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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.

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LINGUISTICS

ACTUAL PROBLEMS OF LINGUISTICS AND LINGUADIDACTICS

Artsiomava Volha

TO THE QUESTION OF DEICTIC CHARACTER OF VERBAL CATEGORY IN THE BELARUSIAN LANGUAGE

Today the scientific interest to the category of deixis as the system of pragmatic signs of personal (personal deixis), spatial (spatial deixis) and temporal (temporal deixis) orientation has significantly increased due to the focus on the communicative aspect of the language. Traditionally, adverbs and the verbal category of time are considered to be the key means for the expression of temporal deixis in languages. Nevertheless, the category of aspect, closely related to the category of time, has a deictic nature as it indicates the internal character of the action expressed by the verb which depends on the observer's ability to perceive the surrounding reality.

In the system of the modern Belarusian verb the choice between perfective and imperfective aspectual forms is determined by the spatial-temporal correlation of the action, its observation and the process of speaking. The perfective form with its assertive semantics is focused on the observer rather than on the participant of the event and is characterized by the divergence of the spatial-temporal localizations of the situation, its observation and the process of speaking. The imperfective form with its continuous linear semantics is distinguished by the coincidence of the spatio-temporal localization of the action with the place and time of its observation and the process of speaking, performing the role of the deictic center in the communicative act.

As well as representing the internal structure of the action, the category of aspect has an important pragmatic function to identify the degree of effectiveness of the action expressed by the verb in the utterances. In directives the perfective aspect focuses the addressee's attention on the result of the action and has a preventive semantics whereas the imperfective form actualizes a mechanical and incogitant completion of the action without any result. In performative utterances imperfective verbs in the present tense mark the deictic center of the communicative act and fulfill their illocutionary functions.

Key words: deixis, aspect, spatio-temporal localization, observer, speaker, perspective.

SUPRA-SENTENCE UNITS FROM THE STANDPOINT OF THE THEORY OF SPEECH ACTS

The detection of means of joining supra-sentence entities to form larger text units would not be satisfactory without the analysis of a functional aspect of such supra-sentence units (SSU) as syndetic adjoining constructions (AC) and parcelled sentences (PS).

While making an assessment of their communicative and pragmatic features, it is necessary to examine both the peculiarities of their communicative organization and speech act nature. If the former aspect has already been investigated, a search of the scientific literature has not revealed the studies of the latter one, which determines the *topicality* of this paper. The *object* of our research is SSU (composite syntactic units) and the *subject* – their peculiarities in the light of the theory of speech acts. The analysis of the illocutionary specificity of an SSU components in single (simple) and composite speech acts (SA) is the *purpose* of this research.

As far as a formal structure of an SSU is concerned, there is no complete correlation with its communicative structure, although certain parallels can be drawn. As a rule, if an SSU consists of the components modelled on collocations or simple sentences, they usually correlate with single SAs. If an SSU includes parts that correspond to a composite sentence, then their compliance with composite SAs is more typical. Hence, an SSU can act both as a single and a composite discourse unit.

ACs and PSs have a lot in common in their formal arrangement: (1) the two-component structure and a fixed position of their parts, (2) an intonation break, (3) a meaningful pause, and (4) an expressive emphasis on the second (synsemantic) part:

From the viewpoint of the theory of speech acts, the relationship between the illocutions of the components of an AC or a PS cannot have an equal status. On the contrary, they are always in a subordinate relationship. Accordingly, only a complex type of an SA can correspond to an SSU.

It should be noted that coordinate relationship can exist between an SSU components. However, this relationship can only exist not between a BU and an adjoined / a parcelled part but among the synsemantic parts themselves if there are several of them in the structure of a PS / an AC.

If the illocution of an AP / a PP does not semantically correlate with the illocution of a BU, they often exist in parallel with each other without mutual assisting / strengthening.

Key words: supra-sentence unit, adjoining construction, base utterance, adjoined part, parcelled sentence, parcellate, speech act.

COMPOUND SENTENCES AS INDIVIDUAL VARIETY OF COMPLEX CONSTRUCTIONS IN CONTEMPORARY UKRAINIAN LANGUAGE

Article presents systematization of study about compound as language notion, compound complex sentences were emphasized, amplified aspects of their grammar and semantic-syntactical formation. Characteristic features of constructions: thematically correlation of situations, their collation in same temporary modal feature, limitation to quantity structure, components positional relations were determined. Accentuated close contact of compound to syndical and contrastive constructions.

Accentuated conjunction functions as main representing of compound-syndetic concern. It can be double-functioned, because not only connect predicates in sentence, but express notional relations. Determined that in reducing of contextual difference conjunction *a* is no semantic, if transfer in possessive or conjunctive concerns. Personal account on controversial notion to referring particle *ж* (*же*) to compound conjunctions was established. Having no objection to intensifying function of compound relations, we consider as a rule to recognize sentence with particle *ж* (*же*) as a part of complex constructions.

Compound in complex sentence befalls certain semantic differentiation. Argued division of compound complex constructions on following groups: sentences with comparison semantic and with dominated comparison, which complicated by additional semantic features. For first group object, subject, states, features comparisons in time or are significant. Both situations can be compared with some semantic characteristics. Sentences of another group comparison as dominated semantic-syntax relation complicated by other features: causes, conditionals, outcome, variety, limitation, assumption, identification, assignment, mutual exclusion.

Key words: compound sentence, comparison, grammar formation sentence, semantic-syntactical relations, semantic conjunction.

Kramar Volodymyr

THEME-RHEME STRUCTURE IN TRANSLATION (ON THE PROSE OF D. LESSING)

The article studies communicative peculiarities of discourse. As the object, syntactic features of English and Ukrainian language are chosen. We show the established modern approach towards the problem of theme-rheme structure definition in a communicative unit. Possible pragmatic function of theme-rheme structure variations are represented. Different syntactic forms that are different from English direct word order sufficiently change the communicative goal or at least a focus of a sentence. Just inversion is analyzed in this concern in the article.

Such modifications in communicative patterns caused by syntactical shifts constitute quite a challenge for translators. Ukrainian language has free word order and any syntactical shift does not produce a modification in meaning and pragmatics comparable by its intensity to the same in English. Still Ukrainian translatology has not elaborated scientifically proved methods to render such variations in theme-rheme structure equivalently.

Concerning the fact that D.Lessing's prose uses relatively free and emotionally focused syntax her novel *Ben, in the World* was chosen as an proper material to research the problem. We defined the particular part of a sentence that forms an inversion in the text and the way it influences this sentence theme-rheme structure. A statistical analysis has been done and after a translation into Ukrainian was performed. This article shows some of these sentences only. Our results state that practically in each sentence a translator should preserve the original syntactical pattern with indirect word order, for we didn't come across cases such syntax violates Ukrainian stylistic norms. We disagree with demands of some translators to feel free with the syntax to make it sound natural in Ukrainian. It is right the occasion transformational model serves better than the situational one. In chase of naturalness we often distort logical and emotional focus. More of this, we sometimes must use additional lexical units in Ukrainian to fully represent accents of the source sentence.

