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SLAVIC LANGUAGES AND LITERATURE

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THE CATEGORY OF DISJUNCTIVE COORDINATION IN LOGICAL-GRAMMATICAL INTERPRETATION

One of the relevant problems in linguistics is the versatile studying of the category of disjunctive coordination, which at present is considered to be one of the most controversial and poorly highlighted. This category is successfully integrated into an interdisciplinary process, as it found itself in the focus of attention of both linguists and progressive logicians. To provide the versatile description and scientific interpretation of the category of disjunctive coordination, it is necessary to interpret it as a logical-grammatical phenomenon.

The object of the paper is the category of disjunctive coordination, the subject of the paper is the logical-grammatical approach to its interpretation.

The objective of the paper consists in studying the category of disjunctive coordination in reference to its logical and grammatical nature.

The evolution of approaches to the category of disjunctive coordination is marked by gradual formation of its essence. The first idea about it is connected with the identification of the notion “disjunction” as well as with the distinguishing of disjunctive statements and the corresponding logical conjunctions.

Aristotle’s logical school played significant role in the purposeful interpretation of disjunction. Later on, his principles were completed by his students and followers, who focused on researching disjunctive syllogisms.

The fundamentals of theoretical knowledge not only about disjunction but also about disjunctive judgments we undoubtedly refer to stoicism, as even the origin of the word “disjunctive” is connected with functioning of the school of stoics. At present it’s an undeniable fact that the stoics revealed the content of the notions “conjunction” and “disjunction”. Besides that, in ancient times stoics appointed the status of strength to disjunction.

Petro Ispansky, the representative of scholastic logics, made a considerable contribution to the study of disjunctive

judgments in Medieval Europe. In XIV century logicians paid special attention to weak disjunction. Later on, French philosophers and logicians A. Arnauld and P. Nicole, synthesizing the heritage of medieval logics and deductive theory by R. Descartes, introduced a precise classification of judgments, where they highlighted disjunctive judgments. Hereafter, I. Kant presented his own classification, containing disjunctive judgments, which were approached from the point of view of the relations they express.

At present, disjunction is traditionally subdivided into two types: strong and weak. The marker of strong disjunction is the pair conjunction either ... or. Such a judgment offers the possibility of choice, i.e. one variant of two possible is chosen. Alternatively, weak disjunction is represented by the conjunction or. It points to the possible compatibility of the given judgments and implies a wide spectre of choice.

A. P. Gryshchenko transferred the ancient logicians’ notion about disjunction to the sentence mechanism in Ukrainian. In his opinion, it’s necessary to take into consideration both the meaning of strong and weak disjunctions. Although unlike strong disjunction weak disjunction causes a few contradictions.

One shouldn’t forget about the fact that weak disjunction may contain a component, which V. Z. Sannikov calls “integrating” and assigns the following definitional characteristics to it: 1) the integrating component is always present; 2) the integrating component is absent; 3) the integrating component is present in some cases, but in others it’s absent.

Despite the controversy of these three approaches, the third one we consider to be the most appropriate: in some cases the integrating component is present, in others not.

Thus, a broad description of the category of coordination is possible only under the condition when both the grammatical and logical aspects are considered.

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NATURE AND STRUCTURAL FEATURES OF THE COMPARATIVE PHRASEOLOGY OF MODERN UKRAINIAN LANGUAGE

The article deals with the theoretical questions of comparative idioms, some aspects of their study in the foreign and domestic linguistics are identified, some unresolved issues in the study of comparative phraseology are found. In particular, these issues are the ambiguous approaches to determination of the definition of the concept of “persistent comparison” and the characteristics of its component composition.

The article focuses on the structure of the comparative phraseologies, which are mainly based on the comparison formula A – C – as B, where A – the subject of comparison (that is compared), B – the object (image) of comparison (something which are compared with) as – mode (index) comparison and C – the base (sign) of comparison. The object of comparison in such comparatives is often represented by a

noun in the nominative or oblique cases, with a preposition or without it, substantive parts of the language, verb and adverb in some cases. The indicator of the comparison is comparative conjunction as or its synonyms.

The history of persistent comparisons’ study in linguistic science is opened in the article.

The basic structural models of the persistent comparative phraseologies which are build by the model of the simple one-member and two-member, complete and incomplete sentences are described based on the material of the Ukrainian phraseological dictionaries. Persistent comparatives of the Ukrainian language are original by the structure and grammatical expression, they always reflect the individual characteristics and express the emotional evaluation of man’s relationship to reality.

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WORK OF JOVAN DUČIĆ IN A CONTEXT OF UKRAINIAN-SERBIAN CONNECTIONS

The research is aimed at setting up the main biographical milestones of Jovan Dučić, Serbian poet, whose works have unfairly been forgotten. The article recounts the fate of a talented man of letters, critic, writer of political essays and an editor. The author of the article pays much attention to poet’s adolescence, the years of his literary talent formation, making connection with Paris and Geneva. Duchich’s works are shown not only against the background of Serbian but also Slavonic and European literature.

Writer’s work is viewed on the background of the development of the Ukrainian-Serbian cultural and literary connections, that are integral part of traditional relations in the sphere of religion, education, science, arrive at times of the first south- and east Slavic state formations.

The article outlines discursive research directions that indicate the genetic relationship between Ukrainian and Serbian literature and create unique opportunities for a

new vision and perception of the social reality of the new millennium.

The literary relationship of the two nations the author examines through the prism and in the context of social phenomena common to all European countries, the development of culture throughout the European Community.

The author argues that Serbian literature developed not only in Serbia, where Belgrade was the main center of cultural and literary life of the people. Work of a number of Serbian writers, as well as and powerful literary life, including publishing of magazines were associated with cultural centers of other east Slavic lands and Western Europe.

With the development of social and ideological contradictions in the life of Serbian society in the late XIX – early XX century, the most critical was the question about further ways of literary development. It stands in the center of the Ukrainian literary critic of our time.

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ATTITUDINAL MEANING IN CHEKHOV'S LANGUAGE WORLDVIEW (CASE STUDY OF CHEKHOV'S LETTERS OF 1898-1904)

The article comprises attitudinal meaning as one of the constituents of Chekhov's language worldview and its expressional means in the writer's individual style.

Assessment, a basic anthropocentric category, performs as an agent organising value-conscious worldview, whereas values are the basis of building the worldview. Attitudinal position of the speaker is expressed in accordance with canons intrinsic to the respective epoch. Thus, generalised value system can be deduced. It is due to this factor that the reconstruction of writers' view pictures is interesting for researchers of varied cultures.

Cognitive-discursive potential of assessment is revealed through interaction of lexical units with the context, particularly with the nearest environment. Attitudinal utterance and the context have reciprocal impact. From the language point of view, the structure of assessment is represented by the following elements: the subject of assessment, the object of assessment and the evaluative predicate. The subject of

the evaluative structure is considered to be a person, a part of a society or the whole society, whose point of view the assessment is implemented from. The subject performs the assessment on the basis of its worldview picture scale and the corresponding stereotypes.

The assessment representation manner and the peculiarities of the assessment units functioning have been unravelled by means of Chekhov's letters text analysis. The analysis of assessment means has been implemented. Language means of expressing assessment in the writer's personal style have been described. The analysis of assessment means has demonstrated that the objective assessment operates alongside with the subjective one, frequently the author's one, either of which is of great value for the reconstruction of the author's worldview picture. Within the framework of the research, only separate personal assessment modes have been represented. In prospect, it will be interesting to present other personal items of assessment, e.g. sublimated and rationalistic ones.

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ON THE ISSUE OF FORMATION OF SOME LEXICAL-SEMANTIC GROUPS OF WORDS OF THE CZECH LANGUAGE

The article deals with the formation of the Czech dendronomen lexical items lexical-semantic groups of words to describe drinks, colours and people as performers of a certain act or occupation, their functioning in the modern Czech language.

Much of the vocabulary of modern Czech language derived names formed suffix means of word formation nouns. These are the words derived from the names of trees and shrubs to indicate the names of beverages, colours and people as performers of a certain act or occupation. It is worth noting that the majority of Czech names that are used to describe alcohol are derived from tokens of Slavic origin (*borovička, malinovka, jahodovka, jeřábek, jeřábinka, broskvovce, broskvice, višňovce, višňovka, višňák, třešňovce, třešnice, třešňovka, slivovce, slivovka, meruňkovic, meruňčice, hruškovce, hruškovník, jablečák, jablečník, ořechovka, jádrovka, jalovcovka*); exceptions are

words of foreign origin *bergamotka, mandlovka* and *rybízovka*. The names of citrus of foreign origin formed tokens denoting soft drinks (*limonáda, citronáda, citronovka, oranžáda*). The words of this lexical group are formed with suffixes *-ád-a, -ák, -ic-e, -ka, -ník, -ovic-e, -ovk-a*. Among these, the most productive are *-ád-a, -ovic-e, -ovk-a: -ád-a*. Lexical unit group of individuals as perpetrators of certain acts or occupation (*jahůdkář, brusinkář, kaštanář, špíkář*) is formed with the suffix *-ář (-ář)* – the most productive in the Czech language in the formation of names of persons from the names of objects. Lexical-semantic group of colours that are derived from the names of fruits (*malinový, jahodový, třešňový, višňový, broskvový, oranžový, citrónový, meruňkový, borůvkový, švestkový, olivový*) are actually derived from the Czech words (typically of Proto-Slavic origin) and words of foreign origin with suffixes *-atý (-natý), -í, -ní, -ný, -ovitý, -ový*.

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THE TERM “ATTRIBUTE” AS A LOGICAL, PHILOSOPHICAL, AND LINGUISTIC CATEGORY

The terms “attribute”, “property” and “quality” are logical, philosophical and linguistic categories, which are usually identified and used interchangeably. It is caused by the existence of categorical and noncategorical meaning of these words, which leads to confusion of concepts and semantic distortion of categories.

The improper replacement of the term “object attribute” by the words “quality” and “property” is a common phenomenon in linguistic practice. The possibility to use these words as synonyms is confirmed by the dictionaries. Thus, in Dictionary of the Ukrainian Language “property” is defined as “the quality, character, characteristic of someone”, “attribute” – as “feature of something”, “quality” – “a particular characteristic feature, characteristic, trait of someone”.

The purpose of the article is to find out the semantic filling of logical, philosophical and linguistic category of “attribute” by giving the distinction between the adjacent concepts of “quality” and “property”.

Logical and philosophical categories of quality characteristics and attributes are called categories of thought, as expressed purpose, the highest form of “knowledge”. The researchers grouped these concepts into certain groups, families or triads, which are combined in closely related category “thing – property – ratio”, “quality – quantity – measure”, “object – feature – object relevant to the subjects”. It is worth noting that the interpretation of the categories of quality, features and indications as synonyms are not valid, since the philosophical categories exist at different levels and belong to different categorical blocks.

An attribute as mental and linguistic category is the notion that belongs to its bearer and which is found in the relation of “subject of activity – object of activity” through a specific sensory organ, and in comparison with other objects of reality, and also is characterized by generalized meaning, relative independence, versatility and ability to become verbalized in different grammatical forms of words, including adjectives, adverbs, verbs and nouns of some groups.

