

**MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE  
Berdyansk State Pedagogical University  
Savic studies institute of Polish Academy of sciences (Poland)**

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

**Series: Philological sciences**



**Issue XIV**

**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 № 4 of 30.11.2017)*

**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 XIV. – 33 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

## ACTUAL PROBLEMS OF LINGUISTICS AND LINGUADIDACTICS

Kovalenko Tetiana

### THE ROLE OF UKRAINIAN LANGUAGE IN MODERN PROCESSES OF INTERCULTURAL COMMUNICATION

The paper analyses the role and functions of the Ukrainian language in the intercultural communication of the modern world.

Among all possible communication means, created by human race, language is the main one. Its communicative function is decisive. Language is a mental phenomenon that acts as an absolute core of communication. The migration of Ukrainians and the expansion of communication sphere between peoples require the establishment of international contacts, which involve not only overcoming the language barrier, but also the formation of readiness for international dialogue, understanding of the cultural identity of other people. It is in the national language that reflects the cultural, moral and aesthetic values of the society.

The author draws attention to the various functions of language, in particular, educating, developing, integrating, organizing and regulating ones. These functions are combined by language successfully only when it is created by society and has become the property of all its members.

The article describes the essence of the success of linguistic interaction between representatives of different cultures. It is determined that international communication is the exchange of information between people from different national cultures and an interaction of cultures in which they enter into dialogue. Different aspects of international communication are considered.

When communicating internationally it is important to take culture into consideration. In order to make it successful, it is necessary to keep accepted universal rules of communicative behavior that may differ from national etiquette and to take into account the peculiarities of the national character of communicators, customs and traditions of the country, everyday culture, etc.

The author concludes that in the context of international communication, intercultural dialogue and cultural diversity native language requires a deeper functioning. Because mother tongue is the basis for the existence of the society, a chain that unites all generations, unites people in the world. Experience shows that people who lose their native language are gradually moving away from intercultural dialogue, and vice versa, a nation who adopts its language in the linguistic diversity of civilization is drawn into this dialogue more and more intensively.

**Key words:** intercultural communication, dialogue of cultures, linguistic interaction.

**STRUCTURAL AND SEMANTIC PECULIARITIES OF THE  
PHRASEOLOGICAL UNITS WITH THE COLOURING SEMANTICS  
(ON THE MATERIAL OF THE NOVEL "THE WHITE DRAGON"  
WRITTEN BY Anne McCaffrey)**

The actualization of the literature research works is grounded by that fact that color is able to reveal different feelings of the person. They could be: excitement, calmness, indifference, rudeness and happiness, coldness and warmth. These feelings and emotions have the opportunity to influence on our physiology and mental activity. according to to the point of view of different researchers, the emotional influence of the color became the reason of the symbolic meaning of various colors in general.

The actuality of the research is caused because of the lack of fundamental scientific works on researching English phraseological units with the color component, on researching semantic structure, its functioning within the context of literature texts.

The object of the research is the structural-semantic peculiarities of English phraseological units with the color semantic. The subject of our research is the functioning of phraseological units with the color within the novel of Anne McCaffrey "The White Dragon".

The goal of the article is the analysis of the English phraseological units with the component of color, to underline their structural-semantic organization and functioning within the language.

There are different ways of analysis of color-meaning within the linguistic science. The basis and fundamental directions of the research works were given by A. Vasilevich, T. Vendina, V. Kulpina, T. Mikhailova, S. Mishenko, and etc. The lingua-cultural aspect was studied by V. Krasnyanski, L. Novikov etc. The ontological research was made by N.Serov, the terminological issues were revealed by V. Kulpina etc. The content of lexis with the color meaning was analysed from the point of view of A. Vasilevich, A. Bragina, E. Idvina, I. Makeenko. The semantic structure was researched by E. Divina, L. Kachaeva, etc. The stylistic functions of the color's component were analyzed R. Alimpieva, G. Polishuk and by other scientists.

The analysis of research on phraseology proves that there is no general approach to the principle of classification of phraseological units with the coloring semantic. Within our research we analyze the phraseological units with the color semantic, taking as a basis the typological classification of academician V. Vinogradov and N. Shansky and the thematic classification proposed by the scientist V. Kulpina.

Since ancient times the certain gamma of favorite colors began to develop within the culture of various peoples. The national colors are historically well-founded and traditional, they correspond to the nature and temperament of the people and the surrounding environment: the red-yellow-

black colors of the Spanish and the calm white-and-blue colors of the Finns. Depending on the environment, the temperament of the people, customs and traditions, aesthetic norms and religious beliefs, we deal with the spread of this or that color in the costume and everyday objects, in works of art, in speech: in idioms, proverbs and sayings depended.

It is known that the national-cultural elements of the cognitive system of a particular nation are present at all levels of the language, but the most striking features of the cognitive basis of a particular nation are found in phraseology. For many years in the writings on phraseology it has been argued that phraseological units are national-specific units of language that accumulate the cultural potential of the people. In contrast to units of direct nomination, phraseological units, nominative units of indirect derivative character, “verbalize non-abstract cognitive structures, and onomatopoeia concepts with a living” figurative basis, which are a special product of lingual-creative thinking, carried out in the process of speech activity of man.

In English, the greatest number of phraseological units was provided by the era of medieval chivalry, tournaments, life of citizens in the Middle Ages, life and work of peasants, military affairs. The most numerous groups of phraseological units with national-cultural semantics include groups of phraseological units, which contain in their composition the names of monetary units, anthroponomy, as well as phraseological units of literary origin.

The national cultural aspect of the study of linguistic units allows us to deepen and broaden the meaningful aspect of the phraseological material of modern language, and a concrete analysis of individual phraseological units allows us to answer the question of where and to what extent the most vivid national peculiarity of English phraseological units appears in relation to the phraseology of the Ukrainian language.

Country background knowledge includes the system of worldview, views, prevailing in this society, ethical assessments, aesthetic tastes, norms of linguistic and non-native behavior, and – most importantly – a large part of knowledge possessed by all members of society. This knowledge is very important for “decoding” and interpreting prototypes of phraseological units with national-cultural semantics for their awareness and correct interpretation. After all, many aspects of the life of the people, traditions of life, customs, historical events, etc., known to the members of this language community and unknown foreigners, led to the emergence of a phraseological unit with the national-cultural element of semantics.

Based on the material studied, we came to the conclusion that the dominant color values in the phraseological units are: *red, blue, white*. But also noteworthy are the colors that contain the components: *black, brown, green, gray, golden, purple, rose / pink, silver, yellow*.

Language units always act as a structural unit, consisting of different morphological properties of words that are in different syntactic relationships. As noted by S. Uporova, in linguistics, the systematic approach to color

vocabulary should rely on the following theoretical foundations: 1) the word – the color definition is emotionally colored, it does not simply denote the color, but also strives to express our relation to it; 2) the color can be expressed explicitly (by the direct name of the color or the sign on the color), and implicitly (by the name of the object whose color characteristic is fixed in everyday life or culture at the level of tradition).

According to the structure of phraseological units with color semantics, these units can be divided into two large groups: 1) phraseological units with sentence structure. Compare: Ukrainian (*трава завжди більш зелена з іншого боку пагорба*; English (the grass is always greener on the other side of the hill); 2) phraseological units with the structure of the phrase. Compare: Ukrainian (*світла голова*); English (a clear head).