Key words: theme-rheme structure, emphasis, inversion, art translation.

THE LANGUAGE OF UKRAINIAN WEDDING AS AN OBJECT OF ETHNO-LINGUISTIC AND LEXICOGRAPHIC INTERPRETATION

Traditional Ukrainian wedding rite preserves to the present time many archaic ritual features and language data which represents a segment of conceptual and language world picture. Previously folklorists, ethnographers and historians (F.K. Vovk, M.S. Hrushevskyi, D.K. Zelenin, V.K. Borysenko etc.) studied structure and partially origin of the rite whereas linguists (mainly dialectologists) interpreted the lexicon of regional variants of Ukrainian wedding. In contrast, ethno-linguistic and lexicographic investigation of the rite was not organized as an interdisciplinary research. Theoretical ideas of J.G. Herder, W. von Humboldt, O.O. Potebnia and their scientific successors were used as a basis of the research. Language was interpreted as a mirror of national character and 'national spirit' in synchrony and diachrony.

The most complete theoretical ethno-linguistic research in recent Ukrainian linguistics was prepared by V.V.Zhaivoronok. His 'Ukrainian ethno-linguistics' developed the ideas of W. von Humboldt and O.O. Potebnia in this field and were applied to the traditional Ukrainian folk-lore and classical literature. 'The signs of Ukrainian ethno-culture' of the same author compiled about 10,000 lexemes, including over than 700 lexemes belonging to the wedding rite. These lexemes were classified into three groups: wedding actants (participants of the rite), wedding attributes, and wedding actions (micro-rites).

Three groups of words include about 1/3 of the wedding lexicon, then no group might be interpreted as main one. The Ukrainian wedding lexicon represents a unit which verbalized the wedding segment of the conceptual and language world picture. Main perspectives of the research are compiling of 1) the vocabularies of phrasemes and formulas of the wedding texts, 2) the vocabulary of main concepts and their verbalizators in the traditional Ukrainian wedding texts, 3) glossaries of non-verbal elements in the rite, pre-Christian and Christian elements, and etymological groups of the lexemes including Indo-European, Proto-Slavic, namely Ukrainian, substratal, and loaned ones.

Key words: the Ukrainian language, wedding, language word picture, concept.

COMPETENCY-BASED APPROACH TO PROFESSIONAL TRAINING OF LINGUISTS IN GREAT BRITAIN

In the article, the study of British experience in applying competency-based approach to training future linguists has been actualized. The author has analyzed the concept of competency based on the views of leading British scholars. Thus, while researching, the materials of scientific works by R. Camp (criteria for successful professional performance), J. Raven (competence modern society), S. Lester (professional standards, competence and capability), G. Cheetham & J. Chivers (a holistic model of professional competence) have been considered. It has been concluded that in Great Britain, the concept of competency has been expanded and nowadays encompasses basic knowledge and characteristics, value orientations and not just functional competences related to the specifics of professional activity. Therefore, the shift in a paradigm of specialists' professionalism identification has been justified. Given political changes taking place in the European Higher Education Area, the author has paid special attention to the phenomenon of educational benchmarking. It has been indicated that in the context of ensuring the quality of professional standards in Great Britain, benchmarking is a process aimed at improving professionalism of specialists by standardizing the criteria for successful professional performance and systematic assessment of their professional achievements.

The author has demonstrated the experience in applying educational benchmarking in higher education in Great Britain on the example of subject benchmark statements developed by the Quality Assurance Agency. It has been stated that subject benchmark statements include general requirements for knowledge, abilities and skills of graduates who plan to work in a chosen field. The author has concluded that subject benchmark statements being recommendatory in nature reserve the universities' right to develop curricula according to their own educational trajectory, however, they may become a necessary addition to these curricula since they take into account general needs of universities and, most importantly, needs of labour market.

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LITERARY CRITICISM

PROBLEMS OF HISTORY AND THEORY OF LITERATURE

Ursani Nina

THE LIFE OF A SCHOOLBOY IN THE ARTISTIC RECEPTION OF WANDERING DEV FRIENDS IN VERSES OF THE 18TH CENTURY

The article analyzes the life of a student in the artistic reception of wandering clerics on the material of poetry, which was active during the Baroque days. These are comic and satirical works written in the Burlesque style about the life, study and adventures of students and schoolchildren. The researches by P. Zhiteckii, V. Peretts, D. Chizhevskiy, M. Vozniak, V. Kolosova, N. Kistyakovskoy, B. Bunchuk, G. Sidorenko, L. Ushkalov, V. Shevchuk are devoted to the study of the grassroots of Baroque. The attention of scholars is focused on a number of aspects studied, namely: the image of the traveling clerics, folk food and nutrition in the work of traveling students, the life of students, the educational process. Researchers converge in the arguments that the subject of poetry-stories is closely intertwined with Easter holidays. The value of their creative heritage lies in the fact that the authors of the orations did not deprive their works of the features of the specific religiosity characteristic of Baroque literature, but were able to convey Christian values to the general public. In this context, it would be interesting to consider how life arises in the artistic reception of wandering clerics on the material of poetry. In particular, details of folk life, customs and holidays are presented here in the context of folk beliefs and the display of certain religious attributes. In the oral satirical and humor literature of the 18th century, the artistic comprehension of Christian motifs in poetry was reflected. In this regard, the motives of the history are woven into the body of poetry.

Based on the analysis of poetry, we tend to believe that the life of a wandering student is interpreted as a life of a martyr. It is worth noting the talent of the authors of the orations, who skillfully combined the earthly and heavenly world in their work. The broad theme of the orations is connected with the educational process, the heavy routines of the student and the student contributes to the reflection of the realities of earthly life. The elements of Burlesque's works only reinforce the tragedy of various adventures and school life. Key elements here are accents on individual details, such as poor clothes, lice, hunger, beatings, bells in the cold, and so on. In our view, the life of a traveling devil is not perceived as a life of a beard and idler, but as a life of a martyr. And this aspect remains open for further reflection on the material of the works of the Baroque roots.

Key words: Baroque, verses, reception, burlesque, style, wandering clerics

IMPRESSIONIST PRINCIPLE OF VISUALIZATION OF URBAN SPACE IN THE WORKS OF W. WOLF AND I. WILDE

The article is devoted to the analysis of the impressionistic manner of urban space representation in the novel "Mrs. Dalloway" by V. Woolf and the stories "Pinned Butterflies" by I. Wilde. This manner is embodied, in particular, in the subjective form of narration, the fragmentary characterization of characters, the mosaic depiction of the specific details and showing of phenomena of the sensory sphere with the help of carefully selected sensory impressions. Authors do not narrate events, but fix their daily lives, giving the reader the opportunity to observe and experience urban space personally.