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LITTLE-KNOWN COLLECTION OF WESTERN UKRAINIAN “VERNACULAR PRAYERS” ABOUT THE DREAM OF THE BLESSED VIRGIN MARY IN THE RECORDS OF THE 30-TIES OF THE TWENTIETH CENTURY

The topic of the article is a publication entitled “Vernacular Prayers” from an unknown Ukrainian or Slavic collection of the 30-ties of the twentieth century. It is stored in the Lviv National Scientific Library named after Vasyl Stefanyk in the fund of an academician Mykhailo Wozniak, famous Ukrainian literary scholar and folklorist. Probable author who arranged and prepared this collection of folklore works for publication is Markiian Stefaniv, who put his name to the kind of epigraph, represented by a figurative folk expression of a resident of Hutsulshchyna about the prayer.

This publication was made up of folklore materials that include fourteen variants of folk prayers that are known among scholars as the “Dream of the Blessed Virgin Mary”, “Dream of the Mother of God” (“Sen Matki Bożej”) and others. Although the system of characters and plot events in these works are closely connected with the Christian mythology, the prayer examples themselves do not belong to the church canonical literature. Folk

prayers about the dream of the Blessed Virgin Mary became an oral tradition apparently even in ancient times after the spread of Christianity and started to actively prevail in the majority of historical and ethnographic regions of the Right-Bank and Left-Bank Ukraine in the eighteenth-nineteenth century.

All 14 folklore texts from the publication “Vernacular Prayers” were written down in Western Ukraine, in the Carpathian land, in the towns of today’s Ivano-Frankivsk, Lviv and Ternopil regions. Their respondents were residents of three ethnographic regions – Hutsulshchyna, Boikivshchyna and the northern part of Galicia, which borders on Volyn.

These folk prayers about the “Dream of the Blessed Virgin Mary” have a lot of plot differences and implement several basic motifs. Therefore, in terms of poetics and content and in the aspect of determining their apocryphal basis, they need a special separate study.

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INTERPRETATION OF THE EVALUATION CATEGORY STRUCTURE AGAINST THE BACKGROUND OF DIARY DISCOURSE

Undoubtedly, axiological category of evaluation deserves a comprehensive study, because it widely determines not only the communicative intention of the speaker, but also the general meaning of the message.

Interpretation of the structural components of the evaluation category against the background of Ukrainian diary discourse of the second half of the XX century, of course, is relevant in consideration of the anthropocentrism of modern linguistic researches. It encourages to study the pragmatic aspects of language categories, to consider the linguistic phenomena within a discourse, to interpret their constituents, characteristics, properties and functions, giving much prominence to the specificity of linguo-stylistic environment, where all of them can be found, etc.

Linguistic evaluation structure is partly borrowed from the logic in such component interpretation: subject of evaluation; object of evaluation; just assessment, absolute or relative; its

background. In addition to these components, the linguists distinguish such terms as modal frame, axiological predicate, evaluative stereotypes, evaluation scale, evaluative mode, evaluative motivation, recipient of evaluation, etc.

At present, the question about the dominant role of subject and object in evaluative utterance still remains debatable.

Studying the pragmatic dimension of evaluation category and its operation within the diary discourse we should necessarily take into consideration the presence of the recipient, regardless of whether it was referred to by the author while creating a diary.

Unfortunately, linguistic science hasn't yet worked out a unified opinion on the structure of the evaluation due to a great content-related and formal variety in this category. However, all scholars are unanimous in thinking that the compulsory and unquestioned components are the object, the subject and the predicate of evaluation.

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DISCOURSE OF LITERARY AND ARTISTIC INTERACTION IN CREATIVE WORKS OF J. IWASZKIEWICZ

The article is dedicated to the complex analysis of the syncretism conception of artistic image as a cultural specific in general and belles-lettres in particular, based on the material of the works of Polish writer J. Iwaszkiewicz.

Polish literature of the end of XIX – XX centuries is presented in the research as syncretic in all its displays, in which the process and result of the literary work are assigned – the image, belles-lettres, author's and recipient's interaction, genre of the work.

The syncretism of the artistic image is interpreted as specific indivisible components of literary work, the combination of the heterogeneous elements of the text, which in spite of this do not lose their primary qualities.

The syncretism of the artistic image is implemented at all levels, starting with the literary trends, ending with the syncretism appearance at the level of characters.

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POEM BY ANNA AKHMATOVA “THE FADED FLAG ABOVE THE CUSTOMS OFFICE ...” (EXPERIENCE OF REAL AND POETOLOGICAL COMMENTS)

The authors reconstruct the circumstances under which the Russian poet Anna Akhmatova wrote her poem *The Faded Flag above the Customs Office* in 1912 and reveal the Petersburg and Crimean realia underlying its poetic imagery. Among the Petersburg realia are the Maritime Customs House with its special flag and Prof. D. Ott's clinic founded in 1797 by Empress Maria Feodorovna and widely referred to as the “Imperial Maternity”. Among the Crimean realia are the suburbs of Sevastopol (with N. Tour's estate Otrada and Dr. E. Schmidt's mud cure clinic), the Streletskaya and Pesochnaya Bays, Chersonese and St. Vladimir's Cathedral. New insights

into the circumstances which inspired Akhmatova's text are offered such as the birth of her son Leo and her estrangement (as well as subsequent official divorce) from Nicholas Gumilev; some other biographical details are clarified. The double addressee of the poem is proved, as well as a peculiar prophetic meaning of its final part. The historical and biographical methods are combined in the research with realia comments and in-depth poetological analysis. At the end of the article, a commentary on the fragment of the poem where Chersonese is mentioned is offered. The text is interspersed with illustrations.

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THE PLOT MODEL OF COLLISION OF WOMEN'S EXPERIENCE WITH THE MASCULINE WORLD IN IRYNA VILDE'S SHORT PROSE

The category of women's experience in the system of feminist critiques occupies a prominent place. Much attention in the Iryna Vilde's works is paid to the literary identification of women's experience, its detailed presentation and defending its right to be. Usually, this identification is made by comparing with the canons of masculine culture.

Iryna Vilde analyzed the level of gender asymmetry comparing men's and women's experience in the following texts: “The Theft”, “On the Threshold”, “The Chicken”, “Father Arkady”, “The Saved”, “Awakening”, “The Love” and others.

Realizing her favourite method of plot-making – controversy – Iryna Vilde compares the men's and women's gender experiences, Ramona's and Mykola's, in the novella “The Saved”. There is no exposition, introduction, progression of actions in the plot and we can only see the climax and denouement. This impressionistic approach to plot-making

also reflected in author's ability to string some episodes as fragmented action lining them rather in chronological order, than in cumulative one.

The comparison of men's and women's experiences is also found in the novel “The Theft”. The plot also has controversial predetermination, it encourages the development of the idea of a purely gender inequality of man and woman. Dr. Igor's blackmailing of singer Martha cause her necessity to defence. She surpasses Dr. Igor in all aspects of professional determination and morality, although her performance against masculine despotism can't be called a rebellion because the game principle of comparison of two intellects is laid in the basis of plot.

Presentation of women's experience, its clash with the masculine world in Iryna Vilde's short prose always have plot sense in terms of making the conflict and of deploying eventfulness.

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THE ACTUALIZATION OF EXPRESSIVITY AND MODALITY IN THE SENTENCES WITH PHRASEOLOGICAL STRUCTURE (BASED ON THE MODEL “ЩОБ+V_{fin}”)

The paper is devoted to the investigation of the functioning sentences with phraseological structure, built on the model of a simple sentence in accordance with the scheme “Щоб + V_{fin}”. The author focuses on their ability of the mentioned sentences to transmit different range of modal and emotional values. The proposed investigation is closely related with such important issues of syntax as structural and semantic organization of sentences, communicative and pragmatic aspects of expression, etc. It is an attempt to draw an approach to a deeper understanding of the essence and nature of the idiomatic sentences phenomenon.

The sentences with phraseological structure are frequently used within interactive communication in oral colloquial speech as well as in literature. Despite the fact that such sentences are constructed by the relatively stable model and significantly limited in varying grammatical forms, they have a high expressive potential and are capable

to convey different range of modal meanings due to the author's intention.

Having accomplished the semantic and structural analysis of sentences with phraseological structure, built on the model of a simple sentence in accordance with the scheme “Щоб + V_{fin}”, the author argues that it is the formal structure of the analyzed sentences, which modifies the expression and meaning and provides semantic compression of the message. The specific stable form also contributes to the intensification of expressive and emotive subjective modal meanings.

Theoretical statements are illustrated with representative examples from Ukrainian literature novels.

Prospects for future research lie in the analysis of other models of syntactic phraseology with the conjunctive component (as in the system of simple and compound sentences), the elucidation of their structural, semantic and pragmatic properties in the Ukrainian language.

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THE CATEGORY OF “PURPOSE” IN LINGUISTIC AND PHILOSOPHICAL INTERPRETATIONS

The basis for studying “intentionality” in contemporary linguistics is philosophical theory.

“Purpose” as a category was the object of investigation in different epochs. Aristotle was the first scientist who analyzed it profoundly, developing the concept of “inner purposes”. In the Middle Ages, Aristotle’s theology obtained the scholastic form. Such philosophers of the Renaissance as L. Valla, L. Montel and others started to claim that the sense of life consists in life itself; one shouldn’t refuse its delights and pleasures. In the Modern Age “causality” pushes the category of “purpose” to the periphery. French materialists, such as P. Golbakh and D. Didro, J. Lametri pointed out that purposes are inherent in human beings only. Philosophers-idealists of the XVIII century (A. Trambai, L. Spallantsani) opposed duties and responsibilities to the cult of personal pleasures and delights. I. Kant made an attempt to restore the concept of “aim and purpose” in relation to life. In the transcendental theory, represented by F. Shelling, G. W. F. Hegel, “purpose” becomes one of the main forces, moving the process of reality formation. The problem of “purpose” was simplified and confined to determinism, voluntarism or neoleibnizism

theology in the philosophy of the XIX – XX centuries. The category of “purpose” finds its direct reflection in linguistics. For a long time in linguistics they used semantic and formal-grammatical approaches to research it. From the functional-semantic view, “intentionality” in foreign linguistics was studied by Ch. Bally. The theory of functional-semantic fields, as well as the field of purpose, was developed by O. Bondarko. The theory of functional-semantic categories (the category of purpose in particular) was introduced by I. Vykhoivanets.

In Ukrainian linguistics, functional-semantic category of “purpose” was not the object of complex analysis. The scholars were focused mostly on formal-grammatical explicators of purpose-oriented semantics: prepositional and case forms (Z. Ivanenko, A. Zagnitko), adverbs (T. Nikolashyna, A. Vygotsky), the infinitive (O. Gurgula), subordinate clauses of complex sentences (R. Khristianinova, K. Gorodenska). The works by M. Stepanenko, who thoroughly characterized the constituents of the valence structure S + P(Vf) + Adv inten. in postposition, draw special attention. Thus, “purpose” as a complex ontological category is the object of research both in philosophy and linguistics.