Let's take a closer look at these groups based on the novel by Ann McCaffrey "White Dragon". Among the phraseological units built on the sentence structure in the investigated material there are two groups of phraseological units. The first belongs to phraseological units, which call one or another phenomenon of reality (nominative). Such units, which correspond to the combination of words in the structure, act as a function of a certain term of the sentence. The other part includes phraseological units, which are communicative units and transmit the whole message. They are used either on their own or as part of a structurally more complex sentence.

**Phraseological units with color semantics with a simple sentence structure** within the novel by Anne McCaffrey "White Dragon": *Do you see any green in my eye; Like a bolt from the blue; Between the devil and the deep blue sea; Dark Blue and Light Blue; It gives me the blues; Not worth a red cent; I'm browned off with it; I don't care a red cent (for); To roll out the red carpet for some-body; Look at smth through rose-coloured glasses; Paint a black picture; Kill the goose that laid/ lays golden eggs; The red light district; Neither fish nor good red-herring; The kettle calling the pot black; Not as black as he painted; The blackest day of my life; The pot calls the kettle black; See through blue glasses; The man with the blue cap.*

Among the phraseological units, which correspond to the combination of words in the structure, we have to determine the most typical structural types of phraseological units, which are the combinations of: 1) verbs and nouns (with preposition or without preposition); 2) adjective and noun; 3) verbs, prepositions and nouns; 4) verbs, nouns, prepositions and nouns; 5) adjectives, conjunctions and nouns; 6) noun and preposition; 7) noun and prepositional-case forms of the noun; 8) adjective, preposition, and noun; 9) verbs, adjectives and nouns; 10) verbs, adjectives, prepositions and nouns.

**Phraseological units of the model "verb + noun"** are the most numerous in English language. Almost all phraseological units of this model are verbally predicative and in the sentence act as a predicate function. In the vast majority of verbal-phrase phraseological units, the order of the location of



the components may be different, although in the English language the verb prelates more often (verb precedes the noun). For example: to go yellow bananas – go crazy; to go brown nuts – go crazy; to go red – to become “red”, to adhere to communist beliefs; to give a green light to smb. – give a green light to someone; to beat smb black and blue – brutally beat somebody; to keep one's memory green – keep in memory, remember well; to burn blue – be a bad sign; to be / look white as sheet (ghost, death) – very much blurred (usually from fear or excitement); to turn white – be pale, whitewashed; to bleed white – a) blame; b) to embroider the thread, to make money; vote blue – vote for conservatives; talk a blue streak – talk a lot without stopping; to scream / shout the blue murder – wildly to condemn; to catch / take red-handed – catch a crime on the spot; to see red – come into fury.

**In the phraseological units of the model “noun + adjective”** the core component is a noun, in relation to which the adjective always acts as a component dependent. As for the relation between the values of the components of phraseology, it can be different: 1) the noun and the adjective are semantically equal and both are phrasal components;

2) the noun is the trick-forming component, and the adjective coexists as an insignificant term that often has an expressive character.

The order of the components of the phraseological units is fixed. The adjective, as a rule, stands before the noun (the noun is postpositive). In some cases, there is an inverse order of words, when the noun precedes the adjective (the noun is prepositive). Example:

the pink glasses – dreamy; a clear head – light head, clear mind; a red herring – a distraction maneuver; a purple heart – open heart; a black eye; a golden handshake – modest handshake; and black mark – charge; a green room - artistic; a red flag is a signal of danger.

**Phraseological units with color semantics with the structure of “verb + preposition + noun”:** to see through blue glasses – pessimistic look at things;

to be in the blue 1) get out of the way, go bad; 2) fail to fail (defeat); 3) to be in debt; to make (or turn) the air blue – to swear, to spit on, to dishonor someone; to be blue in the face – open your mouth with astonishment; to mark a white stone – to mark one day as especially happy; to wave / show / fly the white flag – surrender; show peaceful intentions and good will stand in a white sheet – publicly repent;

**Phraseological units with color semantics with the structure of “verb + noun + preposition + noun” in the novel by Anne McCaffrey “White Dragon”:** to beat black and blue – beat to the bruises, leave no living space; to be blue in the face – open your mouth with astonishment; to be whiter than white – be extremely honest, ethical; to be / look white as sheet (ghost, death) – very much blurred (usually from fear or excitement); to go as red as a beet (root) – flare up from excitement, embarrassment;

**Phraseological units with color semantics with the “preposition + noun” structure in the novel by Anne McCaffrey “White Dragon”:** once in a blue moon – once a hundred years, very rarely; by all that is blue – I swear by anything; until / till you are blue in face – until the complete loss of strength, to exhaustion, to bruise; out of the blue – unexpectedly; like a red rag (to a bull) – about a subject especially irritating like a red rag for a bull.

**Phraseological units with color semantics with the structure of “verb + adjective + noun” in the novel by Anne McCaffrey “White Dragon”:** to keep one's memory green – to keep in memory, to remember well; to make (or turn) the blue air – swear, swear words, dishonor someone; to wave / show / fly the white flag – surrender; show peaceful intentions and goodwill.

**Phraseological units with the structure of “verb + adjective + preposition + noun” in the novel by Anne McCaffrey “White Dragon”:** to be blue in the face – to open your mouth with astonishment; to be / look white as sheet (ghost, death) – very much blurred (usually from horror or excitement); red as a beet (root) – reddening from excitement, shyness; to become red in the face – to blow up.

**Phraseological units with color semantics with the structure of “adjective + preposition + noun” in the novel by Anne McCaffrey “White Dragon”:** red as blood – bloody red; yellow as Guinea – yellowish-pale; gray with anger – blackened with anger; blue in the face – scarlet from anger, tension and the like; blue with cold – on skin exposed to cold; red as a beet – red from shame, anger; black as sin (thunder, thundercloud) – darker than the cloud; red as fire – fiery red.

The most commonly used words in the English language are phraseological units with the color “red”: a red herring is a distracting maneuver; red in tooth and claw is a fierce competition; red as blood is blood-red. The color definition of “red” is associated with active male etymology, this is the color of life, the fire of war, energy, aggression, danger, impulse, emotion, passion, love, joy, festivity, vitality, health, physical strength and youth. In the symbolism of the color definition “red” there is also a negative aspect – this color was sometimes associated with evil.

The least frequent phraseological units with the color “purple” were found: a purple heart is a purple heart. “Purple” from ancient times is the color of royal power and dignity. One can conclude that: phraseological merging, that is, absolutely indivisible, indecomposable stable connections, the general meaning of which does not depend on the meaning of the words from which they are formed (examples: black as ink – joyless, between the devil and the deep blue sea – between two lights); phraseological unity, that is, the stable combination of words in which, in the presence of a common indirect value, the signs of the semantic separation of the components are clearly retained (examples: in a brown study – in (gloomy) reflection, see red – to fall into rage); phraseological combinations, that is, stable perspectives, which include

words with free, phraseologically fixed meanings (examples: a black eye – blue, and golden handshake – gold hand-click); phraseological expressions, that is, conversions with the literal meaning of the components (examples: a blue stocking – blue stocking, purple heart – purple heart).

**Conclusion.** Taking into account the large share of phraseological combinations with the component of color definition, we can conclude that the component “color definition” played a significant role in the history of language and history of the occurrence of this component in phraseological units, since phraseological connections are unmotivated and non-derivative, they have folk etymology. Conservatism of the English people, commitment to traditions are the main characteristics of the English picture of the world.