Ukrainian and foreign scholars (G. Batyuk, J. Goldman, K. Gorelov, N. Lyubarets, S. Row etc.) note the impressionistic nature of the novel by V. Woolf and the stories by I. Wilde, and cover this issue partly by analyzing the works of the authors, however the lack of a comparative analysis led to the appearance of the theme we have selected. So, the purpose of our work is to study the impressionistic principle of visualizing of the urban space in the novel "Mrs. Dalloway" and the trilogy "Pinned butterflies".

Comparison of the creative manner of V. Woolf with impressionism began during the life of the writer. Even the author declared herself as an opponent of realism, speaking about it in her literary publications. According to her aesthetic principles, V. Woolf abandoned the characters in the sense in which realists imagined them. Her books are devoid of plot and intrigue linking the story. They break up into individual executions in the impressionistic manner of showing of the internal states of different people and they are a stream of consciousness as a narrative device.

Like V. Woolf, I. Wilde was guided by the type of modern literature that cultivated the "epic of feelings" and the freedom of the individual. Her prose is characterized by extraordinary ease, sound, organic language and richness of artistic details, through which the author manages to showcase the city through the eyes of her characters skillfully at this moment: "street hall of strangers; the street wakes up from lazy afternoon nap; smell of fresh coffee; yellow stripes of lanterns". Impressionist features of the work of the Ukrainian writer are seen in the colorfulness of the image and the pictorial way of representation of the landscape and people.

Key words: impressionism, urban space, detail, impression, feeling, subjectivity

MODERNIST DISCOURSE IN THE ENGLISH LITERATURE OF THE FIRST DECADES OF THE XX CENTURY

The article analyses the modernist discourse in the literature of England at the beginning of the twentieth century. It is underlined that the period of the first decades of the twentieth century marked the radical changes in the cultural and artistic space of England.

Thanks to the activities of the Bloomsbury group as well as the poetic search of the "Imagism", in the context of which the ideological and aesthetic principles of modernism had been formed, English literature, overcoming conservatism and continental isolation, had become one of the main factors of the European modernist movement. In this process the great importance is given to the exhibitions of the French artists, organized by the active member of the "Bloomsbury" Roger Fry in 1910 and 1912. He introduced the term "post-impressionism", the filling of which outlined the aesthetic features of modernist literature in England.

Among them there are: the predominance of intuitive over rational, an attention to the inner world of a personality, ignoring the principles of plausibility, perceiving life as an endless movement, etc. The readiness of the young intellectual generation to perceive avant-garde experiments contributed to the formation of the trend "Vortex", which is considered to be a modified version of the Italian futurism.

Everybody was fascinated by the energy, produced by the new art, inducing a stormy discussion. The most important thing in the "Vortex" was that young people felt themselves free and independent. Because of the war, the artistic program of the representatives of the trend had not been fully implemented, so its short existence had come to an end.

In the post-war period, most writers focused their attention on the existential themes (e.g. life and death, instability of being, lost values etc.), that were realized by means of the combination of traditional and modernist tendencies.

Key words: modernism, discourse, protest, post-impressionism, intuitive thinking.

NATIONAL ARCHETYPE IMAGERY IN VERSE FAIRY TALE TEXTS OF THE UKRAINIAN DIASPORA WRITERS

The article deals with verse fairy tales of Ukrainian Diaspora writers, in particular I. Bagryanyi, R. Zavadovych, I. Narizhna and L. Poltava. The analysis is based on the K. G. Jung's archetype theory and the practice of determining the ethnic and cultural archetypes of A. Nyamtsu. In this paper, archetypes are considered behavior patterns, adopted in Ukrainian culture.

The manifestations of the national Ukrainian spiritual culture are represented in the fairy tales of Ukrainian Diaspora writers. They can be conventionally divided into several groups: author's remakes of folk tales, author's fairy tales, united according to the thematic principle (folk tales about animals, history fairy tales, verse tales about family values, fairy parables, and magic fairy tales). The theme and images in the tales of Ukrainian Diaspora writers cover the life of Ukrainians in general and at the level of archetype, in particular.

The common features of national archetype imagery are observed in the "child" works by I. Bagryanyi and in the stories "The tale of the Villain Sorcerer, Ivasyk Cossack and the Black Sea" by L. Poltava, "The Boys from the Green Wood" by R. Zavadovich (R. Rolyanyk), "How the evil Princess became the good one" by I. Narizhna. This paper focuses on the national archetypes of the Motherland, the Liberator and the enemy, which unite all these tales.

The Ukraine image embodies the archetype of the Motherland. It is the leading one among the ethnic and cultural archetypes of Ukrainians. It is love for Ukraine that becomes the nucleus centre in the verse tales of above mentioned authors.

The archetype of the good Motherland is deeply interconnected with the archetype of the enemy, which reveals the folk ideas about the Ukraine foes, who constantly encroach on its liberty.

The archetype of the Liberator produces the image of the hero (Cossack Ivasyk, Knight Alexander, the crane guardian Pavlyk, the Girl-rescuer).

It is the nature of the fairy tale with its optimistic endorsement that most accurately embodies the eternal aspirations of Ukrainians for the victory over evil, the eternal enemy of Ukraine's independence. The choice of the main characters in the verse fairy tales of Ukrainian Diaspora writers is not accidental. After all, children are considered the future supporters and forerunners of Ukraine. Through the fairy tale the writers broadcast Ukrainian archetypal values to the young reader.

Key words: children's literature, Ukrainian Diaspora, archetype, fairy tale, behavior patterns.

ARTISTIC MODELS OF CHRONOS IN THE POETRY OF TARAS FEDYUK

The article deals with the artistic features of the philosophical lyrics of Taras Fedyuk, a representative of the 80s poetic generation of the 20th century. Various aspects and models of the philosophical category of time have been analysed. The object of the study is the verses collection of the early 21st century (“The Face of the Desert”, “Gold of the Incas”, “Blizzard”, “Attic”, etc.).

The theoretical and methodological basis of the research is the ideas of philosophers, who thought about the role of time in human life (Henri Bergson, Martin Heidegger, Seren Kierkegaard). The basic concept was A. Bergson's “infinite duration”. Its essence is that the temporal layers (past, present, future) merge into a single whole in the everyday life of a person.

Such artistic models of time have been considered: Christian (linear), pagan (cyclical), existential (personal). The aesthetic originality of T. Fedyuk's lyrics has been determined: the role of irony, metaphor, paradox in the expression of the motive of time has been analysed.