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DYNAMIC PROCESSES IN THE STRUCTURE OF SYNONYMOUS SERIES IN THE MODERN UKRAINIAN LANGUAGE

The article reveals the dynamic processes in the structure of synonymous series in the modern Ukrainian language. It is determined that the dominant synonymous series can be both national and borrowed words according to their functionality and semantic structure.

The research revealed tendencies toward stylistic and polysemic stratification within synonymous series.

Doublet reflection of separated concepts and synonyms, as the concept hiposemy determines are qualitative characteristics of synonymic row. Codification of doublets defines requirements for the use of borrowing in a particular area.

The borrowed term is dominant under the condition that its semantic structure is much more complicated, is used

in various fields. The term as dominant signs implements correlation with the concept, the accuracy of its description, neutrality. Borrowings, which occupy an intermediate position in a number of synonymous, at the present stage of development of the Ukrainian language are widely used in all styles and contribute to the formation of synonymous potential of the language system.

Considered synonymous series reveal the genre and the generic-specific features of the phenomena of directions within a certain scope.

In connection with the consideration of the stylistic and emotional synonyms, it is believed that synonyms contribute to maximally precise description of language picture of the world.

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THE LEXICAL MATERIAL FOR THE DIALECT DICTIONARY OF THE VILLAGE LIPOVENI-SOKOLINTSY (SUCEAVA DISTRICT) OF ROMANIA (V)

The article presents the first publication of the vocabulary of modern Russian starovery's (Old Believers) dialect of Romania. This publication is the 5th part of the dictionary: from *Крошеть* to *Лёсточка* (see Науковий вісник Міжнародного гуманітарного університету. - Серія: Філологія. – 2012– 14. – № 5–8).

Under the conditions of intense disappearance of Russian national dialects, both continent and insular, the creation of dialect dictionary is pertinent and opportune. The present dictionary for Russian transmigratory dialects in Romania is the first experience of such type of work. The specificity of transmigratory dialects gives an opportunity for analyzing present lexical units not only in semasiological aspect, but also in aspect of lingual contacts research, interaction at lexical and word-formative levels of closely and remotely related languages.

The purpose of the present research is the presentation of Russian starovery's (Old Believers) dialect, situated separately from the general dialectal massif, within foreign environment.

The sources for the present research are the records of dialectal speech, made by the author during the expedition (2012-13).

The dictionary entry contains a headword, grammatical marks, meaning explanation, illustrative material and rating. During test material compilation the following most widespread methods of dialectological data collecting were used: direct surveillance, questioning, interviewing. Questionnaire data due to which the test material compilation was held is partly presented in publications.

Lipoveni village (population: 520) is situated in Suchavy district, Romanian Bukovina territory. The first written notice about settlement traces its origin to 1724, when Sokolintsy village was denoted as the first Russian lipovans (Old Believers, starovery's) village in Romania and Bukovina. The major spheres of action of habitants are agriculture, cattle breeding and woodwork. During nearly 200 years Russian migrants communicate with Romanians here, as well as with Ukrainians, Germans, Romanies and representatives of other nationalities.

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PREDICATIVE FRAGMENT OF THE SEMANTIC FIELD WITH INVARIANT “TAKE THE LIFE OF SOMEBODY” IN THE RUSSIAN LANGUAGE

In Russian linguistics there is still no works where the semantic field “death” would be fully investigated. The aim of the article is to form a predicate fragment of the semantic field “destruction of a living object” in the Russian language, to reveal the sememic structure of the verbs of extermination.

The scope of the concept of “extermination” is divided on the basis of the “type of destroying objects” into the components “extermination of the animate object: person – nonperson (animal)” and “extermination of an inanimate object”. In accordance with this, the verbs of extermination of animate object could be divided into non-specific actions with the explication “semantics of final” and the verbs of the manner. The component “mode of the action” reflects the certain actions, methods that help to implement the destruction of the object. Thus, the verbs were named epilogic and prospective. The verbs of non-specific action combined in series of synonyms with the dominant to kill and to destroy. The verbs with the meaning of the manner of implementing the

murder constitute lexical-semantic group (LSG) “destruction of the living object”. At the next level of generalization of the concept subspecies of the concept of destruction and the intentional semes could be identified, which characterize subgroups of the verbs in the group under consideration.

The verbs of destruction may have different result of the action which is concretized by the nature of the destruction of the object:

1. “Death of the object in the result of physical extinction”.
2. “Death of the object in the result of spatial extinction”.
3. “Death of the object in the result of prolonged exposure”.
4. “Destruction of the object in the result of the power advantages of the subject”.
5. “Death of the object in the result of the fall”.
6. “Death to the object in the result of the dismemberment”.
7. “Death of the object in the result of chemical exposure”.

In future it is planned to create a fragment of the ideographic thesaurus with headings “give life to somebody” and “take the life of somebody”.

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NARRATIVE STRATEGIES OF ARTISTIC NARRATION: THEORETICAL AND METHODOLOGICAL ANALYSIS

Appeal to narrative as to the different view for the nature of artistic work as opposed to previous literary tradition, as well as the emergence of a new science – Narratology happened in the late 1960s. This is due to the rethinking of structuralists' ideas about art, including literature, which began to include communication worldviews. The way of representing different views of the author, characters, which can be implemented by the narrator, serves as an integral part of the content of some text. These features are embodied by the narrative strategy of artistic work.

Under the concept of *narrative strategy* we understand the way and tactics in the organization of events in providing the story in order to form the integrity of a literary text, the transformation of reality in parameters of a fictive world. Textual presentation of the strategy was formed on the basis of a series of events, way of story presentation, representation of author's opinion, character's opinion included in the book.

Upon learning the theoretical framework according to the narrative typological concepts from the literary point of view, we consider that it's appropriate to identify the following main components of narrative techniques in the text palette of artistic work:

1. *Communication strategy*. Modern concepts focus on the fundamental communicative strategies of narrative discourse oriented on the concepts of the author's position and speech behavior of the characters. The concept of "speech mask" is commonly used as an important component of narrative process. Narrative work is characterized by the complicated communicative structure that combines the author's communication and narrator's speech.

2. *Eventual strategy*. An event-character of narrative representation is equally important in the narrative style of a literary text, except the communicative dimension. The event is now seen as a core of storytelling work as an external or internal movement of the character. The phenomenon of eventfulness in narrative aspect has been studied by several

researchers: M. Bakhtin, G. Hegel, G. Genette, Y. Lotman, N. Tamarchenko, V. Tyupa, W. Schmid and others.

3. *Time strategy*. Every artistic text accumulates the fiction world, which is represented through spatial-temporal deixis – the so-called chronotope. Note that the chronotope arises from the interaction of the narrator with the dual nature of the artistic work. Author, narrator, recipient (narrator) and text are always localized in space and time. Temporal relationships are the constitutive elements of all narrative texts, because the manner of presentation in the artistic work makes changes of temporal nature.

4. *Fiction strategy*. It is known that every literary work represents nature in its false, fictitious, imaginary world – the so-called fiction, even despite the presence of real basis or biographical facts. A world in which the characters live, artistic space in which the narrator is – all make up the fiction (fictitious) world.

5. *Aesthetic strategy*. An artistic space of literary work as an artistic product is created in the aesthetic continuum, that's why its aesthetic function is an important feature that determines the strategic features of the narrative act. Aesthetics is a way of reflecting the world in the verbal framework of literature. The bearer of aesthetic setting is usually the author of the work, which depicts the narrative process and the narrator.

6. *Metanarrative strategy*. Commentary of narrator about his discourse plays an important role in organization of narrative function. Narrator evaluates the story, events, characters he narrates about, using descriptive and evaluative expression through the artistic means.

Our analysis of the theoretical and methodological framework of narratological typologies gives the opportunity to determine the basic strategies of the narrative tactics: communicative, eventual, time, fiction, aesthetic, metanarrative, which are to a certain extent implemented within the space of a literary work.

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GENRE AND METRIC COMPONENT OF THE COLLECTION BY I. A. BRODSKY "LANDSCAPE WITH A FLOOD"

The final collection of verses by I. A. Brodsky "Landscape with a Flood" is rather diverse in its genre component. The poet makes play with the classic genres (elegy, message, letter, and so on) used ironically, parodied and interpreted differently by the poet in his own way. He introduces the new genre of literature – the centaurs – in the collection.

The collection contains the poems written in the syllabic-tonic, tonic system and free verse. Thus, all the poems of the so-called "Christmas" cycle are written either in amphibrach tetrameter or tact. The "Centaur" are written in the tonic system with the accentual verse.

Of the 18 *vers libres* presented in "Landscape with a Flood", 17 are rhythmic and one ("Into the Next Century") is the rhyming.

The poems in the genre of a letter are written in the

syllabic-tonic versification system with iambic hexameter; the messages (there are eight of them) – 6 with the tonic versification system (accentual verse), and 2 with the syllabic-tonic versification system (iambic hexameter and iambic octameter); the edifications are created in the system of tonic versification (tact); the dedications are written with the tonic versification system (tact) and with the syllabic-tonic system (amphibrach tetrameter); of the 23 elegies only 2 correspond to the syllabic-tonic system, 21 of the remaining 12 elegies are the accent verses, tacts and accentual verses and the 9 are free verses.

In the article, there is introduced the general characteristics of the lyrical genres in the late collection by I. A. Brodsky "Landscape with a Flood". There are shown the metric peculiarities of each genre of the collection.

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ARCHETYPE CONCEPT SUN: LINGUOCULTURAL ASPECT

In the article, artistic and semantic spheres and semantic content of concept sun that has archetypes as a basis are described and characterized. In particular, emphasis is placed on the fact that the writer, using metaphors, similes, epithets and other stylistic tropes and figures, appeals to the collective unconscious – that part of the psyche that is common to all people.

Important in the study of unconscious intentions is analysis of nuclear zone, i.e. well-known vocabulary with universal meanings, cultural component, sub-nuclear parts of the etymological layer, as well as mythological, cultural

information. In the article specific means and ways of the conceptualization of the SUN are studied. Common and different features in the conceptualization of different writers are described based on the example of the analysis of separate fragments of lingual world-image. The great German philosopher and linguist Wilhelm von Humboldt believed that a man knowing natural approaches voluntarily produces his perception of the world in accordance with the fact that in relation to one another there is spiritual strength. And this is reflected in any language, because they use words to form a concept.

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THE MATERIAL SUBJECTS OF THE DRAMATURGICAL SPACE IN THE EARLY PLAYS OF A.N. OSTROVSKY

The article is devoted to the problem of the study of the material subjects of the dramaturgical space in the early plays of A.N. Ostrovsky (“It’s All Among People!”, “The Family Picture”, “The Unexpected Case” and “The Morning of the Young Fellow”). The author works out the main criteria of the terms *topos* and *locus*; *topos* is treated to be the space without any noted boundaries, while *locus* is the marginal territory. Further on the main space segments of the plays are determined. They include: the locuses of the Moscow region *Zamoskvorechye*, *Farmstead*, *House and Room*; boundary signs such as *Stair*, *Door*, *Window* and the *Road* *topos* that is realized in plays with the help of transport vehicles (*Horse*, *Road cart*, *Carriage*). It is underlined that spatial means execute important social-cultural, characteristic and the plot functions.