During the study, it was concluded that English-language phraseological combinations with color semantics is a multidimensional phenomenon with complex structure and semantics. Further research will focus on the peculiarities of color translation on the material of modern English literature.

## THE FORMATION OF PROFESSIONAL COMMUNICATION CULTURE OF HOTEL AND RESTAURANT BUSINESS FUTURE SPECIALISTS

The actual state of the professional communication culture development of hotel and restaurant business future specialists has been analyzed in the article. The scientific approaches to the definition of the professional culture essence and its components for specialists of different branches are considered. The methodical material necessary for formation of professional communication culture of hotel and restaurant business future specialists in the process of studying the course of the Ukrainian language with professional orientation is presented in the article, students practical skills to use the norms of modern Ukrainian literary language are formed due to the system of exercises and tasks, work with professional texts etc.

Nowadays there are not researches on the formation of professional communication culture of hotel and restaurant business future specialists, that's why this scientific article is rather actual. It was mentioned that hotel and restaurants businesses are the most successful nowadays, it is rapidly developing now. As a result this branch needs highly qualified specialists with deep knowledge, both personal and professional qualities. That's why specialists will have to solve numerous tasks in accordance with modern theoretical achievements and best practices, skillfully use original methods of work, demonstrate creative initiative.

The aim of the article is to analyze the level of formation of professional communication culture of hotel and restaurant business future specialists, to develop the methodological material necessary for the formation of the language-communicative professional competence of specialists in the service field.

It is mentioned that professional communication is obvious due to the speech activity of the individual; it is one of the factors of the general human culture; that's why the formation of professional communication culture of students of educational institutions of the service sector is closely connected with the formation of the linguistic personality.

We have mentioned in conclusions that a specialist in higher education must belong to the elite of Ukrainian society, be a bearer of high spirituality and culture, an example for others, including their subordinates, to possess all the norms of modern Ukrainian literary language.

**Key words:** culture of professional communication, hotel and restaurant business, sphere of service, professional training, norms of literary language.

Ersozoglu Rukiye

## **ACTUAL ASPECTS OF THE TURKISH LANGUAGE INVESTIGATION IN WORKS BY UKRAINIAN SCIENTISTS**

Turkish belongs to the Turkic language family and is closely related to Azerbaijani, Gagauz and Turkmen. It is the official language of the Republic of Turkey and is also spoken in Cyprus, in various Balkan countries and in immigrant communities throughout the Western world. With more than seventy million speakers, Turkish is by far the largest Turkic language. Its rich literary culture stretches over centuries and continents.

In the article peculiarities of migration processes in era of globalization and their influence on muslim migrants' identity as well as correlation between migration processes and policy of multiculturalism are reviewed. Influence of migration on different spheres of the Turkish society's life is analyzed. The conclusion is made that modern migration cultural policy is aimed at working out the type of identity oriented at not one culture but intercultural interactions.

Some Ukrainian scientifics focus on the study of Turkish language and Islamic history and culture in the conditions of university. Another authors focus on the Ottoman Turkish and Modern Turkish language and literature, or Turkish/Ottoman history or the linguistic terminology in Turkish as lexical and lexicographical problem. The author writes that since culture and language cannot be separated, culture be taught while teaching Turkish language. Turkish culture and history play an important role in studying Turkish language for Turkicologists.

Pointed out that enrichment of vocabulary is not only based on the local dialects and features of word formation. This process is also largely due to borrowing words from other languages. Cultural, scientific, political, diplomatic ties have always existed between different peoples, of course, is reflected in their languages.

**Key words:** global migration, Turkish language, modern researches by Turkicologists.

# LITERARY CRITICISM

## THEORY OF LITERATURE PROBLEMS

Halchuk Oksana

### PANTELEIMON KULISH AS AN IMAGE, THEME AND CONCEPT IN TRANSPOSITIVE POETRY OF 20<sup>TH</sup> CENTURY

The article analyses the works *Kulish* by Mykola Zerov, *In memory of Kulish* by Yevhen Malaniuk and *To the death of Panteleimon Kulish* by Volodymyr Bazylevskyi through the prism of image, theme and concept of Panteleimon Kulish. The aim of the article is to determine common and different features in the texts as in the examples of transpositive poetry. Interest in iconic personalities; “rehabilitation” of some pages of the history; the motive of self-denial in the name of cultural progress and overcoming barbarism are the common “space” of poets who belong to different historical and artistic generations. The analyzed works propose variants of use of the biographical “text” as intertext to reproduce anthropocentric concept of the authors who professed piety for classical traditions and created transpositive poetry. Its features in the analyzed works are as follows: the use of the proper noun (“Kulish”) and the quotation (in the sonnet by Malaniuk); the factorial part contains an indication of the place (“Motronivka”, “khutir”) and time (in Zerov’s work through the naming of the representatives of the generation of writers who have passed); the paraphrased characteristic of the main directions of the varied activity of Kulish, the episode of death (in Zerov and Bazylevskyi’s works), and relations with contemporaries (Bazylevskyi). The epithetics of works, the biblical allusion (“Malorossiia Jeremiah”) and the historical parallel (“Motonivka – Chigirin” in Malanyuk’s work) are indicated on the estimated part. In polemic part each of the authors chooses his own strategy: Malaniuk uses the text of Kulish’s life as a material for his own creative work, an invective of a journalistic nature; Zerov interprets the motive for Kulish death in the tone of the neoclassical optimistic historical perspective. Bazylevskyi emphasizes the dramatic posthumous destiny of the writer: a vulgarized appraisal of his name and legacy in Soviet criticism that created the myth of antagonism between Panteleimon Kulish and Taras Shevchenko, thus continuing the tradition of modernism, interrupted in our literature, by using demythologization.

**Key words:** Mykola Zerov, Yevgen Malaniuk, Volodymyr Bazylevskyi, transpositive poetry, culture medium, personality concept, interpretation.

Bohovin Olga

## **“CODE” CONCEPT IN TERMINOLOGICAL APPARATUS OF LITERARY METHODOLOGIES: UMBERTO ECO’S VERSION**

The starting point of reflection of outstanding semiotics researcher on the way to find out the essence of code and specifics of its functioning in the universe is the denial of structure as the basis of being. The research can be defined by structuralism only to some extent: systematizing a number of heterogeneous phenomena by a certain leading or principal characteristic, we construct the structure that functions only in the given coordinates of a limited system. Outside this system the structure does not exist, it splits into a number of heterogeneous phenomena. That is, the structure itself is not a property of a structured object, being as such. It has always been brought in by the researcher “from the outside” and sets certain boundaries of the study, its frame, angle of view, aspect, and code. The leading function of code is to streamline the chaos of the source system, thus ensuring communication processes and increasing their informative value. On the other hand, if code is a probability system, which is intended to limit the infiniteness and disorder of the original system, then there should be a frame that sets the boundaries of the code itself. U. Eco again makes sense of the discoveries in the field of technical sciences: this time the researcher is interested in the binary code of cybernetics, at that time still quite young technology. In this regard humanities of the second half of the twentieth century “connect” with certain branches of technical sciences, particularly regarding the definition of “sign system” concept. It seems that contemporary scientific discourse is saturated with the idea of finding the “universal” method, prompting researchers to cross-disciplinary “landslides”, borrowing and developing on their basis their own original methodologies. Italian researcher proposes to consider code as a set of probabilities, ranging from unambiguous assertion to total denial of a certain value. “Intermediate points”, “shades” of values between the defined poles will be set as code’s variations. Undoubtedly, the proposed structure of code requires certain simplification, unification on the basis of isolated subjective data of the particular space of objective, artistic or virtual reality in order to enable scientific operations with them and to construct a certain theoretical concept on their basis. The concept of “code” in U. Eco’s version, considering its deep theoretical foundation and wide interpretation possibilities, perhaps for the first time in the history of humanitarian studies, acquires clear outlines of the term suitable for use during the study of art objects (literature, sculpture, fine arts, architecture, cinema, etc.), no less important is it’s clarity and “convenience” in use.