Particular attention is paid to the category of memory, “eternal time”, which are fundamental in understanding of the indissoluble unity of the past, the present, the future. The most vivid metaphorical images that reveal the peculiarity of time have been analyzed: “jammed time”, “flickering time”, “free time”, “clock clocks”, etc.

A distinction has been made between Christian and pagan times. The cyclic time is associated with changes in nature, with the frequency of the processes – the cycles of day and night, seasons.

Typologically similar poems of the other representatives of late modernism have been used for the context of the study, (Victor Kordun, Nikolai Vorobyov, Bogdan Boychuk, Jorge Luis Borges, Raina Maria Rilke). Similar and distinctive features have been defined in the expression of the philosophical motif of time.

Key words: artistic models, motive, lyrics, irony, paradox, metaphor, image, chronos, pagan time, christian time, personal time.

CREATIVE EVOLUTION OF YAR SLAVUTICH: SYNTHESIS OF NEW AND OWN

The proposed article is a historiographical context in chronological outline of main polemic concepts of diasporic and mainland scholars of Yar Slavutich's creativity on literary and artistic influences on the formation of artistic and aesthetic principles of the writer. Personality of Yar Slavutich combines two formative elements of Ukrainian national character: his poetry was considered under this angle in the diaspora and later in mainland Ukraine: active interest in works of the poet vividly illustrate issued at the end of the XX-XXI century a number of collections of scientific studies and monographs. Holistic reading of megatext of Yar Slavutich opened great opportunities for his first debate with critics. Reception of Yar Slavutich's poetry by Ukrainian continental literary critics according to the previous critical evaluation gave some advantages and significant opportunities for hermeneutic interpreting of the creative works of the poet in general. After the introduction of P. Malyar's observation about *new* and *own* as characteristic feature of Yar Slavutich's works, K. Volynskyi, not denying "new" from "teachers", defends a significant superiority of "own" in its broad conceptual understanding. The scientist believes that generic (nationwide) genesis and studio experience with teachers who "put the seal on the development of the poet", and artistic and poetic influences, – that is *new*, Yar Slavutich "so processed, mastered internally that actually *transformed into own, created his*".

Among mainland scholars of Yar Slavutich's works there are statements of K. Volynskyi and emigration scientists about raised issues. They have different expressions, although subject to one possible conclusion (S. Kryzhanivskyi, T. Nazarenko, P. Soroka, P. Fedchenko).

A. Vlasenko-Boytsun offers division of critics and their works into two categories: "works related to the *content* of Slavutich's poetry and articles that emphasize *form* or rather *language* and *poetic means* of the author". Since the both directions are plastic, id est they have a segment of interpenetration, the author of the proposed division recommends to consider "what this author devoted more importance and citations to".

Leading critics and literary diasporic scholars emphasized the synthesis of native and foreign literary traditions in the texts of Yar Slavutich, affirmed involvement of artistic style of author's lyrics to neoclassical and neoromantic directions, determined pro-Ukrainian context of artist's poetry, dominance of images in it, updated in the native history, etc. Conclusions of scientists of exile laid the foundation for studies of the artistic heritage of the poet in the national philological science.

Key words: hermeneutics, evolution, genre, lyricism, problematics, reception.

THE PHENOMENON OF COMIC IN LITERATURE

Sydorenko Oksana

COMIC COMPONENT OF BAROQUE COLLECTION "THE WORLD CONSIDERED IN PIECES" BY D. BRATKOVSKIY

In the Baroque era, satirical and humorous literature was under active development in Ukraine, correspondingly it found its way not only into the low, popular arts, but also into the high or feudal-aristocratic ones. The creative collection by Danylo Bratkovskiy "The World Considered in Pieces" presents a vivid realization of the Baroque doctrine in Ukraine.

No matter that D. Bartkovskiy was an adherent of "The Ukrainian school" in the Polish literature and a zealous defender of all Ukrainian, he did not only write in Polish, but also followed patterns of Polish literature. The genre of the works in the collection, namely *frasche*, obviously prove the fact. *Frasche* is a short poetic work based on real situation, depicted through the prism of the laughter.

The category of Comic is one of the most complicated aesthetic categories widely debated in scientific circles for centuries. Maintaining the idea laughter falls into satirical and non-satirical we adhere to the definition that "comic is a means, and satire is the goal. We also admit that comic component can exist outside satire, though satire can not exist outside comic component". Subsequently, the aim of our research is to discover the specifics of comic effect in D. Bartkowski's poems, and to identify the main constitutes through which these elements are objectified in particular.

The specificity of the comic in the *frasche* is based on a satirical accusatory imperative, the realization of which, for the most part, becomes possible due to the antonymic opposition underlying the story plot. In *frasche*, there is no clearly pronounced opposition between positively labeled and negatively-marked characters, and it is the very way in which the author implements the idea of the collection - the world has lost its harmony, integrity and acquires only negative connotations.

Apart from the conceptual contradiction, the weighty constituent of the creation of elemental comic is *pointe* or moral maxim, i.e. paradoxical ending of the work. Traditionally, the writer uses the following types of *pointe*: philosophical generalizations, morality in the form of *parema*, and also *pointes* presented as a question / answer.

The key role in the creation of comic effect play the motives that can potentiate satirical-humorous reaction of recipients. Whereas the range of motives is rather broad, the motives of social injustice, death, moral degradation should be considered the leading ones.

Key words: baroque *frasche*, comic, satire, binary opposition, *pointe* motive.

Zvjagina Ganna

FACILITIES OF CREATION COMICAL IN THE WORKS OF GRIGOR TYUTYUNNIK

In the article examined Comical category and methods of its realization in the works of Grigor Tyutyunnik. Marked that as special form of realization of comical a humour characterizes mental organization and characteristic of man.

Humorous diskurs is based on deviation from a norm in any displays: in typical vital situations, moral stereotypes, national priorities. The artistic painting of Grigor Tyutyunnik arose up on soil of folk life, a writer ladled the sign lines of the heroes plots and riches of language from it. Most ponderable at the study of texts in humorous diskurs is description of language means and them basic functions. Depending on a communicative situation for the achievement of the set goal an author uses language means to carry a comical situation to the reader, to carry through influence on his psycho-emotional sphere.

A language determines features of national character, that are totality of typical, persistent traits, what inherent nations and formed during historical, socio-economic and spiritual development. Among such features: prevailing of feelings above an intellect and will, emotionality, openness, ability to laugh above itself, religiousness. Distinguish such devices of creation comical as situational, verbal contrasts verbally situational and lexical stylistic.

