jesus Christ in the Gospel texts with the school drama proves that Ukrainian authors observed the sacred story, but allow some variation reduction, addition, given the specificity of dramatic work.

The birth of Jesus Christ was put on dramas in the context of the Old Testament stories; Christmas is the end of history, which stems from the creation of the world and the first people who have sinned, because the Son of God is revealed for the redemption of original sin. Culminating in dramatic works – worship the baby Jesus by “three kings”, Herod’s attempt to destroy newborn “king of the Jews” and its ignominious end caused by crimes in Bethlehem. Along with evangelical characters (Mary, Joseph, Herod) are allegorical images of anger, Decree of God, death, speculation is a literary authors for depicting the Christmas event.

At the initiative of the authors of the end pieces inserted chants that were heard after Christmas. Staging a Christmas scene in the old Ukrainian theatre had two goals: first, to remind Christians of the event in the church calendar – the birth of the Son of God; secondly, voice, visualized in the stage play important Christian morals in the stage play.

Key words: Christmas story, Ukrainian drama school, transformation, Gospel texts, sacred story.

STUDIOS OF MODERN WRITING

Olena Kolinko

“ANNE OF KYIV IS A QUEEN OF FRANCE” BY V. CHEMERYS: FICTION OR QUASI-BIOGRAPHY”

The article emphasizes the importance of documentary material in modern literature, which is developing in the era of Postmodernism; it is an ideal experimental space that makes genre modifications when each new product of the writer demonstrates synthesis of classical traditions and techniques of a new artistic experience. The authors often appeal to the awareness of national identity through the history of the nation, taking self-identity of society and the individual as a way to find “personal” and compare it with “others”, with the general.

In such cultural and literary situation the genre of fiction biography becomes important, which often directs to a certain segment of the country's history, states celebrity, who was and remains to this time the pride of the nation, but about whom not only modern people but even previous generations did not know. V. Chemerys with the help of his new work partially fills this gap, turns to represent the biography of one of the most famous women of Kyiv Rus period – Anne, Yaroslav the Wise's daughter. All the mentions about her are shrouded by legends, retold but unconfirmed facts, and what about her personal life any information is absent. The complexity of the topic and the image of the unusual heroine chosen led to the transformations of not only the historical novel because the author, operating certain facts creates and dreams a lot of episodes, and it causes some difficulties in the determination of genre that has synthetic nature, but tends to be more quasi-biography.

The author dreams a lot of moments representing various aspects of Anne's inner life, for example, her experience and impressions from the first meeting with her future husband. V. Chemerys is fascinated by her character so much that even refers to her as to a living person and fills the gaps of her biography with artistic and bright, but imaginary, fictional, fictitious scenes and episodes so we can suggest his work not historical and not biographical, but rather a quasi-biographical novel.

Key words: non-fiction literature, historical novel, fiction biography, quasi-biography.

Alexander Yemets

**THE EFFECT OF DEFEATED EXPECTANCY
IN MODERN DETECTIVE AND ADVENTURE STORIES**

Foregrounding is defined as the principle of text organization which is aimed at attracting the reader's attention to some important elements of the utterance (I. Arnold). One of the devices of foregrounding is the effect of defeated expectancy. The term belongs to R. Jakobson who, however, did not describe it in detail. In the recent decades the investigations of this effect have been made by G. Leech, V. Samokhina, Y. Davydyuk and other scientists. **The aim** of this paper is to determine the language means of realizing the effect of defeated expectancy in the detective and adventure stories in the stories by Frederick Forsyth and in the short stories of flash fiction.

The main idea of detective stories by Forsyth is the idea of justice, the revenge to criminals and scoundrels. The effect of defeated expectancy is achieved with the help of antithesis between two strong positions - the title and the ending. In the story "No Comebacks" the title words are repeated at the end of the text, thus creating frame repetition. But the ending - the death of the beloved woman - is different from what the main character expected. In the story "There Are No Snakes in Ireland" the cohesion between the title words and the ending is contrasted by the appearance of the snake which bit the enemy of the main character. The long short story "The Veteran" the effect is realized implicitly as the reader can only guess that the famous lawyer who defended the criminals later avenged on them for killing his brother-in-arms.

The effect of defeated expectancy in the flash fiction stories is also achieved with the help of antithesis in the endings. But the criminal motives in the stories "The Wallet" by Andrew McCuaig, "Justice – A Beginning" by Grace Paley and "Accident" by Dave Eggers are only a background to reveal the sympathy and even unexpected tolerance of people in critical situations.