**Key words:** code, structure, system, sign, semiotics, communication, problems of sign systems, structuralism, binary principle.

**“THE SOLEMN ODE FOR A CAPITULATION OF GDANSK”  
BY V. TREDIAKOVSKY AS A RHETORICAL AND CULTURE CODE’S  
EMBODIMENT 18TH CENTURY**

The Russian literary works of the 18th century contain specific culture and rhetorical codes. They are provide perception for a suitable and efficient reader's reflection. The rhetorical and culture codes are considered by such modern famous scientists as R. Bart, R. Jakobson, Y. Lotman, D. Gudkov, V. Maslova and others.

The research objective is an analysis of panegyric discourse's characteristics of “The Solemn Ode for a capitulation of Gdansk”. The panegyric and mythological discourses are realized in the one of the first Trediakovsky's ode. These types of discourse present communicative situation through the variety of rhetorical and culture codes. At the beginning of the research has been designated the semantic code or high content of the ode. This means the historic events that became a reason for the communicative occasion. Namely it was a siege by the Russian troops of Gdansk, it's capture and therefore the glorification of the Empress. The special interest has an oxymoronic expression “abstinent drunkenness” that was taken by V. Trediakovsky from the N. Bualo's ode. This problem is popular among scientists by the reason of a non-pragmatic interpretation by the poet of an odic ecstasy. Throughout the ode's text the poet uses different rhetorical techniques and strategies. This method allows him to program the reader on a Russian army's victory. For example, V. Trediakovsky resorts to metaphorical use of expressions with negative connotations during the description of Poles. Mythological images are poet's method for coding of historical persons and events. Also in the text of “The Solemn Ode for a capitulation of Gdansk” can distinguish number of toposes which are subject-thematic codes. For example, Parnassian Muses as a source of inspiration; fatality guarantee of adversaries to defeat; the rhetorical questions and addresses as an imitation of dialogue; the traditional complimentary formula at the end of ode.

The Pindaric Ode by V. Trediakovsky is the first in the history of Russian literature of 18th century. The perspective of further research in the field of the solemn ode is a discursive analysis of complimentary ode “Empress Elizabeth Petrovna on the day of her coronation” 1742 by him. The matter of it is a genesis of the odic genre.

**Key words:** rhetorical and culture code, panegyric discourse, semantic code, communicative situation, reflection.



Zhuravska Oksana

## THE PATTERNS OF FORMATION OF THE IRREAL CHRONOTOPE OF A CHIMERIC NOVEL

The article deals with the analysis of the dichotomy problem of “irreal” and “real” in chronotopes of the main characters in such chimeric novels as “The Cossack Stock Will Never Come to the End, or Mamay and the Jaunty” by A. Ilchenko, “The Borrowed Husband” by Ye. Hutsalo and “A House on a Mountain” by V. Shevchuk.

The images of Cossack Mamay, Homa Prischepa, Ivan Shevchuk are treated as formal genre masks, which allow authors to define “position for seeing life” and “position for the publication of this life” (M. Bakhtin).

It is stated that in chimeric novels the mask transformation is realized by introducing images into the novel content as important characters.

Besides, the formation of the chronotopes of these characters is due to the influence of the conceptual provisions of existential philosophy, in particular, the ideas of testing the man limits (mortality, historicity and limited consciousness by the framework of experience), obtaining transgressive knowledge as death experience by violating various social and moral norms and laws designed to support the social medium firmness.

Three conceptual components: chimerism (in the sense of “incredible”, “incomprehensible” or “bizarre”, “eccentric”, “strange”, “mad”), childlessness and demiurgy are the key in the chronotope of the transformed masks.

It is noted that these chronotopes can be qualified as “irreal”, because the artistic realization of existential personal searches in them is indicated not only by the motive of purposeful useful activity to displace thoughts about the temporality of being, but also by the motive for active interaction with the transcendent world, which opens in border situations available, including subject to the acquisition of transgressive experience (creativity, theatrical action, sexuality and erotica, war and “lawful” murder, laughter, insanity, etc.).

The results of the research allow us to draw a conclusion that the genre definition of the analyzed group of novels as “chimeric” in connection with peculiarities of the character-mask chronotope acquires one more important semantic nuance.

“Chimeriness” in this context is connected not only with the main chronotope-universe of the depicted world, in which the unreal and miraculous is demonstrated as possible and real, but in fact is determined by the chronotopes of the main characters who are the bearers of author's points of view, the representatives of the transcendence movement in acts of transgression.

**Key words:** whimsical novel, character-mask chronotope, chimeriness, transcendence, transgression.

**“DON QUIXOTE” BY M. CERVANTES:  
THE EVOLUTION OF THE CRITICAL AND LITERARY RECEPTION**

The article is devoted to the analysis of the specificity of the reception and the interpretation of the novel “Don Quixote” in the literary and critical discourse. The author investigates the main tendencies of criticism of the novel “Don Quixote” in the world literature and literary studies chronologically, reveals their specifics and determines the factors, influenced the change in the attitude to the Cervantes’ work throughout the history of its reception. Taking into account the change of the scientific paradigm, the emergence of new theories and approaches to the interpretation of artistic texts in the early twentieth century, the researcher clarifies the stages of the perception of the work of the Spanish writer by the artists and scholars since the first publication of the novel and to this day.

Only a limited number of world-renown literary works have ever been praised as lighting the way to the cultural evolution of human civilization, playing the role of a brilliant torch enlightening the human spirit. In 1605, when Miguel de Cervantes published the first part of his innovative novel Don Quixote, he never could have anticipated the reception it would receive, both at home and abroad. The fact that this ground-breaking work was reissued five times in Spain in its first year alone is evidence of the resounding success his novel enjoyed in his native country. Today, four hundred years later, Don Quixote continues to be the second most read book after the Bible; and in 2002, it was voted “the best work of fiction in the world” by “one hundred major writers from fifty-four countries”.

The long tradition of the interpreting and reinterpreting of the Spanish novel reveals its relevance in the past and at the present stage of the literary development. It became the source of motives, images and stories for writers and artists of many generations, and the image of the protagonist eventually turned into an axiological symbol, a kind of philosophical and psychological matrix, which the authors carry in a certain age on the national base.

The interpretation of the novel “Don Quixote” enriched and complicated from year to year. Gradual development of the society, the emergence of new sciences and their directions, social and political changes have led to a deeper understanding of this work and to the discovery of hidden meanings. The interest of literary critics also gradually changed. The book, the image of the main hero, the composition of the book or the figure of the author became the object of the different researchers of scientists.