Language means of works of Grigor Tyutyunnik is extraordinarily rich. It is represented in the use direct speech as well as at traditional most texts of humorous direction. Constructions that is used in colloquial style is inherent for her: incomplete sentences, inserted and cuttings structures, accosts, exclamations, modal particles. Also facilities of creation of Comical category in writer's works is use of Incomplete Sentence, Inserted Constructions and Cuttings Sentence, the use of modal words, the Equivalent Sentences, Joining Sentence, Parcellation and Actualization.

Combination is investigated in a category of comical cultural semantic and authorial specific.

Key words: Comical category, modal words, Equivalent Sentences, Joining Sentence, Parcellation, Actualization.

THE TECHNIQUES OF THE PARODY IN THE ANDRE GIDE'S SOTIE "THE VATICAN CELLARS"

In this article author researched the techniques of the parody in the Andre Gide's sotie "The Vatican Cellars". The author already in the header complex (stylistic headline-rebus and genre definition) defines the modus of parody in the work. The word "cave" (cellar) comes into dissonance with the name "Vatican", reduces its content and gives an ironic color; genre definition (sotie) outlines the "carnival" perspective of the image of reality. Andre Gide's sotie absorb the features of another "carnivalized" genre – a philosophical story of the eighteenth century, in which the author often ridiculed certain ideas of the modern era. The parody necessarily requires intertextual reading, because effect based on a comparison of two contexts, their controversy and contrast. Researchers distinguish the concept of "parody" and "parodying". The parodying is repulsed from reality, comically reproduces the ideas and phenomena of the present.

A. Gide illuminates sarcastically the basic theories and the phenomena of the late nineteenth century: Nietzscheanism, vulgar positivism, the idea of "Catholic revival", Vatican "actions", "greatness" of the Academy, which personificates in the characters. The main among them are the idea of the division of mankind into the crowd and "super people", which located "over good and evil" (F. Nietzsche) and the right to murder, which are revealed in the characters of Prothos and Lafcadio; Andre Gide's characters parodying best manifests itself in comparing the sotie to the F. Dostoevsky's novel "Crime and Punishment".

Vulgar-positivist approach to the study of world and human personified in the image of the psychophysicologist Antima Arman-Dubois: means of parodying in this case is the use of non-artistic elements in the artistic text and non-scientific vocabulary to describe scientific experiments. The parodying of the idea of "Catholic revival" is carried out in the comic image of the Vatican, the Pope, the rite of conversion and personified in the images of Antima, Veronica, Margarita, Julius, Amedea Flersissuar. The bias of the Academy ironically demonstrated in the history of the writer's success of Julius.

The research identifies the following techniques of parodying: lowering the sublime, allusions to popular scientific and philosophical concepts and famous artistic works, hyperbolization, the use of non-artistic elements in the artistic text, the use of inappropriate language-stylistic means.

Key words: parody, sotie, header-rebus, definition of genre, carnivalized genre, intertextuality, non-artistic elements in artistic text.

Shabal Kateryna

**GROTESQUE POLITICAL BAL-MASQUERADE IN THE NOVEL
“MANDRIVKY DO ABERFAYLYU” (“TRAVELS TO ABERFAIL”)
BY ROMAN IVANICHUK**

The literary canvas is a kind of historical, social, and often political guide, in which the past, present and future are recorded. The reference to political themes in the work of contemporary novelists is determined by the need to revise the methodological foundations of the Ukrainian literature development, and by the need to look at the present with the eyes of the truth, to understand the concept of the human personality through the lens of the problems of socio-political character and Ukrainian statehood. Therefore, more and more works to the plot of which political perspective, that undergoes the artistic comprehension of different levels, is introduced, appear in the domestic literature.

The object of the research is the work by R. Ivanychuk “Mandrivky do Aberfaylyu” (“Travels to Aberfail”) in the context of Ukrainian romanticism, in particular in such its genre variety as a satirical and political novel. The author of the article attempts to trace the influence of author's intentions on the formation of the storyline of the novel; to determine the peculiarities of the translation of socio-political and moral-ethical dominants through the grotesque manner of writing and satirical images. Political satire and humour in Ukraine have acquired great popularity nowadays, having different ways of manifestation, aiming not only at making the audience laugh, but also at exposing individual and social imperfections, abusing of power, and negative actions of politicians.

R. Ivanychuk – as a citizen and patriot, could not stand off the events that took place in the modern time space. In the book “Mandrivky do Aberfaylyu” (“Travels to Aberfail”), the writer foresaw the anger of the nation that exploded in autumn 2013 against the power of the ex-president. The plastic canvas of the novel is full of inclusions from the elements of collage technology: diary entries, the historical story about Prince Svyatoslav, the story about homeless people, as well as political satire is present here. The author added a satirical story about the “moral homelessness” who were sitting in the Verkhovna Rada (Parliament), describing a grotesque political ball-masquerade involving animals. The novel contains an author's assessment of political reality, reveals the individual beliefs and worldview that come about through artistic consciousness.

It is believed that it is Ukrainian political prose that can become one of influential forces in the comprehension of the multifaceted historical heritage of the nation, an important cognitive method of exposing the psychology of the people, power and authorities, which will lead to a spiritual upheaval in the minds of millions of people. The novel is up-to-date in the context of modern literature of postmodernism.

Key words: grotesque, genre variety, carnivalization, political novel, political satire, symbolic image, postmodernism.

LITERATURE DOMINANTS OF V. DIBROVA'S TRAGICOMEDY

In the article we have analyzed the plays by V. Dibrova published in the compendium "Four, Three, Two, One". It has been revealed that modern literature researchers focus on the writer's prose texts, in particular, author's individual style features. V. Dibrova's drama is studied in the contest of literary process in the period from the end of the XXth to the beginning of the XXIst century.

Studying of tragicomedies theory proclaims that scientists have defined comedy and tragedy genres combining and their coenhancing, meaningful of plots, mundane intrigue. In addition in this genre playwrights don't criticize their characters but try to understand the reasons of their behavior, fate etc. The writers choose such approach because the tragicomedy states relativism of life criterions and art of the worldview ambivalence.

In the play "Na telephoni" ("Keep on touch") the dramaturg and his personages are searching the truth and tend to create the truthfulness. It is an evidence of epanortose and skillful using. In the play "Meet with Beauty" the dramaturg pictures different absurd situations from the creative person's life. The writer has done it applying the cinematic technique – going beyond the literature process printed texts demands, steal the manuscript. The theme has been developed in the play "An Artist and the Power". The internal problems of the country are stressed in the play "Sisters". For example, the character sees the problems of Ukraine in its people, who try to put over all the responsibilities to the state, particularly in the context of their own profit. The problem is they don't set high personal goals. The plays by V. Dibrova exemplify the approach to each person's fate. He attempts to realize the behavioural reasons. That's why in his plays there are no unambiguous evaluation and moral problem decisions. Grotesque ridiculing occurs on the household situation background.