The space part of dramaturgy of A.N. Ostrovsky belongs to the type of the public point-of-sale environment. Moreover, the basic Moscow places which house the business life of the merchants are factories, shops, stores and inns. The writer fixes the cultural picture of the Russian merchants of the beginning of the XIX century with the help of these objects. Drawing the picture of the industrial market of the Russian merchants, the dramatist transfers the wide range of different goods and services; he expounds some point-of-sale opera-

tions in details. He also shows that the dominant factors of their development had been tissue trade.

Then the author points out the boundary spatial appearances that carry out a transition from the reserved space in the open one. They are functioning as the additional characteristic means, marking the moral side of life of the merchant young people. It is set that the description of these spatial subjects is revealed through the main concept *Freedom*. The desire of the rich merchants to overcome this frontier is connected with their dream to be attached to the European way of life, whose transmitters are noblemen.

The reproducing of the internal gusts of young heroes to the freedom accumulates the idea of the escape, which is realized in text by transport vehicles. The author underlines that they form the important opposition “House-Road”.

The spatial appearances of way are marked in plays with the help of different lexical facilities. The basic verbal forms with locative semantics are the verbs *to ride* and *to convey*. They illustrate the internal tendency of heroes to the forward direction, and therefore determine their out-of-scene future.

At the end of the article, the author expresses the thought that the subject isotopes of the Moscow city have the close connection with the plot structure of the plays.

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BOOK OF VELES (HISTORICAL AND LINGUISTIC RESEARCH). PART 2

The article deals with the origin of the name of forefather of Slavs *Or*, distribution of the root *or-* in the derived proper names marked as Slavic feature compared to Indo-European (IE) **ar-*.

We have previously noted (Scientific Journal of International Humanitarian University, no. 9) that the texts of "Book of Veles" (BV) display a large period of Slavs' history, beginning with the period of formation and life within their Aryan ethnic group (IV millennium BC) and until the age of foundation of Kievan Rus. The origin of ethnonyms, teonyms, anthroponyms that occur in the texts of BV is associated with different periods of life of Slavs. Very often there occurs the name of forefather *Or*. According to the texts of BV, forefather *Or* is demigod and acts as a governor of Slavic gods on earth, it is the eldest of the Slavic princes, their ancestor. Based

on the analysis, we can assume that forefather *Or* continued bloodline of previous ethnic group, i.e. it includes older **Aryan** original element, and a new emerging element, which is reflected in the history of the **Slavic** tribes, including Rousseau.

Analysis of *Or*'s origin showed that in relation to the development of back vowels in different periods of existence of the Ukrainian language took place the following derivatives of sound changes, IE* *â* > Proto-Slavic (PSL)* *a* > **ô* > Slavic (Sl.)* /oi/ > Old Ukrainian (OU) *ir-*. Hence, we considered that the root of the name *Or* evolved in the following direction IE.* *âr-* > PSl. [**ar-*] > **ôr-* > Sl. *ôr-* > *oir-* > OU *ir-* (eg. ARSTIY – ARIUV – OREA – OIRYAN – IRIY). These reflect fundamentally different chronological periods of language development and have a derivation of meaning: 'Aryan' > 'Aryan-Slav' > 'Slav' > 'Old Ukrainian'.

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SCENIC PROPERTIES OF M. KOTSYUBYNSKY'S PROSAIC WORKS: TO HIS 150th ANNIVERSARY

The aptness of M. Kotsyubynsky's short novels for being transformed into staged works is indebted to the general prosaic tendencies reflected in the writer's style. The theatrical properties of artistic prose are to be seen first of all in the particular precision of verbal stuff that approximates proper names. This results in detailed descriptions reflecting the particular scenic contemplation as the feature of an actor's behavior. In particular, action becomes conceived and perceived as contemplation at its ultimate developmental degree. In its turn, the representation of reality via heroes' inner world makes up favorable conditions for staging prosaic works. The treatment of events from different viewpoints as seen by different eyewitnesses is comparable to the choir of ancient drama. Then the author's image approaches that of producer in theatre that prepares the general design

of the staged works. Another opportunity is to be found in monodramas where the traditions of soliloquy have been continued. Here the work is built up as that of a confession that resembles inner monologues in the habitual actors' practice. The metonymic prosaic style promotes separating selected phenomena as autonomous essences that become *dramatis personae* of an imaginary recital. Fetishes and phantoms arise as the attributes of imaginary theatrical stage. They become the representations of the "ruling passions" of *dramatis personae* and thus determine their conduct. Short novels represent the key moments of transitions from one position to another or from previous personal state to the next state of personal fate. In this respect they can be regarded as dramatic scenes. One can say of the latent theatrical construction hidden under the upper layers of short novels.

ROMANCE, GERMAN
AND ORIENTAL LANGUAGES

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LEXICAL FEATURES IN ENGLISH COMMUNICATIVE SPACE OF THE INTERNET DISCOURSE

The paper discusses lexical features of English chats as part of communicative space of the Internet discourse.

The object-matter of the study is Internet communication. Its subject-matter is lexical features of chats as a type of the Internet discourse.

The urgency of the research becomes evident if we take into consideration the overall influence (global, social and linguistic) the Internet discourse exerts on the language.

The aim of the research is systematization and description of principal lexical features in English chats which make the empirical material of our scientific investigation.

The paper contains analysis of precedent and socially important lexical items, nicks, slang, emoticons, abbreviations, emotional lexemes, etc. It also provides examples of the most

typical word-coining schemes appropriate for the Internet discourse.

The research yielded the following results:

- most of lexical items employed in digital communication are emotionally charged;
- the sub-system of Internet-vocabulary is constantly and steadily expanding;
- Internet-vocabulary items influence the linguistic norm substantially;
- other spheres of communication adopt widely-used Internet-vocabulary items.

Among a rich variety of perspective paths of research in the field, the issue of precedent vocabulary is of particular interest to us.

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THE VERBAL EMBODIMENT OF FAUSTUS SYMBOL IN THE ENGLISH LITERATURE WORKS OF THE 16th–17th CENTURIES

The research deals with the consideration of FAUSTUS symbol in the English literature of the 16th–17th centuries using lingual semiotics analysis. An importance of notional and cultural interpretants application as the basis of the lingual semiotics interpretation is highlighted. It is stated that the initially proposed method of analysis was used to study "*The Tragical History of the Life and Death of Doctor Faustus*" by Christopher Marlowe which allowed to reveal a number of the interpretative features of FAUSTUS symbol: 1) *education of Faustus*; 2) *desire to be on a par with God*; 3) *admiration of magic*; 4) *sell the soul to the devil in exchange for the power over the world and wealth*. The same interpretative features which were studied in the original source by Christopher Marlowe are discovered in faustiana of the 16th – 17th centuries. A special attention is paid to the discovery of the interpretative feature – *sell the soul to the devil in exchange for the power over the world and wealth*. The latter is crucial for the FAUSTUS

symbol interpretation as it has absorbed the comprehension of all the interpretative features. The notional and cultural interpretants of each faustiana text fragment are determined. The lexical means of each text fragment confirming the identity of these fragments to the proposed interpretative feature for consideration are provided. The comparison of the lexical means of each English work fragments of the stated period with the original source by Christopher Marlowe is given. It is determined that the faustiana peculiarity of the 16th–17th centuries concerns the fact that the main heroes in most of the works are only associated with FAUSTUS symbol. It allowed more detailed interpretation of the interpretative feature *Sell the soul to the devil in exchange for the power over the world and wealth*: willingness to resort to magic for the benefit; punishment for the sins; signing the deed with blood; renunciation of God. It is proved that FAUSTUS is the symbol of sin by lingual semiotics analysis.

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FUNCTIONS OF EVALUATIVE AND EMOTIVE VOCABULARY IN POSTMODERN NOVEL (BASED ON THE NOVEL 'ARTHUR AND GEORGE' BY J. BARNES)

The article is dedicated to the analysis of evaluative and emotive vocabulary in the 2005 novel *Arthur and George* by J. Barnes. The authors try to highlight the deep connection between the author's idea and its realization on different levels of text organization. The idea is to show contrast between the two main characters: Arthur (historical prototype Arthur Conan Doyle) and George (historical prototype George Edalji, a lawyer of Parsee origin wrongfully accused of slaying animals in an English countryside). This contrast, apart from narrative techniques, is also reflected in the use of different lexico-semantic groups of emotive and evaluative vocabulary while describing, narrating about or rendering the thoughts and

reflecting emotional states of the two personages. So, Arthur uses adjectives with the connotation of extreme intensity, superlatives, other lexemes with meanings presupposing the greatest degree of certain quality. George is characterised by the use of emotive and evaluative words belonging to the lexico-semantic fields 'calmness' and 'organization, discipline'. The samples of these two groups are also widely used in combination with vocabulary of other semantic or thematic groups. So, for Arthur, historical and sports vocabulary is often used together with emotive and evaluative lexemes, while for George's description and rendering his inner states and thoughts the author uses religious and legal vocabulary.

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PECULIARITIES OF MORPHOLOGICAL AND SEMANTICAL MOTIVATION OF GRADUAL MEANING IN ENGLISH VERBS

The research focuses on the peculiarities of motivation of gradual meaning in the semantic of English verbs. The meaning of verbs can be complicated with gradual seme. They are such verbs like *advance*, *dilute*, *engorge*, *raddle*, i.e. verbs which contain seme of action, intensity and differential seme in their semantic structure. Gradation is understood as linguistic category which is realized as special semantic relationships in language when some quality of object can be changed or developed according to particular gradual scale and norm.

The linguistic method of componential analysis was used. It has made possible to distinguish gradual meaning of verbs and allowed to find out the ways of forming of gradual verb meaning.

The corpus of verbs with gradual component in English is represented with 3057 verbs. Motivation is treated here as the reason and ways of gradual meaning forming. The main criterion in morphological motivation is the relationship between morphemes. Gradual meaning can be mostly motivated with roots and affixes. The most productive of them are

suffixes *-fy*, *-ize*, *-en* and prefixes *in-*, *over-*, *de-*. Affixes *a-*, *be-*, *ex-*, *-ish* are not much numerous. Roots or inner form of the word can restore original image which can be the base for gradual meaning forming. Among other ways of gradual meaning forming is metaphorisation. For instance, *polish* – 2) *fig. a) make more elegant or cultured*. Gradual meaning is mostly based on potential, differential and nuclear semes being formed from the first meaning of the word.

Some peculiarities within semantic changes of gradual verbs were established. Semantic changes in the denotational component may bring about the extension or the restriction of gradual meaning. The gradual meanings '*ask for (food, money, clothes)*' // '*ask earnestly*' of the verbs *beg* demonstrate progressing over time and expansion of word content. The change in the connotational component may result in the pejorative or ameliorative development of gradual meaning. In most gradual meanings the positive sign of evaluation is occurred: *rose-colour* 'розовити' – *make red or rosy* // *fig. make (a thing, circumstance, event, etc.) seem pleasant or attractive*.