**Key words:** phenomenon, image, the dialogue of cultures, traditional structures and images, receptive.

## HISTORY OF LITERATURE: MODERN APPROACHES

Soletsky Oleksandr

### ANCIENT UKRAINIAN LITERATURE: 'IN' AND 'OUT' OF THE NATIONAL 'PSYCHOHISTORY' CONTEXT

The article substantiates the appropriateness and relevance of the “ancient Ukrainian literature” consideration in the context of national psychohistory. Most attempts to interpret the history of Ukrainian literature from the standpoint of psychoanalysis tend to touch upon the “new” period of it, ignoring the phase of immemorial history of our literature. The challenge lies not just in the chronological incompleteness of the Ukrainian literature representation where a huge time period has been overlooked; above all, in the avoidance of an extremely important stage in the transformation of the artistic consciousness and the psyche of the 10th–18th century man under the influence of a new religious-philosophical and cultural code. From the viewpoint of psychoanalysis, this very “revolutionary” transitional period of *Weltanschauung* reformation (new spiritual rise) has left the greatest imprint on the nation’s mentality, forming a series of complexes and behavioral stereotypes deeply rooted in subconsciousness. Here we have an obvious basis for establishing the cultural and ideological psychotrauma that has arisen under the influence of mental reorientation and “sterilization”. The method of psychoanalysis, its dominant categories and axioms are derived from the mythological discourse, serving as a permanent source of emblematic manifestation of the hidden patterns of specific psychic phenomena and socio-cultural trends. It is the ancient literature that finds itself closest to the tenets of primeval folklore-mythological system. Hence, it is the most effective to trace the first ideological and psychological modification, poetological, figurative, ideological transformation of archetype and libido, sublimation and psycho-integration in it. Finally, the ancient literature cryptically retains the “emotion” of the worldview rupture, the “paranoid-schizoid” and “depressive-reparative” reaction to the loss of connection with the primitive universe, which according to Melanie Klein and Nila Zborovska’s approach should be described as the stage of the break with the “maternal bosom”, in other variants – with the forefather (Great God). Thus, this process simultaneously highlights the destructive (ideological death) and progressive (phylogeny, spiritual nativity, new psycho integration) forms. The task of psychoanalytic interpretation, in fact, should have been to clarify the role of this important reorientation that left traces of depressive trauma and has become an impetus for a new national psychosynthesis, since without it the justification of all the subsequent stages seems scarcely logical.

**Key words:** psychohistory, ancient Ukrainian literature, emblematic mechanisms, code, complex, psychotrauma, stereotype.

## ORPHEUS IN THE RECEPTION OF IVAN FRANCO

The oeuvre of Trakai poet Orpheus and his semi-mythic figure was often analysed and used in the works of Ukrainian writers. Ivan Franko often turned to the heritage of ancient poets. He translated and analysed texts and paid a lot of attention to the figure of Orpheus.

Contemporaries associated Ivan Franko with a Trakai poet. Lesya Ukrainka dedicated her work "Orpheus miracle" to Ivan Franko, and Mikolay Voronii compared Ivan Franko with Orpheus in his poem "Ivan Franko".

In the work "Something about Orpheus and the works attributed to him", Ivan Franko analyzed the figure of Orpheus and references about poet in myths, works. Ivan Franko also used the image of Orpheus his own poetic creativity. Collection "Faded leaves" depicts a singer in love. The image of Orpheus as a lost singer and unfortunate lover is traced in his poetry.

A description of the versions about birth and death and attempts to chronologize and organize some of the works devoted to Orpheus make it possible to rely on solid work in the study of this image. Ivan Franko characterized Orpheus's works, this research was based on the texts that had come down to Ivan Franko and his contemporaries. Ivan Franko concluded that some works could not be regarded as original, since there is no evidence of the authorship of Orpheus or references about his rights.

Ivan Franko used the image of Orpheus in his own poetic creativity. Collection "Faded leaves" describes an image of singer in love. The image of Orpheus as a lost singer and unfortunate lovers is traced in this poetry. "The soul is immortal! To live forever!", Poetry from the third bundle describes the feeling of a strong man, doomed in to loneliness. The mention of heaven and hell reminds the reader about a journey to the ancient hell and an unlucky final of the myth about Orpheus and Eurydice. In the works of Ivan Franko the image of Orpheus does not have a shade of national and revolutionary heroism it becomes more lyrical and romantic. Ivan Franko describes the pain and grief for the lost second half in every poem in different way, but the history of Orpheus and Eurydice, the eternal plot of tragic love is revealed in the poetry "What is happiness? This is an illusion ...".

Consequently, the ancient image of Orpheus is associated with Ivan Franko, it is related to his work and biography. I. Franko used the mythical image of the poet in works and studied in critical works, which became the foundation for further study of Orpheus tradition. Ivan Franko diversified his views on the image of Orpheus, opened sides of the traditional image: a fighter, a lonely lover, a lost creator, a musician and a poet of antiquity.

**Key words:** Orpheus, myth, Ivan Franko, oeuvre

## V. BUDZYNOVSKY'S SELF-MOVEMENT: FROM POLITICIAN TO WRITER

The article deals with the ideological positions and ideological convictions of the Ukrainian writer, politician, historian V. Budzinovsky, known at the beginning of the 20th century. Traced the influence of the political, aesthetic and philosophical ideas of the turn of the century on artistic searches of the writer, traced the evolution of the worldview of the artist.

Publicist and politician V. Budzinovsky actively engaged in public and journalistic activities; understood that the struggle by legal, parliamentary methods for Ukrainian statehood can occur in conditions of a high national consciousness of the people, which should be formed by national literature, folkloristic, historiography, and humanities. During the First World War he took an active part in the activities of the Union of Liberation of Ukraine, fought for the independence of the Ukrainian state.

After the collapse of the National Democratic Party, V. Budzinovsky remained without means to live, starved and tried to organize a press in which he could express his thoughts. During this period, his talent to write stories is revealed. The writer called the appeal to fiction his "civil" duty. The first historical story "Under one mace" appears in 1920-th, which begins a new period of the writer's work. In the same year the novel "Osaul of the Horseshoes" was published, and in 1922 – "Blood for Blood". And the greatest success of V. Budzinovsky-prose writer reached in the 1920s and 1930s with his highly adventurous works – "Want to Be a Cossack" (1926), "The Adventures of Zaporozhye Wanderers" (1927), "Mr. Gulyaydusha" (1931), "Thunder" (1934), "Cossack Shuba" (1937), etc. He becomes one of the most popular writers of Western Ukraine.

His ideological positions and ideological convictions weren't always consistent and balanced: when V. Budzinovsky met M. Drahomanov, soon came out against his pro-Soviet views. The decisive influence on V. Budzinovsky's formation had connections with I. Franko, M. Pavlik, A. Makovei, editorial and journalistic activities ("Tovarishch" magazine, "Radikal", "Civil voice", "Soviet", "Labor"). Such fluctuations are associated with uncompromising, harshness and at the same time with the sincerity and straightforward nature of the writer.

**Key words:** story, prose, publicism, ideological convictions, statehood, independence.

## **BETWEEN LIFE AND DEATH: HOLODOMOR THEME IN THE UKRAINIAN DIASPORA CHILDREN'S LITERATURE**

The article deals with Holodomor in 1932-1933 in Ukraine, which is represented in the stories "The stones under the mow" by Olga Mak and "The Black Clouds over the Gold Field" by Lesya Bryzgun-Shanta. This article investigates peculiarities in reflecting and perceiving death and life in children's literature texts devoted to Holodomor theme in terms of mythical criticism and the theory of psychoanalysis by S. Freud.