The dramaturge applies such literary device as the game, "the theatre in the theatre" etc. All ethical dogmas of characters are altered in his own way. V. Dibrova has proclaimed the key message: no life truth can't be perceived without any irony, in particular that one: the family should keep together and share everything with each other.

Key words: drama, plays, tragicomedy, individual style, grotesque.

NATIONAL LAUGHING CULTURE IN L. HORLACH'S NOVEL "MAMAI"

The vital function of laughter was known long before its use as a critical tool. A good sense of humor is one of the main features of Ukrainian nation; it helps to survive in difficult times and to hide the true values underneath a comic mask. The article is devoted to the analyses of national laughing culture in L. Horlach's novel "Mamai". The theoretical base of this research are works of M. Bakhtin, S. Bushak, D. Likhachov, L. Pankova, O. Rodnyi, R. Semkiv etc. The intertextual relations with works of Dante Alighieri, M. Hohol, folk legends and "low" Baroque traditions are observed.

One of the represented in text elements of carnival culture are described or mentioned feasts, even a conversation of two main heroes is combined with eating and drinking. Mamai's meeting with a young woman is showed like a bacchanalia, a celebration of life. Carnival disguise is used in the creation of demonic images.

Tsarina Kateryna, her servants, Tsiperovych and Babai are the negative characters, and the comic is used to expose there arrogance and greediness. According to the ancient tradition, L. Horlach used a trip to hell to show human sins. Mamai saw there hetmans, kings, priests as well as souls from our time – presidents and members of parliament. Humor always makes people to think about a problem, to analyze mistakes of the past, and here is a potential to turn Ukrainians' attention to their own history and contemporary society.

The comic is also used to make the patriotic fervor easier for reader's reception, some moments are described in burlesque or even ironic style (for example, the conversation of Mamai with God).

However, the most prominent part in the use of national laughing culture in the novel "Mamai" is a special atmosphere and main hero's attitude to all conflicts and problems. It is the reflection of usual narrative style of common Ukrainians and Cossacks optimism too. Humor was an important element of their everyday life as an embodiment of their freedom and a way to avoid fear of death. Mamai as an immortal spirit of nation demonstrates, that nothing can destroy him, while he is "among people". His words can be interpreted as an advice to find the rescue and survival in faith. A task to keep Ukrainians' internal strength Mamai relies on poets.

So, national laughing culture is used in L. Horlach's novel "Mamai" to expose social problems, to reflect the special Cossacks world view, to create author's myth on the base of Mamai's symbolic personality, to proclaim the vital function of laughter as a weapon against all attempts to ruin Ukrainian national spirit.

Key words: laughing culture, the comic, burlesque, parody, carnival, vitality.

COMIC ELEMENTS IN THE CONTEMPORARY UKRAINIAN DYSTOPIA

As Ukrainian culture in general, and Ukrainian literature in particular throughout its whole development had a powerful humorous component. Depending on this or that historical period, the Ukrainians used that arsenal of humorous culture, which helped to fight and survive in often not simple socio-political conditions. Various humorous elements are also peculiar to the fantastic literature. There are not many works (= writings) in the Ukrainian classical literature of this genre. As a rule, the formation of anti-utopia in our literary space is associated with the novel by Volodymyr Vynnychenko "Solar Machine". Though the fantastic literature began actively to develop in the 1920th, writers did not apply to dystopia, preferring to create the science fiction with the elements of utopia. It is clear that in the Ukrainian Soviet literature this genre could not exist. And only recently, the anti-utopia began to spread in the modern prose. The article reviews the following novels of this genre: "Death" by Taras Antipovich, "Red Zone" by Artem Chapai, and "Kharkiv 1938" by Olexander Irvanets.

The novels of T. Antipovich and A. Chapai combine some common elements: the criticism of social defects, the blinkered views of a part of the citizens of the country, and the reluctance of these citizens to go out from their usual, even if frightful, world. Also, in both novels allusions are traced onto the modern Ukrainian history – events of the Maidan and the Russian-Ukrainian war – though the authors, according to their statements, did not write their texts for this purpose. In view of the acute social problems in both works, there are such comic elements as sarcasm and irony.

The novel by O. Irvanets is a typical sample of the carnival postmodernism (it is noticeable and clear at once, it was noted by reviewers), and that is why an informed reader did not quite understand its appearance exactly today, when it seemed that the works of this trend had already run out of itself. The author maximally uses all comical tints inherent in the postmodernism: irony, satire, mauling, burlesque and travesty. "Kharkiv 1938" is simply a game, it does not contain either a didactic or defamatory purpose, the author plays for the sake of the game, speaks ironically for the sake of irony, ridicules everyone and everything, turning the reader to the carnival postmodernism.

Thus, in the modern Ukrainian dystopia, comic elements are used quite actively. Depending on the direction of the novel, it can be a hard satirical component, as well as an entertaining and gaming, which uses all the works of the postmodernism in the field of humor.

Key words: dystopia, novel-metaphor, roman-parody, satire, irony, grotesque, kitsch.

FUNCTIONS OF LAUGHTER IN THE DISCOURSE OF REVOLUTION OF DIGNITY

The article analyzes such parts of discourse of Revolution of Dignity as a people's laughter and individual projects with egalitarian features. The main aim of this article is to reveal the functions of laughter in the discourse of Revolution of Dignity in different periods of its existence. The objective base of comic effect in the discourse of Revolution of Dignity is the contradiction between outdated social forms and new revolutionary forms. So, the person who laughs does not moralize, he analyzes, searches the reasons of negative phenomena and tries to share this information and stimulates people to actions.

During the Revolution of Dignity as a political event laughter helps people to deal with fear before authority by discrediting it and lowering its social range. But intellectuals' understanding of Maydan's aims is broader than the one that is common among ordinary people. They take into account that after collapsing the Empire still continues its existence in cultural level so it is important to respond to the metropolis cultures and finish anti-colonial resistance that has caused stereotypes about Ukrainian nation as rural and suffering. As a result intellectuals' laughter is aimed at dismantling colonial structures, to stand against enemy in information war and to anatomize new imperialistic doctrine of "Russian world" in order to destroy it.

All these functions of laughter are presented by works of writers, artists, and singers taking part in such forms of intellectuals' consolidation during The Revolution of Dignity as *Mystetskyi Barbakan*. As the representatives of new revolutionary art they want to overcome orientalizing of Ukrainian nation and to restore its military and masculine code destroyed by ideological work of the Empire and numerous repressions.

The comics means and poetics of low culture are used to dismantle Ukrainians' colonial complexes in *The Death of Maloross* and to desacralize spiritual joints of "Russian world" in *The Fairytales of "Russian World"*. In these books and musical and culturological projects by Antin Mukharskyi singleness of Ukrainians' self-consciousness are renewed with the help of rehabilitation of rebellious and anarchic nature of nation.