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EVOLUTION IN VERBALIZATION OF NEGATIVE EMOTIVE CONCEPTS IN THE LITERARY DISCOURSE OF THE XVIII-XXI CENTURIES

The present research is done within the framework of cognitive linguistics. Cognitive linguistics enables to approach the description of the knowledge shared by a speech community in terms of interaction of cognitive and semantic processes. Knowledge about the world can be represented by means of different cognitive structures, concept is one of them. The article addresses the evolution in verbalization of negative emotive concepts *FEAR*, *SORROW*, *DISGUST* and *ANGER* in the literary discourse of the period from the XVIII up to the XXI centuries. The aim of the research is to describe the evolution in verbalization

of negative emotive concepts *FEAR*, *SORROW*, *DISGUST* and *ANGER* based on the material of XVIII-XXI centuries' fiction texts. In order to accomplish the goal, the methods of componential, contextual and conceptual analysis have been employed. The focus is made on the definitions of the key terms used in the research. The content and structure of the concepts under study are revealed. The peculiarities of their verbalization in English fiction texts in the period from the XVIII up to the XXI centuries have been considered. The principal means of verbalization most characteristic of every period have been highlighted.

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FACTORS OF IMPACT OF THE EXPRESSIVE-EVALUATION MARKEDNESS ON INFORMATIONAL PURPOSES OF BIBLICAL PHRASEOLOGICAL UNITS IN THE NEWSPAPER HEADLINES

The main task of the article is determined by the necessity to present a systematic analysis of logical **biblical phraseological units** (BPUs) aiming at discovering their semantic and pragmatic potential in the discourse of modern French press, outlining the factors of contextual influence on the communicative character of BPUs.

With the help of complex analysis, in the research the author discovered the pragmatic aspects of actualization of French BPUs in **newspaper headlines** (NH). The author clarified the regularities of phraseological development, the functional peculiarities of the category of expressiveness and its linguo-pragmatic parameters (evaluation and emotivity). Additionally, the prospects of further development in the sphere of learning linguistic means of their expression and intensification are outlined. The article deals with the peculiarities of newspaper headlines (NH) which determine the logical or emotional core of the statement, general tonality of the whole text, dictate the choice of linguistic means and the ways of their

presentation, create their own structural and semantic layer in the corpus of newspaper texts.

The object of the research, the results of which are partially presented in this article, is the determination of different factors of the communicative context that influence the semantic structure of BPUs. The problems connected with the above-mentioned object of research are concerned with the branch of lexical semantics, its different communicative aspects, in particular the presence of denotatively-logical or communicatively-pragmatic component, the correlation between the denotative and connotative components, the presence or absence of expressive or emotional coloring, the valour change depending on the semantic component etc.

The research proves to be an input into the investigation of the essence of structural, semantic and pragmatic features of BPUs in the mass media, enlarges the knowledge of the character of interrelation of lingua-pragmatic parameters of evaluation and emotivity, which create evaluative and emotive dominant of the publicist style.

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STEREOTYPES OF KNIGHTHOOD IN THE PHRASEOLOGY OF THE MIDDLE HIGH GERMAN PERIOD

A stereotype is a steady structure of consciousness, a standard mental model of thinking, activity and behavior. The stereotype identifies the ethnicity, reproduces the uniqueness of national culture. Stereotypes are classified into social, mental, cultural, ethnic-cultural, linguistic, etc.

Realization of stereotypes in phraseology is not enough studied linguistics question (K. Daniels, C. Löffler, W. Shkol'yarenko, J. Sternkopf, etc.). Verbalization of stereotypes in the Middle High German phraseology of worldview remains an understudied direction of linguistic researches.

The purpose of this article is to find out how medieval cultural values and national-cultural connotations are reflected in the meaning of phraseological units of the Middle High German language reproducing stereotypical traits of knighthood.

A phraseological stereotype is a verbalized ethnic stereotype in set expressions. In addition, we believe that the formula of the German medieval mentality is formed by stereotypes which are firmly established in phraseology such as: *Ehre* "respect", *edel* "noble", *fromm* "devout, faithful to the Church and to God". The knightly culture was a valuable source of the above mentioned stereotypes in the Middle Ages in feudal Germany.

The Middle High German phraseological unit *schilt tragen* verbalizes the meaning "to be a knight", i.e. the no-

ble person. The dominant medieval stereotype is *Ehre* "respect", which meant keeping by the knight a sworn and a moral code. The Middle High German phraseological units *in hôhen êren sîn, aller êren wert sîn* "to have honor, to be worthy high respect" are dominant. The semantic structure of *êre* is formed by concepts *eit* "oath" (*triuweunde eit*); *ruom* "fame, popularity" (*ruom unde êre*); *pris* "respect" (*êre unde pris*); *lop* "praise" (*lop unde êre*); *guot* "gift" (*guot umbe êre*); *vrume* "advantage, profit" (*vrume undeêre*), etc.

The stereotype *edel* "noble" is interpreted as a notable, noble. In Middle High German phraseology it is verbalized by such nouns, adjectives and verbs as: *muot* "bravery, courage" (*hôher muot*); *pflêge, pflêgen* "care, protection, to protect" (*rîters ambet pflêgen*); *triuwe* "reliable, devoted, honest" (*in rêhten triuwen*) etc.

The stereotype *fromm* is interpreted as "devout, faithful to Church and God". Loyalty covered such concepts as: daily prayer; exploits for the glory of God and in honor of the ladies (*wem got wol, dem nieman ûbel*).

We consider researching ways of verbalization of the stereotype *Recht* in Middle High German phraseology of worldview to be rather challenging.

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TAKING INTO ACCOUNT THE NATURE OF ELECTRONIC TEXTS WHEN CREATING MODERN LINGUISTS' PERSONAL INTERNET PAGES

The article deals with the description of nature of electronic texts when creating modern linguists' personal Internet pages. Much attention is focused on the presence of the three main types of language texts (oral text, written text and non-linear text or hypertext), which differ from each other in essential features, as well as have common properties which unite them. While clarifying the nature of electronic texts, the author expressed his approach to the definition of an electronic text. An electronic text is considered to be the sum of text atomic units which are realized in the electronic environment and interconnected

by the system of hyperlinks. It is stated that hyperlinks which exist in electronic texts allow the reader to generate a text by choosing a combination of hyperlinks. In other words, the sequence of textual units which make up an electronic text is arbitrary. This arbitrariness can result in the destruction of electronic material medium, as it takes place in case of violation of a sequence of text items in a book. A comparison of the process of creating each of the three singled out types of texts is made. The role of each of the formal compositional links of the compared types of texts is highlighted.

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TEMPORAL PECULIARITIES OF ARGUMENTATIVE DIALOGIC UNITS, WHICH EXERCISE THE FUNCTION OF PERSUASION

The article deals with the experimental research on three types of argumentative dialogic units in prosody, which exercise the persuasion function. This study relies substantially on the fundamental points of argumentation theory.

Argumentation is a communicative activity of a person in the unity of verbal, non-verbal and extralinguistic features, the aim of which is to persuade the addressee through the basing of the right viewpoint. Persuasion is a direct influence, which is used to change definite information into the system of life's maxims in the activity of the person.

In this article the dialogic unit (**DU**) is defined as an extract of a dialogic speech, which includes stimulating phrase and reactive phrase. Of course, they are not interchangeable: the second phrase is produced by the first one, depends on it and can't exist without it.

To investigate temporal peculiarities of the dialogic unit, three types of dialogues were singled out: 1) cooperative DU – based on the combined action; 2) coordinative DU – its aim is to change a partner's point of view; 3) eristic DU – based on the counteraction of the interlocutors.

The research was carried out on the basis of English fiction of the 19th–20th centuries. The samples were voiced by native English speakers.

Electroacoustic analysis of the recorded argumentative dialogic units allowed to reveal the vivid variation of tempo in cooperative, coordinative and eristic dialogic units. The investigation emphasizes that the temporal characteristics of the coordinative DU define the highest parameters as compared to the cooperative DU, which show the lowest indices. It proves the fact that in coordinative DU the function of persuasion is sharply defined by comparison with the coordinative and eristic argumentative DU.

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GRAMMATICAL VARIETIES OF WENGLISH

Grammatically, English dialects of Wales are very similar to dialects of West England, whence anglicisation of Wales started. Nevertheless, some of its features are still associated with the influence of the Welsh language.

In the Welsh version of the English language (Wenglish), there are three forms of time expression (they are used to describe what is happening at the moment and usually repeated action): a simple form, the form with the verb 'to do' and with the verb 'to be'.

When it comes to common rules for the use of verbs in the Welsh version of the English language, they are the following:

1. It is possible to use the verb in the 3rd person singular with nouns in plural. This phenomenon is common in the Welsh language: for example, *John and Jane is coming to the party tonight*.

2. Multiple negation.

The Welsh version of English features double (triple, quadruple) negation: for example, *I did not see no-one*: (*I*

'aven't done nothin' to nobody, see?, I never done nothing nowhere, I never).

3. Constructions verb + noun are widely used in cases where Standard English employs only verb.

4. In complex sentences verbs of speaking and thinking are followed by an additional clause with reverse word order. (*I'm not sure is 'e in I'm not sure if he's in*).

5. Generalization of the tag question *isn't it?*. Sometimes, *yes* is used instead of tag question. *Will* is used instead of *will be*. (*You're a teacher, yes?*); *will* and not *will be* (*I'm not quite ready, but I will soon*);

In general, the article deals with the common rules for the use of verbs in the Welsh version of the English language, and also reflects features of the use of the gerund, adjectives, adverbs and pronouns. The author constantly appeals to the Standard English and Welsh languages as a norm of speech and writing in the educated English-speaking community, conducting a comparative analysis of verbal forms.

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PROFILING OF CONCEPTS AS COGNITIVE ACTIVITY OF THE LITERARY DISCOURSE AUTHOR

Profiling is often viewed as the ability of language units to mark and embed in the language system a particular way of the object's conceptualization. Cognitive activity of a human lies in the basis of conceptualization, one of the essential elements of which is attention (the ability to focus attention on certain qualities of the conceptualized object). When profiled semantics of any language unit is not a detailed portrait of an object, it is only its 'sketch'. Like in a sketch depicting only main characteristics of an object, in the meaning of a language unit an image of a referent is vaguely constructed; it can be realized in some broader 'picture'. The 'picture' (the closest conceptual content) provides understanding of the language unit. It is termed by R. Langacker a base; what is singled out in the conceptual content by a language unit is termed a profile.

While profiling concepts in the literary discourse, the author either implies idiomatic and frequently used lexical units (lexemes or idioms with the definite onomasiological characteristics) or offers his own ways in constructing an object of conceptualization. Concepts' profiling in the author's literary discourse is highly subjective. It depends upon the author's perception and reflection of the object or situation to be conceptualized. If the author's attention is focused on the object, it tends to be a profile in a sentence. In this case, the correlation "profile – base" is stipulated by the characteristics and features of the conceptualized object which are familiar to the author.

Further investigations will deal with the attentional, social, intentional and lingual factors in the concepts' profiling in different types of discourse.