The article focuses on revealing the duality of the death motive in the texts of Ukrainian Diaspora writers. Olga Mak and Lesya Bryzgun-Shanta depict the tragic times in the history of Ukraine in their works in a different way. Olga Mack's story is a certain psychological representation of the experience gained during the Great Famine.

Lesya Bryzgun-Shanta on contrary creates a historical narrative about Holodomor in 1933 made from private eyewitness memories. At the same time, writers do not try to naturalize in their stories death or its pathological reflection. They are interested in reflecting the era of totalitarianism, which brings death and destruction. Authors represent Soviet culture as a source of suffering for Ukrainians. The writers give the detailed phenomenon of the Stalinism era: sadism, personality cult, social stratification, hostile ethics, fear, death, destruction and social neurosis.

The Soviet cultural era personifies in the writers' stories death and imposes foe will, which is destructive to the life of Ukrainians. On the other hand, the young characters embody creative energy, aimed to fight for their own freedom and identity. The emphasis is put on the life-affirming pathos of works about the Great Famine in Ukraine. The writers speak about the problem of national and family values and traditions, in particular they turn to the knowledge of customs, history commemoration, family and language, respect, love to Ukraine, revealing the cultural (national) identity of Ukrainians.

Through the images of the characters, who are the carriers of the collective (cultural) identity, the authors raise the problem of bringing up the moral ideal in future generations of Ukrainians in the stories.

**Key words:** Holodomor prose, childrens literature, Ukrainian Diaspora, personal and cultural identity.

Lushchii Svitlana

## HISTORICAL NOVELS BY Y. KOSACH IN 1960–1980

The article is devoted to the detailed examination of the historical texts by Y. Kosach “Volodarka Pontydy”, “Chortivs'ka skelya” etc. Historical novels can be seen through the prism of themes, images, genre and stylistic modifications.

Thought novels written by Y. Kosach in 1960–1980 studied yet, the main attention is paid to them.

In the article are observed the change of genre and composition of the works by Yu. Kosach in the 1960–1980-s. Author analyzes the active compositional researches of the writer and the using by him such techniques as the psychological portraiture of the hero, the combination of the historical background with fictional episodes.

The article investigates alternative versions of historical events, presented by the writer on the pages of novels, ways of reproducing the epoch of the XVII–XVIII centuries at different levels: ideological, cultural, political.

Intellectual prose by Yu. Kosach written for a thoughtful educated reader. Numerous intellectual dialogues in the novel remind the works of such writers of “rozstrilane vidrodjenna” as V. Pidmogylny, M. Ivchenko.

The analysis of the compositional features of structure, images system, stylistic and artistic tasks allows us to speak about such variants of historical novels by Y. Kosach, as historic-adventure, historical adventure, historical-philosophical, historical-psychological and historical-social novel.

Stylistic palette of works by Yu. Kosach is synthetic and extremely diverse: it is a combination of impressionistic, expressionist and baroque elements in the individual style of the writer.

In general, the author of the novels “Volodarka Pontydy” and “Chortivs'ka skelya” was guided by the traditions of European prose, in particular the French. The article investigates advanced psychology and philosophies as the basis of historical novels by Yu. Kosach.

Undoubtedly, the historical novels by the writer is a true achievement of the modern intellectual prose, written by the Ukrainian diaspora of the second half of the twentieth century.

**Key word:** historical novels, Diaspora, genre, style, themes, problems.

**INNER-PSYCHOLOGICAL TIME SPACE IN THE NOVELS OF GALINA PAGUTYAK “THE WRITER OF THE EASTERN GATE OF THE ASYLUM” AND “THE WRITER OF THE WESTERN GATE OF THE ASYLUM”.**

The article provides interpretation of the shelter as a special internal psychological world of a person; it is found, that the outside time and space locuses transform on the platform of mind of newcomers and their inner experiences. According to the artistic architecture of Galina Pagutyak, the shelter is an alternative to the world of dissonances, from where new-born people appear, and all, that is associated with the shelter, oppose the disharmonious people's world. The romance's rhythm also seems to emphasize this. Galina Paguchyak teaches the history of the shelter in a measured and slow way, as if limiting the already slow progress of time in it. The time in the asylum space is changed: it can be measured physically by changing the time coordinates and cycles in nature (change of day and night, times of the year), but it has no physical impact on a person: they do not get old, do not get sick and do not die, because they are not ready to die. Time in this “island” space extends into eternity, which will definitely end, since peace is not the ultimate goal of human existence, but only one of life cycles.

In the construction of time and spatial planes G. Pahutyak goes away from the perception of the world, based on binary oppositions, thus the shelter appears as the multisystem structure, which mechanism operates on the basis of at least two systems. The first – the Buddhist model of the universe. The second – the philosophy of existentialism, with its focus on loneliness as the basis of human existence. The analysis of the novels G. Pagutyak, “The Scribe of the Western Gate of the Asylum” and “The Scribe of the Eastern Gate of the Asylum”, testified, that the author's appeal to the asylum image actualizes the spiritual and mental expression of escapism and focuses on the philosophical perception of the inner space of the heroes as a centre for seeking harmony with oneself and the world.

**Key words:** internal time-space, the motif of loneliness, spiritual escapism, image of shelter, cyclicity.



Tymoshchuk Nataliia

## **ARTISTIC FEATURES OF THE NOVEL “THE AMBASSADOR OF THE DEAD” BY ASKOLD MELNYCHUK**

Askold Melnychuk is poet, writer, translator, critic and prominent representative of contemporary American literature and literary criticism. The second novel *Ambassador of the Dead* by Askold Melnychuk was published Counterpoint Publishing House in 2002. *Los Angeles Times* included it in the list of the ten best American novels of 2002.

We have analyzed the features of the artistic modeling of historical reality by the author, focused on the problems of the work and the peculiarities of its artistic interpretation in the article.

The main character of the novel is Adriana (Ada) Kruk. She is a sign, symbol and bearer of the past, terrible Ukrainian history. She remembered and tried to resurrect the past, because she could not adapt in a new world, a new reality, the vector of life of her family is directed to the past. Ada's passion for the past is observed in her actions including the smallest everyday details. Speaking about the life of one person the author has described the tragedy of all people.

The novel has a complex structure and an open ending. The use of multi-layer reception is a main feature of the novel. The author's narrative manner is a three-dimensional structure. Its first component is a real stratum of events, the second one is the presentation of the main hero, and the third one is the deep meaning and philosophical considerations.

The fable of the novel is spread around the two Ukrainian families before and after emigration to the United States. The novel consists of five parts. The problem of impossibility to get rid of the past even outside of the homeland is literally comprehended by Askold Melnychuk on the background of the Holodomor. The past balancing on the verge of real and unreal existence is dominant in the life of its emigre heroes. Askold Melnychuk focused on human-society relations, an attempt at national self-identification and the alienation of the individual against him, personal experience, internal confrontation and coexistence of many “I” in the soul of the Ukrainian emigrant.

The novel *The Ambassador of the Dead* stands next to outstanding works of Ukrainian literature. We can make such due to the existential problems of the Holodomor, as well as the high artistic level of modeling the inner and outer world of the individual, both physically and spiritually hungry of the main characters. Melnychuk is sure that the cause of the spiritually hungry is the torn historical roots.