The image of Ukraine (The Heavenly Empire of the Dnipro) is determined as a postcolonial image in *The Diary of Ukrainian-eater* by Ivan Semesiuk because of struggling with sings of anti-colonial resistance. Comics means have the same function in *The Evolution or Death* and in the *The Farshrutka* by Ivan Semesiuk. The basic concepts of "Russian world" are denounced in *The Skull* by Oleg Shinkarenko.

Maydan's semiosphere includes also site *The Repkaclubaboshoneyasno* deconstructing rural image of Ukraine. It became the source of project *The Grandfather Svirid's History* destroying historical myths with the help of comics means.

“#KONOTOPISTHELANDOFTHELEGENDS” BY RUSLAN HOROVY: THE STRATEGIES OF COMIC CREATING

The article is devoted to poetical features and narrative strategies of the cycle “#KonotopIsTheLandOfTheLegends” by Ruslan Horovy. Ruslan Horovy is a well-known Ukrainian journalist, director, writer, volunteer and blogger. Horovy is active in the social network of Facebook, in particular, he has posts with the hashtag #KonotopZemliaLehend (Konotop Is The Land Of The Legends). The narrative features of the artistic texts that originally appeared on Facebook, in particular, by Ruslan Horovy, are still out of the attention of literary critics, so the article is relevant. The purpose of the study is to find out the poetic features and narrative strategies of creating a comic effect on the selected material.

Narrative strategy is a process of selection and combination of methods and techniques of narrative organization aimed at the achieving a certain artistic effect (the author’s intention) and based on the author’s notion of his/her reader and of the peculiarities of the perception.

“#KonotopIsTheLandOfTheLegends” is a series of humorous narratives, united by a common topos. In the vast majority of stories the plot has a happy-end. An implied author is sympathetic to the main characters, and the readers are empathizing, are projecting the peripetias for their own life experiences. The characters adequately withstand the test and as a result are rewarded. Such a composition correlates with the functions of fairy-tale heroes, investigated by V. Propp.

The author takes into account the peculiarities of the recipient’s perceiving of the texts in Facebook and has a notion about the reader of his writings. The choice of strategies for creating comic is due to the author’s intention to represent a positive image of the protagonist, which is the carrier of the axiological dominant of the Ukrainian people. Therefore, the predominant type of comic in “#KonotopIsTheLandOfTheLegends” is a mild humor, combined with irony, sometimes with mockery.

The author achieves the comic effect by combining a number of techniques: the standard narrative schema, the conciseness and the savings of language means, the unexpected end, the predominantly smart and sympathetic protagonist, the reader’s doubts about the reliability of the narrator, intertextuality, and the mockery.

Key words: Ruslan Horovyi, narrative strategy, humor, Konotop.

NUANCES OF COMICAL: SATIRE, HUMOR, IRONY

Skoryna Lyudmyla

SPECIFICS OF HOHOL'S INTERTEXT IN THE SATIRICAL PROSE OF KOST HORDIENKO IN 1920-S

Mykola Hohol is one of the key figures in the context of Ukrainian literature of the nineteenth and twentieth century. Great interest in the work of the writer through the ages was caused by political, ideological, and, in fact, aesthetic factors. In the Ukrainian literature of 1920's the interest to the work of Mykola Hohol was really significant and V. Shevchuk qualified this effect as "Hohol's boom". Hohol's inter-texts are actively used in the works of M. Khvylovyi and K. Hordiienko.

The central pretext of K. Hordiienko's novel: "Automation. Rotten Champignon" is "Evenings on a Farm near Dykanka", also "The Tale of How Ivan Ivanovych and Ivan Nykyforovych quarreled" and "The Portrait" are mentioned here. The repertoire of the Hohol's proto-texts of "Slavhorod" is similar: "The Fair at Sorochyntsi", "The Night before Christmas", "The Tale ...", only one appeal to Hohol's "Dead Souls" is added.

Hohol's proto-texts are most often pronounced through paratextual quotes (epigraphs in "Automation" and "Slavhorod", titles in "Slavhorod" and the collection "Evenings on a Farm under Krasnosilka"), as well as allusions.

The elements of code intertextuality (topoi), semantic forms (inter-textual motives, traditional images), and also samples of systemic-textual references (borrowing of devices, stylization: especially in the novel "Automation. Rotten Champignon") are less commonly used.

Principally important are not only external textual exclamations, but orientation of K. Hordiienko on the Hohol's principles of modeling the artistic concepts. When creating images of Slavhorod and Rotten Champignon, the belletrist, like M. Hohol, actively uses the devices of "myth-making" and makes the reality miraculous giving it grotesque, phantasmagoric features. The above-mentioned topoi have as much in common with the real life as Hohol's Myrhorod and Dykanka. They still were not touched by collectivization and dispossessions inspired by the Soviet authorities. The life of the country people revolves in a narrow circle of small daily problems and interests. Hordiienko, like M. Khvylovyi, directs his satire against timeserving, bureaucratization of the party and economic apparatus, newly appeared parvenu, who (like Hohol's characters), claim to be the new owners of the life.

Key words: intertextuality, Hohol, Ukrainian literature of 1920s, pretext, title, epigraph, allusion, code intertextuality, traditional motives and images, stylization.

POST-COLONIAL POLITICS IN SATIRICAL NOVELS MARINA GRYMICH

Ukrainian writers create an ambivalent image of Ukraine. They reflect on the causes of persistent postcolonial “illness” in modern Ukrainian society. They consider newborn political institutions and newly created national elites as a significant deterrent in the process of modernization of Ukraine. In the works of M. Grymich, “Selfish” and “Bartholomew’s Night” dominate the satirical-parochial jet. Attentive satirical techniques help to break the flaws of the political “machine and the pro-government “elites”. The writer chooses to study the Ukrainian politics, because national elites play an important role in any country. The Ukrainian political system is able to “crush”, “thrash its millstones” in case of refusal to play its rules / “climb on the elbow in a crap and chat there”.

The percentage of “quick-willed rich” and “noisy political upsets” is approaching 99.9 in the Ukrainian politics. Marina Grymich in his novel “Selfish” considers an alternative utopian variant of the formation of the Ukrainian ruling elite from the so-called hereditary aristocrats. Ukrainian political life is characterized by a highly personalized character. The vast majority of domestic political parties differ only in the degree of cynicism and populism. Elections and the pursuit of electoral bariks give the opportunity to fully experience the above-mentioned traits. “House”of war is an outstanding feature of the existence of domestic political parties. also.

Ukrainian society lives from elections to elections. Opacity, confusion in counting and manipulating interest rates at elections of different levels are absolutely “normal” phenomena for post-Soviet Ukraine. Marina Grymich reveals the secret of the success of politicians during the electoral race. Permanent performances on the radio, workaholic wages, appearances from time to time on television, the crazy peak is a win-win scheme for conquering the indulgent folk love.