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INTERTEXTUAL FUNCTION OF IMPERATIVE CONSTRUCTIONS IN AMERICAN POETIC DISCOURSE

The category of intertextuality is one of the most important to understand modernist and postmodernist poetic texts, and a special kind of dialogue between information text components that are localized in different spatial and temporal planes.

Modern scholars consider that literary communication doesn't end in the chain "author – text – reader". Intertextuality can be studied and described from two perspectives: the reader and the author. From the perspective of the reader, the ability to identify intertextual references is associated with more thorough reading of the text and avoiding its incomplete understanding because of lack of identification of its relations with other texts. From the perspective of the author, intertextuality is the ability to generate his own text and express his individuality by creating a complex system of relationships with texts of other authors.

Intertextuality should be understood as the result of the interpretation of a literary text according to the so-called text universe – interaction between different texts within a specific

literary work. Coexistence in one text of two or more texts is based on the author's use of citations, allusions, reminiscences, which allow the reader to decode the alien codes and meanings. Appealing to the text or discourse from which the quotation or allusion were borrowed, they lead to diachronic retrospective which actualizes alien, sometimes even very old, forgotten or half-forgotten cultural meanings. Thus, the author becomes a full member of the cultural dialogue.

So, intertextuality enables the creation of a new text and interaction of different discourses, representing textbuilding and discursive functions. Constructing new textual reality, the author goes back to previous stories of other authors retrospectively and provides connections between the present and the past.

Imperative constructions that contain allusive images, proper names, motifs of mythological and biblical scenes serve as the main markers of linguocognitive operations of intertextualization in poetic texts.

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POSSIBLE WORLDS THROUGH THE PRISM OF WORLD GENERATING OPERATORS

Today, the multidimensional representation of reality in literary space is a key problem in the study of the literary text semantics. One of the most relevant theories for the study of literary text that represents a particular world is a theory of possible worlds.

Under world generating operators, which represent one of the potential "outputs" to texts' internal worlds, we understand the lexical, grammatical and graphic components of the text, that mark the transition of the speaking subject to the worlds that (a) don't exist, have no place in reality; (b) are possible; (c) are impossible; (d) are fictitious.

The world of plans, desires, dreams / fantasies unfolds within the category of "volition" and refers to voluntative-optimative modality. Usually, an imaginary travel of character to

the world of his plans, desires, dreams is marked by grammatical formulas of different temporal nature and world generating predicates, which are based on intrinsic or afferent sense of "desire", "dream", "hope", "planning / decision making".

Lexical operators of the fantasy world are represented by world generating lexical units (*vouloir; souhaiter; rêver; songer; penser; imaginer; avoir l'impression* etc); by markers of the world of fictitious analogies; by markers of the unreal world; by markers of the world of doubt, conjecture and hypothetical assumptions. Fantastic nature of the world is determined contextually, through the research of semantic content of a fragment and the degree of its reference to the text reality. In addition, we observe a graphical marking of the fantasy world.

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THE TECHNOLOGY OF FORMATION OF THE CURRICULUM AND SCHOOL PROGRAMS IN FOREIGN LANGUAGES FOR SECONDARY SCHOOL OF UKRAINE IN 1970s-1990s

The article analyzes the curriculums and school programs in foreign languages in 1970s-1990s; investigates their structure and substantial component; carries out comparative analogy on different classes; analyzes the compliance of program requirements with the content of study of foreign language in the period under review. The author determines positive and negative aspects of the formation of a table of academic hours of foreign languages, reveals shortcomings in the organization of foreign languages studies for pupils in secondary school of Ukraine in the second half of the twentieth century.

The determining factor which influenced the content and structure of the foreign language curriculum during 1970s-1990s was psychological component in this area. First, it was associated with the appearance of a new teaching method called 'communicative active method' that led to a change of priorities in the study of languages. At this time, the psychologists of Ukraine and Russia took an active part in the scientific justification and implementation of a new conscious and practical method of teaching foreign languages.

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PRACTICAL AREA STUDIES – EXPERIENCES OF THE SIMULATION GAME "PARTY ESTABLISHMENT" IN GERMAN LESSONS

Politics are an important part of the course of Country Studies. The article focuses on the practical course to form a party in German area studies lessons. The lessons were conducted with students from the National Technical University "Kyiv Polytechnic Institute" in 2013/2014. The task was to form a party, divide the positions in the group, name the current problems in Ukraine and suggest possible solutions. The simulation of forming a party is part of a series of lessons in Country Studies. The article will not only explain

how to do the simulation but also how to go on after the party building process. It shows alternative options for the teacher how to support the students and also gives ideas for the next lessons. The aim is to show how politics really work. In Ukraine, because politics are often associated with corruption, abuse of power and nepotism. Therefore, the students have to think in general how a society does work and how can they be a part of it. Politics will be connected to the topic "civil society", as politics from below.

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SYSTEMATIZATION OF TEXT CATEGORIES: PROBLEMS AND PROSPECTS

One of the most disputable questions of modern linguistic studies is the problem of text categories differentiation. The researchers made numerous attempts aimed at classifying these categories, constructing their hierarchy, determining the key ones, but it couldn't eliminate inner contradictions of such theories arising from the homogeneous principles of text categories description. It is proved to be impossible to describe text categories as the parameters of identical nature.

Unlike the earlier theoretical conceptions based on the formal and semantic criteria, the new investigations conducted in the framework of cognitive-communicative approach tend to be more fruitful, since they combine the analysis of formal and semantic characteristics of the text with the description of speech subjects.

E. Levchenko suggested to distinguish primary and secondary text categories. The former are referred to the text itself, the latter are related to the participants of communicative process, represented by the Author and the Reader. This differentiation seems to be the most acceptable and promising, as it takes into account the polysystemic principle of text organization.

We consider the text as a semiotic polysystemic integrity characterized by three semiotic spaces (text-as-a-message + text-as-a-communicative unit + text-as-a- connotative unit), determined by particular text categories. For all that, text categories should be viewed as semiotic ones and defined as bilateral notions: the information, focused in one or another text sub-system, has a specific form of language representation.

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THE SYSTEM OF INDICATORS OF THE CATEGORY OF ASPECT IN MODERN CHINESE LANGUAGE

The problem of the grammar category of aspect in the Chinese language attracted attention of many scientists. To understand the nature of the problem first of all it is necessary to answer the question is there the category of aspect that exists independently from the category of tense, or whether it is appropriate to assume that in Chinese there are verb forms that combine meaning of aspect and tense.

Aspect is a verbal grammar category that indicates the completeness, incompleteness, effectiveness, duration, result and limit. Aspect covers all forms of the verb.

Based on the characteristics of the category of aspect, the Russian scholar V. Solntsev defines the basic properties of morphological categories in the Chinese language, namely:

- 1) the relative use of indicators of the category;
- 2) dependence on the use of indicating words belonging to a particular lexical and grammatical subclass;
- 3) simultaneous use of several indicators of one category.

US researchers Charles Lee and S. Thompson define the following aspects in Chinese and their indicators:

1. perfective – indicator 了 le
2. (imperfective, durative) – indicators 在 zai, 着 zhe
3. experiential – indicator 过 guo
4. delimitative – a doubling of the verb.

But still, the functions of all types of aspect need to be defined more precisely, that is the base of subsequent research.

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ANTHROPOCENTRIC PARADIGM OF RESEARCH OF THE LINGUISTIC WORLD-IMAGE

The article focuses on the studies of the linguistic picture of the world in terms of the cognitive approach to the processes of organisation of national worldview. Special attention is paid to the principles of anthropocentrism in explanation of perception, conceptualization and symbolization of the world.

The problem of studying language picture of the world (the image of the world, world model) – recorded in the language and being specific itself for a given linguistic community schemes perception of reality – has a long history and is thoroughly covered in the works of modern linguists. The concept of worldview is one of the fundamental concepts, which expresses the specific character of a man and his life, his relationship with the world and the most important conditions for existence in the world. Scientists determine the picture of

the world as a global image of objective reality underlying philosophy of man, which expresses the essential properties of the world in the sense of rights as a result of his spiritual activities.

Linguistic world-image as a conceptual representation of national mentality is by far one of the most pressing and promising areas of research not only in the humanities in general, but also in the field of linguistics as a separate discipline. This is due to the formation of anthropocentric paradigm, according to which any phenomenon and every fact of reality should be studied in the light of its perception and reflection by a man, in other words the study of any language and non-language as a phenomenon should include the human factor.

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EMOTIONAL-EVALUATIVE SEMANTICS OF THE ENGLISH INTERNET DISCOURSE

Web-commenting as a developing genre of the Internet discourse presupposes active usage of axiological semantics which need complex linguistic analysis. Evaluation is an integral part of a person's cognition and as a result it is reflected with the help of verbal and non-verbal means. The objective of the article is to analyze semantics of the emotional-evaluative vocabulary used by the YouTube commentators. Most dictionaries mark emotional-evaluative vocabulary thus giving additional semantic load to a given word. In order to express a personal opinion of a video under consideration, an Internet user writes a message – a so-called web-comment to show his/her feelings about the video or

characterize the work of art. Usually the commentators analyze the following aspects of a video work: the plot of the video, the lyrics of the song or the artist himself/herself. Usually while criticizing the authors use lexical means to verbalize the following axiological oppositions: talented/ridiculous, attractive/unattractive, addicting/annoying, awesome/awful. The structure of evaluative mark includes subject and object of evaluation, axiological predicates of cogitation and means of intensification. Adjectives and participles are considered to be the most effective lexical means to express evaluation. Their meaning is highly dependent on a context.

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THE PECULIARITIES OF REALIZATION OF THE CATEGORY OF EVALUATION IN THE ENGLISH-SPEAKING FICTIONAL DISCOURSE

In the modern linguistics there is a consistent interest towards studying the category of evaluation, which indicates the importance of this multifaceted phenomenon. The category of evaluation is the universal conceptual category that reflects the essence of a thing or phenomenon from the point of view of a person or a group of people.

The relevance of the article is determined by the functional approach towards analyzing evaluative utterances as one of the ways of realization of the category of evaluation in the text through the language behavior of the communicants depicted in the English-speaking fictional discourse.

The fictional discourse is considered as the text inserted into intersubjective space of social and cultural context which is filled with sense in the issue of interlocution of speakers. The characters of a novel are subjects of fictional dialogue and are treated as models of linguistic personality, who speaks and listens, thinks and acts in the imaginary world created by the author of the text.

The evaluative utterance is determined as a speech unit which is organized grammatically, semantically and tonally, and with the help of which a subject (a person or a group of people) expresses his / her / their evaluative attitude towards an object of reality in the definite communicative situation. The components of evaluative utterance correlate with the compulsory components of evaluative proposition expressed by the following formula: A (subject of evaluation) supposes that B (object of evaluation) is good / bad.

The analysis of the language material shows that evaluative utterances in which the speaker coincides with the subject of evaluation prevail (75 %) in the fictional discourse. The speaker-evaluating subject in such utterances expresses his / her attitude towards the object of evaluation in the process of communication. The main pragmatic intention of the speaker-evaluating subject consists in affecting the psychological state of the interlocutor. In such cases the speaker-evaluating subject is explicated either in the propositional structure of an evaluative utterance or in the context of its functioning.