The novel *The Ambassador of the Dead* by Askold Melnychuk is proof of a solid world-class level of Ukrainian English-language literature in the United States.

**Key words:** postmodernism, existentialism, problems, chronotop, historical reality.

## POPULAR LITERATURE STUDIOS

Herasymenko Yuliia

### SPECIFICS OF INTERPRETATION THE IMAGE OF PAVLO POLUBOTOK IN THE NOVEL “BEQUEST” BY ANNA SHEVCHENKO

The article is devoted to image interpretation of Pavlo Polubotok by foreign writers. It was conducted a detailed analysis of the author's interpretation of a historical figure in the novel “Bequest” by Anna Shevchenko.

Pavlo Polubotok owns a special place in the Ukraine's history. When he became a hetman, he opposed the onslaught of Petro I on the autonomy of the Ukrainian state. Pavlo Polubotok's name is associated with the legend of the huge Hetman's treasures, which do not leave alone Ukrainians, but also researchers and writers from all over the world. It gives us reason to consider his image as traditional.

The traditional images have a set of moral and psychological qualities that make it possible to solve a situation that has developed, and traditional stories are usually specific patterns of behavior in those or other life situations. In most cases, traditional stories and images are closely linked, but their relationship may be different. This also applies to the Pavlo Polubotok's image since his image is wider than the plot.

Recently, the world saw the Ukrainian translation of the novel “Bequest” by Anna Shevchenko, a British writer of Ukrainian origin, which she wrote for 12 years. The author offers her own version of the intricate history of Hetman's treasure. It is concluded that the writer combined two traditional scenes of Hetman's image in the text. Despite the large amount of fiction in the novel, the author tried to reproduce many true historical moments. Pavlo Polubotok's image and inseparable from him plots belong to the active traditional structures, since they constantly function in literature and art, while undergoing some meaningful or formal changes, depending on the requirements that give them the time and peculiarities of the culture of the perceiving the sides. They are constantly supplemented by the realities of the recipients, adapted to their problems and preferences, but remain constantly recognizable. Despite a considerable amount of historical intelligence about the Hetman, his image in the literature is, though less common, but present. We believe that the Pavlo Polubotok's image will not only occur in the literature to undergo changes both in the formal and the content levels, since it is extremely controversial and interesting.

**Key words:** traditional image, plot, Pavlo Polubotok, historical character.

## IRONY IN THE NOVEL OF DARA KORNIY "MAVKA'S DIARY"

The article is devoted to the definition of the hidden irony in the genre of love affair. We analyze the means of comic (caricature, exaggeration, diminution, wit), which give the ironic character to the dramatic situations, form the individual author's style of writing, increase the sharpness of dialogues in the text, reveal the characters of the heroes. Hidden irony is the integral part of the genre of love novels. Irony comes to the fore in order to change the monotonous style of narrative, more colorfully characterize the events and the characters of the work. The fantasy of a person plays a significant role in the showing of comic in a love novel. Since a love novel is characterized by a feeling of excitement, empathy, hidden irony is present in it as an auxiliary means to show good and evil, to give diverse insults and characters of heroes, to point out their advantages and disadvantages. A human being can not see himself and he can not judge himself about his actions, because of this he is confused and comic (like, for example, Don Kihot). And the dreaminess typical to the heroes of the love novel, can cause laughter [1, 41]. "Mavka's Diary" of Dara Korniy (Myroslava Zamoiska) is a vivid example for defining the irony. Retelling a stereotypical situation, the story calls empathy, but the ironic nature of the story clearly indicates comedy. The peculiarity of the writing style of the author, the excellence of her creativity, not only in addressing the theme of mythology, but also in the ironic presentation of ordinary and everyday situations, which, at first glance, should be perceived more dramatically than comic.

**Key words:** love novel, mass literature, irony, means of comic, laughter.

The genre of the "Lady's love novel" is known as the favorite genre of mass literature among women's audiences in the post-Soviet society. A fairy tale about Cinderella with a happy ending, the main heroine of which is a standard of beauty and femininity, has become commercially successful [5, 48, 53].

And though formulas [3] and uniformity make it recognizable, and the reader has the opportunity to rest, creating his own world (escapism) - it does not transform all the literature of this genre into one novel with variable heroes and places of action, as the most researchers may say so. The individuality of the author's writing is more important than the genre in which he works. A striking example of this is the novels by Dara Korniy (Myroslava Zamoyska), which is confirmed by the prize of the literary contest "Coronation of the Word" in 2010.

In total, there are eleven novels by the writer, two of whom are co-authored with Tala Vladmirova. The publisher of the works is the KSD, and a comparison with the American writer Stephanie Mayer is a good PR step to improve the rating.

The feature of the writing style of Dara Korniy, a flavor of her creativity, is not only in addressing the theme of mythology, but also in the ironic submission of ordinary, everyday situations, which, at first glance, should be perceived more dramatically than comic.

“The Mavka’s Diary” is a parable story, a legend story, and a passing story at the same time, which is both parable and legend [4, 6]. The story has several storylines: the artist Alexei goes from the city far from people from his wife Irina, whom he considered his muse, Irynka-merry girl. Nameless drunk woman, once successful, remains without a man who has gone to other woman and he has a baby with her. A wealthy man in love with Magda hires a lovelace to get her. Mavka and Chuheistras are mixed up and love history is intensified by irony, wit, sarcasm.

Aristotle said that only human could be ridiculous and comic didn’t exist outside human. According to Bergson, pity and empathy, do not leave space for comedy, and laughs humiliates him against whom he is directed, his purpose – to frighten, insulting, having nothing to do with a good laugh [1, 10, 94].

According to Propp, the physical, mental and moral life of a person can become the object of laughter, funny only to be recognized, for this there are many methods: “Every person is a mixture of various qualities both positive and negative in different proportions” [6, 63].

“Mavka’s Diary” by Dara Korniy is a vivid example to determine the irony in it. Retelling a stereotypical situation, the story calls empathy, but the ironic nature of the story clearly indicates the comedy.

We have a typical situation in which ordinariness is opposed to absurdity [2, 74]. Roman assures his wife that the standards according to which everyone lives changed long ago and there is nothing wrong with his behavior. Thus, ethical norms, life laws and rules serve as opposition to newly created active attitudes and resonate with each other. Ironic reproaches of the man have the character of scoffing, bullying, sarcasm (echoing laughter). The man which is not adapted to the society (like Mavka) is funny.

Propp argues that the phenomenon of laughing has more types of laughter [6, 69]. Along with laughter, we encounter malicious laughter: exaggerated, sometimes fictitious, disadvantages give grounds for negative feelings. This laugh does not cause sympathy and is not connected with comism [6, 73].

The essence of irony is that the explicit condemnation turns into approval and vice versa (approval has the meaning of condemnation): the said does not have a literal meaning, but is understood through the subtext. Sarcasm differs from irony only with greater enthusiasm [2, 80]. The neglect of the true features of the hero and underlining of minor disadvantages indicate the diminished form of caricature. Love triangle Roman – Magda (wife) – Tony (mistress) gives the description of women of two types: the housewife and the business lady. The feminist issues and the opposition of the wife - mistresses,

the house – to the place of the mistress, the routine – the new emotional experiences are intensified by hidden irony, which is an auxiliary means of disclosing a dramatic conflict.