Key words: foregrounding, effect of defeated expectancy, strong position, cohesion, antithesis, flash fiction stories, gradation.

Viktoriia Korkishko

GAME OF THE CLASSICS: THE PASTICIZATION OF THE TEXT AS A MEANS OF CREATING A PLAYING FIELD IN THE PLAYS OF BORIS AKUNIN

The present paper examines the peculiarity of the postmodernist technique of pasteurization in the plays of B. Akunin “Hamlet” and “The Seagull”. It is concentrated on analysing the features of the game “writer–text–reader” in the studied works. The means of creating a new artistic reality based on classical works are probed.

The article describes the phenomenon of the pastiche in modern literature which is presented as a kind of skilful processing of the past texts as well as a reduced form of parody that has lost its traditional function of “stylistic mask”. The pastiche reshapes the contents of the well-known work and giving it a new meaning.

The study disclosed and characterized the essence of intellectual games of Akunin with trained reader in his “Hamlet” play. It proved that he reforges William Shakespeare’s work, transforming tragedy into a kind of buffoonery, and rewrites the hero. Special attention is given to the fact that the language of the Akunin’s work is deliberately reduced, Hamlet’s philosophical reflections are translated from the sphere of the sacral to the profane. Thus, the unsolved mystery of Hamlet in the play Boris Akunin removed altogether. All the actions and reflections of the hero are transferred to the shoulders of the judicious Horace.

Studies of also indicate that such pastization at the expense of imitation of the original style and the presence of several style layers in the play turns Akunin’s work into a model of chaos and becomes a creative beginning, allows to overcome unambiguity and reflects the plurality of truth.

The author of the article shows that “The Seagull” of Akunin is a detective play which consists of two acts. The first act is almost completely corresponds to the last act of Chekhov’s play except for one change: Dr. Dorn reports gathered in the house of Sorin that Konstantin did not shot himself but he is killed. So there is an intrigue which is the basis of the detective story. Next, the reader / viewer is offered eight scenes of the second action with variants of interchanges. Every take has its own isolation with the motive of the murderer and the murder of fashion.

It is proved that Akunin in “The Seagull” alienates known and engrained Chekhov’s images, induce the reader / viewer to look at them in a new way. The problem is relatively fresh in literary criticism and needs a new approach.

Key words: pastiche, literary game, desacralization, destruction, postmodernism, belles-lettres.

Volodymyr Kramar

DEATH AND A “CRAFTSMAN CHARACTER” IN MODERN BRITISH FICTION. “LAST ORDERS” BY GRAHAM SWIFT

The article analyzes the main differences between modern British prose and that of postmodernism. British writers avoid creating abstract narrative schemes, the heroes of their prose are endowed with anthropomorphic traits. that is more common to realistic method. Conflict in their works doesn't show any poster eccentricity or “overexpression” and can be resolved following paths of a common sense. Space and time in their works are usually limited by certain recognizable features and often show authentic picture of modern Britain. Thus, the traditional components of British fiction tend to forms inherent to realism. Interaction between realistic components of a plot is developed on postmodern methods, for some causal motivations may be hidden or even removed and because of play with time, characters and allusions. At the same time, such ethical universals such as love, death, childhood and so don't constitute any important part of a plot, which is not typical for realistic method. The above-mentioned combination of realistic and postmodern novel features distinguishes the British fiction against the world literary process is actually occupied by “ludic postmodern” techniques.

Further the article studies the key poetic components of formal structures of G. Swift's “Last Orders” novel. Functions and main features of characters and their role to advance the theme of death is investigated. Despite the common tendency in contemporary British fiction to use death as a second plan modifier it turns the leitmotif of “Last Orders”. We believe that the choice of these components can adequately define the central features of G. Swift's work as an particularly British portion of art. In “Last Orders” death turns the final judge to each desire of all the characters that gives the novel a certain epic tone. Death is personified in deceased Jack whose covenant indirectly controls novel action. The author by purely British manner avoids interpretation of death as a tragedy, and offers an original way to overcome it. Men should fulfill their professional duty and of course follow the traditional observance of morality.

Key words: protagonist, theme, postmodern, poetics, national aspect.

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The materials should be formatted as follows:

- Paper length: 8–12 full pages.
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Scientific Edition

SCIENTIFIC PAPERS OF BERDYANSK STATE PEDAGOGICAL UNIVERSITY

Series: Philological sciences

Issue XII

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

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Cover design –

Ruslan Verboviy

Signed to publish 02.06.2017.
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