Sometimes the speaker does not coincide with the subject of evaluation in evaluative utterances under analysis. The main peculiarity of evaluative utterances of this kind is that the pragmatic intention of the speaker is to transmit to the interlocutor the evaluative utterance formulated by the third person. The subject of evaluation is always explicated in the structure of an evaluative utterance, because the speaker does not want to take the responsibility for an extraneous evaluative attitude.

On the basis of the analysis of the language material three models of correlation between an object and an addressee of an evaluative utterance are singled out: evaluative utterances with direct addressee of the evaluation (55%), in which the addressee and the object of evaluation coincide; evaluative utterances with indirect addressee of the evaluation (19 %), the object of which is the third person that takes part or does not participate in the conversation; self-centered evaluative utterances (26 %), where the addresser and the object of the utterance coincide.

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LINGUOCULTURAL ASPECT OF ENGLISH FRAGRANCE DESCRIPTIONS

The cognitive experience allows a person to evaluate the surrounding world and form own attitude. The process of evaluation results in a system of values which is typical for a certain community or nation. British national values have been formed throughout the whole long-lasting history and their mentality differs from the rest of the world. Without doubt, typical national values are reflected in the English language.

Fragrance descriptions reflect the national character. The advertisers make the perfume descriptions attractive for the recipients as their main aim is to promote the product and finally sell it. This way, the language used in perfume descriptions appeals to the specific British notions in order to involve the recipients and influence them.

The article investigates fragrance descriptions from the perspective of the British national values. The material for

the analysis has been taken from the advertisements of the British perfumes. The analysis has revealed that the values are depicted explicitly (through the direct indication to the values and their descriptions) and implicitly (by means of implied reference to the nationally marked notions). The investigation has shown that the core British national values find their verbal realization in fragrance descriptions. The following values have been outlined: tradition (including the queen's personality), love to nature and countryside, individualism, the image of the British gentleman (involving his typical modern features), nostalgia. All these values are implemented into the fragrance descriptions through direct characterization, detailed description or creating images by means of figurative language – all this shows that the linguocultural aspect can be identified in fragrance descriptions.

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THE STRUCTURAL AND SEMANTIC CHARACTERISTICS OF THE DERIVED NOUNS-TERMS OF THE SECTOR OF ENERGY EFFICIENCY TECHNOLOGIES IN ENGLISH

The article deals with the structural and semantic characteristics of the derived nouns-terms of the sector of energy efficiency technologies in English. The basic notions of the term and terminology are analyzed along with their correlation with the standard language. Today, fast development of technologies creates favorable platform for more detailed study of the term and terminology. Despite the fact that terminological systems have always attracted the attention of the scholars, the terms of the sector of energy efficiency technologies (namely derived nouns) have not been the subject of special research. The classification of the derived nouns-terms is provided according to the part of speech of the base words and specifics of the derivational affixes.

Derived nouns of the sector of energy efficiency technologies are secondary formations that semantically

depend on the base words and the derivational affixes. The nouns derived from the verbs with the attachment of the suffixes -ation/ion, -er/or, -ing comprise the majority of the material under analysis. Derived nouns relevantly express the following: action, mechanism/appliance, performer/participant, process. Prefixes and semiprefixes appeared to be less productive in the formation of the derived nouns-terms of the sector of energy efficiency technologies. Semiprefixes are treated as root morphemes of Greek origin that lost their genetic relation with the roots and underwent desemantization.

Further research into the derived nouns of the terminology of the sector of energy efficiency technologies can valuably contribute to the lexicography when composing relevant English-Ukrainian dictionaries.

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LINGUOCULTURAL PECULIARITIES OF SPANISH PROVERBS WITH ANIMALISTIC COMPONENT

The article focuses on studying of linguocultural peculiarities of the proverbs with animalistic component in the modern Spanish language. This analysis aims at finding out semantic and cultural structure of the Spanish proverbs with animalistic component. The paper defines theoretical background of the study of proverbs with animalistic component in the Spanish language. The research offers the methodology for complex analysis of linguistic and cultural means of the proverbs with animalistic component, their status in the cognitive linguistics taxonomy has been determined and the semantic classification based on the stem component has been outlined. The article reveals semantic models of the analyzed linguistic phenomenon, the nature of cultural component in the proverbs' meaning and determines their role in preserving and conveying cultural information. The research has revealed the semantic models of associative

construction by the Spanish ethnos in the process of self-identification by means of animalisms.

The article focuses on the language objectification patterns of animalistic component of world picture in the Spanish language. The animalisms characterize its emotional state and feelings, actions and motivations, moral ethic and social communicative qualities.

Thus, any fragment of objective reality may acquire in the Spanish world image a spiritual significance as well as evaluative colouring. The research reveals the invariant verbal representation of animalistic concept in the worldview of native speakers of the Spanish language and offers its invariant and variant semantic models, presents the metaphorical model of its image space. That makes proverbs with animalistic component in the modern Spanish language a specific type of linguocultural signs, which convey the culturally significant information for the Spanish ethnos.

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EXPRESSIVE MEANS OF POSITIVE AND NEGATIVE EMOTIONS IN SH. BRONTE AND E. BRONTE'S NOVELS

The article is devoted to positive and negative emotions and expressive means of emotions in Brontes' novels. Nowadays, this topic is very popular in linguistics.

In this work, emotions are divided into positive and negative. If some objects, phenomena meet our needs, they cause a positive attitude and therefore positive emotions. Being not consistent with our needs, they cause a negative attitude and negative emotions. In Brontes' novels there is a variety of both positive emotions and negative emotions.

The article defines expressive means of positive and negative emotions in Sh. Bronte and E. Bronte's novels, providing examples from the novels. The article presents the

results of calculation of positive and negative emotions in Brontes' novels.

The article presents linguistic means expressing positive and negative emotions, which are units of different linguistic levels: lexical, morphological, syntactic and stylistic. Each level has a system of linguistic means for expressing emotions.

In the article are presented positive emotions – emotion of joy, satisfaction, commitment and negative emotions – fear, sadness, displeasure, unhappiness, and pity.

The above emotions are represented in novels by lexical means and stylistic devices, such as repetition and grammatical means expressing emotions – exclamatory sentences.

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„MIRRORING” IN THE DISCOURSE OF EARLY FRENCH MODERNISM: COGNITIVE AND SYNERGETIC PERSPECTIVES

In the article the understanding of the problem of French poetic text of early modernism era is considered as nonlinearly system, but dynamic system. This issue is closely linked with the theoretical and methodological positions of cognitive poetics and synergetic linguistics. From the standpoint of self-organization of all poetic structures of the poetic text, tendencies of their parity are set and their common orientation for realization of poetic sense is discovered. As for the mirror character of text reality presentation of analyzed French symbolist poetry, presentation of poetic information is discovered at preconceptual, conceptual and verbal levels used in terms of cognitive poetics in the article.

The purpose of the article is to analyze the art dynamics of French poetic text in the context of modernism literature through the prism of mirroring effect. This approach is due to the necessity of studying the work of art on the basis of complex philological positions.

The detailed analysis of the poem “L’ombre des arbres dans la rivière...” written by famous French poet Paul Verlaine, who belonged to the literary movement of symbolism, is carried out. In the course of interpretation, the features of realization of the symbol *fatality* (fatalité) in the textual space are examined through the reference to mirroring effect

which is characteristic of the poetic discourse of early French modernism.

The interrelation of all the poetic units of the French symbolist poetry and its semantic creativity is demonstrated by presenting stable, reconstructed conceptual schemes in the text format reality. Thus, the poetic image of the mirror is discovered through the landscape vocabulary, use of adverbs and conjunctions as temporal and spatial markers according to the scheme “*du haut de + dedans = dans + au sommet de*” = “*toutefois*”, where the phenomenon of mirroring is shown as “*up + down = down + up*”. The text units are also considered in the context of mirroring as indicators of modality that comes out according to the scheme “knowledge – supposition – ignorance” with the aid of semantic potential of verbal constructions which the French poet uses. Defining idea in the poetry is the symbol *fatality* (fatalité), which being a traditional sign of the “inevitability of the negative end” takes the value of “purification”.

In view of the above said, one can make conclusion about the special character of modernist poetic communication when an addresser gets an opportunity for collaboration, co-creation. The reference to the art texts of other poetic movements is viewed perspective in the light of combining cognitive and synergetic paradigms.

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GENDER ASPECT OF ADVERTISING SLOGAN

Each culture clearly differentiates human behaviour depending on the sex, dictating certain social roles, behaviour patterns, cognitive stereotypes, etc. In this sense, to be a man or a woman means to follow certain social expectations imposed by society on the basis of “gender rules”.

Researches, the focus of which is gender – socio-cultural construct associated with attributing to the individual some specific qualities and norms of behaviour on the basis of biological sex – is a relatively new branch of the Humanities.

The relevance of the research is determined due to the increase in modern society of the role of advertising, which has an impact on social institutions and has a significant influence on the social behaviour of people. Advertising conveys information not only about products, services, but also about interpersonal relationships of men and women. It is worth mentioning, that the advertising message is almost always gender-oriented and is voiced by a woman or a man as the player of one or another gender roles. The object of this article are commercial slogans (CS), operating in English

oral advertising. The aim of the article is to study the gender orientation of commercial slogan.

In accordance with the aim of the article the following problems are solved: to characterize commercial slogans, depending on their target orientation; to analyze and summarize the existing classifications of gender-oriented slogans; to identify language characteristics of slogans voiced by men and women.

Studying the speech and communicative behaviour in the whole, gender is considered as one of the parameters, with the help of which social identity of the speaker is constructed in communication.

Psycholinguistic and sociolinguistic studies of gender are devoted to the study of characteristics of written and oral texts generated by men and women, the influence of age and sex characteristics of the speaker on the process of verbal communication, gender-specific speech perception, the impact of the factor of gender on behaviour of informants in the associative experiment.

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PRAGMATICS OF EMOTIONS' VERBALIZATION IN PHRASEOLOGICAL UNITS DENOTING INTERPERSONAL RELATIONSHIPS

The article is devoted to the phraseological units of German, combined with a common meaning “interpersonal relationships”. In particular, the pragmatic aspect of the idioms' usage in speech and peculiarities of emotions' verbalization are discussed. Defining main features of the phraseological units, their relations to a particular type of interpersonal relationships, specifics of the mental reflection, influence and role of social factors in the choice of phraseological units in communication are considered. The analysis of the choice formation features of the phraseological units denoting semantic group “interpersonal relationships” in the people's consciousness, reference of the following choice of the researched expressions to the nature of people,

to their emotional and psychological state are investigated in the article. According to research of emotiveness in the idioms, joy and interest are defined to be the most verbalized emotions in its verbalization. In order to fulfil the pragmatic goal in communication, verbalized emotions in phraseological units are used for realization of the strategies of discredit and manipulation in mutual cooperation, and isolation as well. Communication strategies in journalistic articles are not clearly expressed, as they are in politics, because of the indirect addresser's representation in the proposition. Direct political or business communication produce the effect, which carries its own strategic plan aiming to affect the addressee, performing the pragmatic task.