In the monograph “Care as a Job ...” of the sociologist Elena Strelnik she argues that motherhood is not merely physiological ability of a woman to give birth, and the job that requires the basic skills of a woman-mother from many disciplines [7]. And if the role of the main heroine is this, then the role of the man is absolutely different and leveled out because of his betrayal.

In the novel “Mavka’s diary” Dara Korniy presents two types of men: lovelace (Roman) and a faithful family man (Alexey). If in a comedy ridicule any profession, in a romantic novel, the “profession” of a traitor (his appearance, character, deeds) is ridiculed ironically. A noticeable contrast in the opposition of a man – a lover, as if it does not cause laughter in itself, but the fact of rebirth, reincarnation of a man in a lover and even for money is ridiculous because of the doom of the situation, the mechanics of action [1, 36]. In this case, the physical dominates the spiritual, the body argues with the soul and the funny “professional” (our lover – the profession) doubles at the expense of a funny physical [1, 45].

Gender role differentiation in society clearly divides the sphere of influence: women are assigned the sphere of the private sector, the woman is responsible for the family and is implemented in women’s professions. A man is a public figure and he is not responsible for domestic affairs (family, upbringing of children), but he can only help if he wishes to [7, 47].

So, romance, laughing at his wife, categorically does not perceive and repulse everything that has a connection with the routine and prevents him from being realized in society (... it, like the ceiling of concrete, does not allow him to stand up [4, 85].) The refore it gives negative characteristics to the image of Magda, which indicates their absence.

The caricature's volume is emphasized by the expression of Roman's face, which is called funny, because “the mental life of a person was crystallized into a certain system” [1]. Bergson states that any flaw may be ridiculous if properly composed person [1].

When a man says to Magda that he is leaving her, it seems to compress the spring, and she (Magda) again corrects it, asking to stay and promising to forget everything. He is not ashamed of the truth and does not adorn her, and she deceives herself, that she can forgive. Feeling, like a spring, is fixed again, and thoughts compress this feeling [1, 22].

Further events are like a thunder plundering and gaining momentum when Magda refuses the man, pushes him away, who in his turn is angry then with his mistress, which is then angry with Magda, or their children etc. The situation is hot ... According to Bergson, the essence of the mechanical combination is that it returns to the previous reference point. So the Roman, who left the family, finally tried to return, and Tony, chasing Roman, turned to the same suffering that caused her to do this (she lost her mother, blamed Magda in all, she was not happy with her beloved, the situation was going

round) [1, 26]. The situation can be compared with a soap bubble that is more and more swollen, and then burst with a crack. Such the comparison fully expresses the whole essence of the case [6, 68]. Facts of repeating events give us examples of comic [1, 27]. The Roman's behavior is similar to the fairy-tale plot "Riaba the Hen" and the balloon that was inflating, inflating and eventually cracking. "Anesthesia of the heart" is not needed here (according to Bergson, in order to laugh it is necessary to become cruel, insensitive to another's troubles for some time [1, 71]) because the false acts of the heroes who do not cause pity, but are depicted by the author with the latent, and sometimes unhidden irony.

Never somebody understands the laughter of those who is sensitive and who feels every event in life [1, 11, 12]. And if you take a betrayal of a man as a tragedy in a family, you can not pay attention to the comedy of the situation. But forgetting about feeling, and ordinary life event is ironic, and it can not be solved without the acuteness of the comic.

If any dramatic situation can be imagined as if only a puppet, for which someone is knocking and directing, then our fantasy can make a comic event from the greatest drama [1, 24, 27–32]. Tony knew well how to "cling" to Roman, how to calm him down what he loved, knew how to "rule this element": "Men in such cases always turn into dumb rams" [4, 86].

As a man's comparison with a thing is comical as well as the comparison with animals. The manifestation of a person to an animal is ironic in nature and causes laughter [6]. Roman is "donkey", which can not "be a full partner" for the bird (Magda): "For how does the bird know what donkey needs for happiness?". But Antonina "working horse" could "tame" the donkey [4, 87]. Tonia forced Roman to give all business to her, not to share the business after the divorce with wife-"mouse".

Another storyline is about Alex and Irina. Their acquaintance is conditioned by the material consolation on her part, has an ironic subtext. The material side is always funny, as well as the one that restricts the body [1, 43]. It is always comic when the material advantages over the spiritual.

Not having a mutual feeling of love from his wife, the man still tries to create reciprocity. We have a fabulous plot in which he, like a golden fish, performed "all the wits of his wife, who became more and more like a woman near a broken trough": I bought her a car, a country house [4, 44, 45].

The comic situation of the love novel which has become folk and entered the genre of anecdote – the relationship between a son-in-law and a mother-in-law. Jokingly, giving the desired thing to be true, own thoughts for an innocent joke, we have an irony, "which grows stronger as one who speaks inspirational to the idea of good; that's why irony inside can be fueled by what becomes condensed eloquence. Moralizing the actions of the son-in-law of the mother-in-law in detail, she describes in detail the situation that is the reception of humor. In our example, ironic humor, or evil humor" [1, 37].

Gender opposition takes place in the plot of Alexei and Irina. He is an artist, he needs a muse, and she is an ordinary person who “tired” of his “clouds, stupid friends, incomprehensible conversations about happiness”, and the desire “to watch soap operas, that are cheap, which you hate so much” [4, 39] are all her needs.

Eskapism of the genre of love novel includes the living by the reader and the hero of identical life situations. The ironic laughter of a love novel can be understood only by the one who is “in the subject” who has a common experience [1, 11].

The refore, hidden irony is an integral part of the genre of love novel. As soon as the monotonous style of the tale gains another tone, the irony is coming to the fore in order to characterize the events better and heroes of the work more colorfully. Such techniques as caricature, exaggeration, diminution, wit, and others are means of expressing comedy. The fantasy of a person play a significant role in the discovery of comism in the love novel. Sometimes you need to look at the situation from the side, to become a spectator in the audience with the actors [1, 39]. Since love novel is characterized by a feeling of excitement, empathy, hidden irony present in it as an auxiliary means to show good and evil, to give diverse insults and characters of heroes, to point out their advantages and disadvantages. A human being can not see himself and can not judge himself about his actions, because of this he is confused and comic (like, for example, Don Kihot). And the dreaminess inhereted by the heroes of the love novel, can cause laught [1, 41].

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

- Paper length: 8–12 full pages.
- Page format: A4, font: 14 pt Times New Roman Cyr, line spacing – 1.5, all margins – 2 cm. Do not add pagination. Paragraph settings: first line indentation – 1 cm, left and right indentation – 0 cm.
- If you use fonts other than Times New Roman Cyr, please send their electronic version.
- The text is typed without hyphenation and covers the entire width of the page. It is allowed to highlight the key concepts in bold type, quotations – in italics. You must use straight double quotation marks "...". When typing the text, distinguish between hyphen (-) and long dash (–) symbols.

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

- 1) UDC (not obligatory for abstracts) – separate paragraph, left alignment;
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- 9) Abstracts (500 printed characters each) and keywords (5–10 words or phrases) must be given in two languages (separate paragraphs, justified text). The extended English abstract of 2000 printed characters is also obligatory.



*Scientific Edition*

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

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### **Issue XIV**

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

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Ruslan Verboviy

Signed to publish 05.12.2017.  
Format 60x84/16. Offset paper.  
Fonts “Arial”. Printing – laser.  
Conv. pr. sheet. 20  
Number of copies 100.

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

Certificate of state registration  
DK №2961 of 05.09.2007