Key words: post-colonial, satire, politics, elite, society, nation.

THE REFLECTING OF BLACK HUMOUR APPROACHES IN THE UKRAINIAN TRANSLATION: BY EXAMPLE OF THE POEM BY JONATHAN SWIFT “DEATH AND DAPHNE”

The problem of black humour and other comical effects in the lyrics by Jonathan Swift is topical, because this author is not known enough as poet, even in the British world, and his poems almost were not translated into the Ukrainian language, except some translations, in different periods made by Maksym Strikha and the author of the proposed study. The questions of satire and black humour are underlined in the article. The parallels with the Ukrainian tradition of death jest are revealed. The material of analysis is the poem “Death and Daphne, to an Agreeable Young Lady, but Extremely Lean” (1730). The article proves the connection between baroque and classicism in the works by Samuel Butler and Jonathan Swift. The biographical details and feministic opinions of the writer and dean are lighted up. A mythological research of implicit meanings of the poem is given. Especially, the Death as masculine hero is analyzed. Daphne as a nymph, Pluto, Proserpine and other mythological characters in the poem are described in contemporary aspect. This method by the author makes the researched text similar to national Ukrainian and other archaic beliefs in hereafter and Paradise. The choice of Daphne, who loved Death, is motivated by archaic rite of burial, when single and often virginal young people (man or girl) were buried in the wedding gown with other hymeneal attributes. It was a symbolical marriage with death. The feminine character of Daphne is studied as ancient nymph, as English girl known by Swift and as British courtesy in love. Literary allusions and parodies of them are given. This is an ideal and tragic character Florimel from the poem by Edmund Spenser. This maid has the features of the cult of Fair Dame the courtly love tradition. The versification analysis demonstrates the specifics of the reproduction of formal text factors. For example, this poem is translated by masculine rhymes which have one syllable, although the original has one and few-syllables clauses. But the Ukrainian tradition, in contradistinction to the English one, is opposed. The research gives binary oppositions coded in the poem and the dialogue between Eros and Thanatos in the poetry by Swift. This aspect is vivid because of the story, its idea and details: Death is close to the womb, childbirth, delivery, darkness of night that means the end, but also the sex between married pair. The study has theoretical and practical directions. The thesaurus, biographical, comparative, gender studies analyses are given.

Key words: translation, poetry, gender, myth, black humour, satire, baroque, classicism.

HUMOUR AND GROTESQUE IN CHILDREN'S LITERATURE AS COMPONENTS OF CHILDREN'S RECEPTION DESCRIPTION (BASED ON THE WORKS BY R. DAHL "THE TWITS" AND "GEORGE'S MARVELOUS MEDICINE")

The nature of child's reception is determined by a set of components and the leading ones are humour and grotesque. The laughter caused by a text promotes better understanding of the plot, text setting and, as some scientists say, soothes the feelings of imperfection due to lack of proper understanding of a read text.

The formation of English humour is briefly mentioned in the article and R. Dahl is one of its follower; that is felt in his works, especially those that are taken for analysis – "The Twits" (1980) and "George's Marvelous Medicine" (1981). The peculiarities of child's world reception is taken into account by the author and expressed in the texts.

One of the characteristic features of R. Dahl's style is to make adults comic characters in his works. They are demonstrated as "imperfect", funny. Depicted characters' "bugs" symbolize that adults are not ideal and it's ordinary not only for children to make mistakes but for adults as well.

Adults in R. Dahl's works – "*The Twits*" and "*George's Marvelous Medicine*" are ugly and make a threat for children and this threat needs to be recognized, prevented and destroyed.

"*The Twits*" describes one couple that is ugly. Not only ugly is their appearance but also their behaviour, their thoughts and their living conditions. Through this grotesque depiction R. Dahl hints that adults can also make mistakes and this is normal for both – adults and kids.

The author took into account a child's world view and his world reception that helps the child-reader enjoy the text and sooth the child's fear that has become a result of misunderstanding the chaos of the surroundings.

"*George's Marvelous Medicine*" depicts a little boy George who stayed alone with his grumpy granny. He had to give her medicine. It's possible to see confrontation of an adult-child and the ability of a little hero to stay the only "adult" in a family. Through George's activities the author transmits a child's ability to overcome difficulties, realize his (child's) importance and get rid of the imperfection feelings.

In our opinion, the analysed works ideally demonstrate the significance of humour and grotesque for the analysis of the child-reader's reception.

Key words: humour, grotesque, implicit child-reader, poetics of reception.

PECULIARITIES OF WOMEN IRONY/SELF-IRONY IN S. IOVENKO'S LYRICS (GENDER-PHILOSOPHICAL ASPECT)

Reflecting on the question of harmony and artistic perfection of a particular work, most Ukrainian literary critics overcome the problem of female irony and its implementation in a poetic context.

For S. Yovenko, the theme of the poetic creed of the artist (his social, and especially moral significance for society) is rather topical in her work. Her lyrics are full of certain privacy, biography, polyphony, and the character of the lyrical person is constantly evolving (the effect of a realistic trend in the development of literature).

Thinking and analyzing the creativity of S. Yovenko, we offer the reader audience and literary critics to trace a typological range of peculiarities of irony and self-irony, which are combined in her philosophical lyrics of the poetic collection "Face the Real Moment". In particular, let's look at the poetry "A joking ballad about the Chymernyka", "Seriously and jokingly" and "Who is the first, who is the second – is it not only". The author is rather subtle and ironic, sometimes in the form of a game with the text (elements of the word nonstation, "shodynka"), carries out a parallel between two types of writer's work and defines the psychological peculiarities of artists as Graphomaniacs and Masters.

The theme of the artist's poetic credo is a certain systematic factor in the creative style of S. Yovenko and reveals another aspect of her gender-philosophical lyrics. Selected for system-typological analysis of poetry from the collection "Face the Real Moment" at the level of the concept of personality represent the lyrical character as a dynamic image, which is characterized by a constant search for new ideas. And the image of the author is depicted as a researcher-observer, an analyst who tries to know the world in his diversity. The conflict of the product is presented in the form of a dramatic collision, which the author amplifies through irony and self-irony. The system of figurative poetic expression can be traced through the likes of the author of graduation structures, periphrases, rhetorical sentences and alliterations, which emphasize the ironic nature of the female letter.

Key words: women's poetry, irony, self-irony, system-typological approach, gender aspect, femininity.

REQUIREMENTS FOR CONTENT AND DESIGN OF AN ARTICLE TEXT

Formatting specifications

The materials should be formatted as follows:

- Paper length: 8–12 full pages.
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