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SYNERGETICS OF LITERARY DISCOURSE

Synergetics of literary discourse, grounded in the idea of evolutionary holism, studies a nonlinear synthesis of a text system with regard to linguistic-typological order parameters that keep a fluctuating space of author-reader-text interactions in the condition of relative symmetry. The key concepts of this new discipline are: text system, linguistic-typological modeling, phase-shift, self-organization of text system, deviation, gromon-like structure, attractor, and rhizomatic space. The phase shift from Lawrence Sterne to James Joyce is built evolutionary by self-complicating changes with the text system due to the breakdown of the hierarchy of narrative categories, change of attractor, release of the phase

space for dissipating deviations, in the parameters of new hypertextual order, in rhizomatic space, as the result of choice among unstable conditions construed by different writers. This discipline's objects of study can be: (1) synergetic exchange between individual-authorial conceptions in literary discourse, open to their interactions and dissipations; (2) self-organization of the collective idiostyle of the epoch via deviation, non-linearity, and openness; (3) identification of the emergent properties that are potential to the phase shift in literary discourse; (4) changeability of literary discourse in dissipating radicalism within the phase shift; (5) the nature of deviations as a driver of radicalized instability.

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REFLECTION OF THE CONCEPT OF PEACE IN POLITICAL SPEECHES OF AMERICAN PRESIDENTS (1945-2012)

In the light of communicative-cognitive paradigm, it is vital to study factors that reflect style of thinking and behavior of American politicians. Analysis of political speeches that reflect picture of the world of American people is still out of academic focus and this way it sets basis for linguistic studies of this issue.

The article is based on theoretical foundation in the spheres of communicative linguistics, cognitive linguistics and the linguistics of text which focus on characteristics and functions of political communication texts.

Political speeches are functionally oriented and their orientation is reflected in lexicon used by politicians. Political speeches of presidents of the United States serve as basic sources for analysis.

Topicality of the article is in lexical peculiarities of political speech, its functional orientation in the light of basic notions typical for the picture of the world of American leaders.

The purpose of the article is in studying the concept of PEACE reflected in speeches of American Presidents.

We interpret political speech as a form of public speaking, a process of communication and a kind of social action. It has a high degree of asocial influence. Political speech is functionally and pragmatically oriented and represents certain meaningful structures. The main goal of political speech is to set goals, values and social as well as political strategy of one political group towards electors and towards political opponents.

Communicative approach, applied to analysis of political speeches, is effective in studying their peculiarities in conditions of performing different communicative tasks, their implementation in context. Communicative approach, applied to analysis of lexicon and semantics, reflects real connections that develop among language units in communicative situations. Due to the fact that language unit in the communicative act serves simultaneously as a nominative unit and as an element of communication, we consider that main goals and tasks of communicative and functional approaches to the analysis of linguistic data coincide, so we interpret language as a means oriented to audience. Communicative influence of political texts is ideologically colored, so verbal and symbolic correlation can be expressed by the following chain: *changes in communication → changes in the model of the world → changes in behavior*.

Every social action is closely connected with language which is perfect means for semantics and verbal transference, communication and influence. Words and texts can reflect political views in a hidden way. The form of expression can cloud real meaning of words and thus can serve as an important means of influence.

Language as a system is pragmatically oriented. It means that it is connected with management and coordination of

human activity. Influence of political texts on readers can be illustrated by the following model: *Influence → Enforcement → Resonance*. Semantics of influence guarantee complete intrusion into mass consciousness. Systemic character of enforcement is oriented to content characteristics, i.e. that information to be spread has to meet the demands of audience. Information which is conveyed leads to communicative resonance. Resonance appears as a result of suitable verbal expressions, which come into use as set collocations. They are oriented to ideological norms and standards of the system.

Concepts serve as components of political speeches; they reflect views of political leader, his perception and interpretation of realia. Concepts are complex formations that embrace both false and truthful information. They serve as standards of political thinking, reflect models of behavior, affect political decisions of people, cause changes in human minds and form positive or negative images of other nations. Concepts are inevitably connected with the picture of the world of American leaders.

Content-analysis, applied in our research, helped to distinguish in political speeches of American presidents a set of concepts. For instance, in the picture of the world of H. Truman, D. Eisenhower, J. Kennedy, G. Ford, J. Carter, L. Johnson, G.H.W. Bush, B. Clinton, G.W. Bush and B. Obama dominate concepts of PEACE, WAR, ENEMY, and FRIEND etc. Indicators of the distinguished concepts serve the categories of "American mission", "democracy", "aggression", "war", "military might", "peaceful coexistence", "disarmament", "threats", "friends" and "allies". Formation of concepts underwent the influence of political traditions.

Concept distinguished in the speeches of American presidents correspond the general model of the world and the place which is provided by the United States. Notion of PEACE is one of the dominant ones in the picture of the world of Presidents of the USA. Ten speeches of each of the presidents have been analyzed.

The concept of PEACE is a powerful instrument of public opinion manipulation and it affects the decision-making and the course of foreign policy of the country. Every American president, following traditions of the predecessors, made attempts to transfer images about freedom from the United States to other nations and continents.

Analysis of speeches, delivered by American presidents, proves the idea that their goal is to form a positive image of the USA thanks to the concept of PEACE. According to the picture of the world of American leaders, America is an example for the rest of the world, basis of peace and democracy while the rest of the world, first of all, enemies and opponents are violators of the democratic standards.

Perspective of further research is in analysis of the concepts of FRIEND, ENEMY, and AUTHORITARIANISM etc.

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SOCIOLINGUISTICS OF EMOTIVITY IN MODERN GERMAN FICTIONAL PROSE

The article deals with the investigation of the formation and expression of emotiveness in the modern German youth slang on the basis of sociolinguistics. The usage of the youth slang provides some changes of the normative vocabulary in the lexical and semantic, as well as grammatical systems. These changes are primarily connected with the category of emotiveness as the expressive speech of the young people much differs from other social groups.

Three groups of stylistic syntactical means of speech emotiveness are differentiated in the article:

1. immediate repetition of lexical units (anaphora, epiphora, the contact, distant and framing repetition, polysyndeton) and the mediated repetition of syntactical structures with their complete / partial reproduction (parallelism, enumeration, syntactical tautology, chiasmus);

2. the transformation of the sentence structure: ellipsis, inversion, parceling, personification;

3. expansion / complication of syntactical structure of the sentence because of its optionality and independence (parenthesis, addressing, emphatic structures, detachment).

The central figure of syntactical stylistic means of the first group is the repetition, because despite of the diversity of this group, the principle of their functioning has the same character which is manifested in the repetition of language units.

The second group of syntactical stylistic means and devices constitutes inversion, personification, ellipsis, the general characteristics of which in the speech of the German youth is the transformation of the sentence structure, while under the influence of emotional state the new and the most important information comes to the fore.

The means of the third group, presented with parenthesis, addressing, emphatic structures, detachment, indicate the expansion and complication of the syntactic structure of the sentence. The central figure of this group is the parenthesis.

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TIME CONCEPTUALIZATION IN THE PROCESS OF LEARNING THE CATEGORIES OF ENGLISH VERBS

Language characteristics are changed very slowly and the inner processes are not entirely determined for a long period of observation, that's why the categorization of time and temporal relations in different languages are important for the theory of linguistic science and the practice of teaching of foreign languages.

The article traces the actualization of temporal relations in English, in particular features of time categorization. The conceptual sphere of time and the interaction of temporal grammatical categories of the English verb are depicted.

The subject of research is the cognitive concept "time", which is represented in different forms in English.

The aim of the study is the analysis of the "time" concept, the research of the integrative process of temporal grammatical categories of English verbs, the characteristics of time, the principle of anthropocentrism. The above mentioned aim is realized solving the following task: to examine the characteristics of human's perception, causing

the formation of temporal outlook. The object of the research is grammatical categories of time in English.

The role of the anthropocentrism as the main principal phenomenon in the development of cognitive linguistics is underlined. It is proved that the linguistic aspect is closely linked with the reflection of temporality. Objective time and its perceptual variations are clearly subdivided; the influence of temporal relations on the characteristics of each of the categories is accented.

Chronotope is considered as a unity of time and place that is inextricably linked with deixis. Three deictic tentative moments inherent in any grammatical construction are identified: the moment of the act or event, the indication of time or reference, the moment of speech. It is emphasized that the moment of speech is an expression of the position of the speaker and the original starting point of the temporal relationships within a particular situation. It is the correlation of these moments that brings the development of major temporary plans. Features of time are disclosed in space, and space is interpreted and measured by time.

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THE LINGUISTIC REPRESENTATION OF THE CONCEPTS SUCCESS<>FAILURE IN THE ENGLISH RELIGIOUS DISCOURSE (ON THE MATERIAL OF PRESENT-DAY ENGLISH SERMONS)

The article deals with the peculiarities of the linguistic representation of the concepts SUCCESS<>FAILURE in the English religious discourse. The study suggests the necessity of revealing the nominative means of the verbal representation of the concepts SUCCESS<>FAILURE in the English religious sermons which contain the religious beliefs of people, which have been formed during a long period of time. That's why they serve as the main source of wisdom that reflects person's worldview.

The verbalization of the concepts SUCCESS<>FAILURE in the present-day religious sermons is characterized by a wide range of linguistic means. The direct means of verbalization of these concepts are represented by the key lexemes-verbalizers success, failure, their derivative elements and synonyms. The indirect means of verbalization of the concepts SUCCESS<>FAILURE are represented by metaphorical and metonymical models which reflect the

axiological measuring of the binary opposition of concepts SUCCESS<>FAILURE in the English religious discourse. The most common metaphorical model of these concepts is the model SUCCESS/FAILURE is a human being. It is interesting to know that concept FAILURE can obtain positive features as it is considered to be the integral part of success. The analyzed data show that there is nothing more valuable than our negative experience encoded in the previous failures that can become the cornerstone of success and future prosperity so called "spiritual prosperity" in the terms of the religious discourse.

The author models the frame structure of the concepts SUCCESS<>FAILURE in the English religious discourse. This structure is represented by the objective and actional frames which reflect the internal organization of the concepts SUCCESS<>FAILURE in the English religious discourse.

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THE SEMANTIC RECONSTRUCTION OF WORD “HEIMWEH”. THE HISTORY OF THE APPEARANCE OF “SWISS PHENOMENON”

In this article we attempt to research the origins of the notion “Heimweh” (homesickness), its understanding and interpretation in different historical times, not only in German-speaking world picture, but also in terms of its perception of native Swiss German language version, the history of this concept as a professional medical term, its gradual transformation and movement in artistic and literary sphere.

The first one interested in the history of the word Heimweh was Friedrich Kluge. In 1902 he published his work, devoted to the study of this question. Extremely interesting is the fact that emerged in the field of medicine, the concept Heimweh became the most widespread and popular in the art, such as literature, painting and music. This suggests that there must be some point of intersection of these worlds. Through Kuhreihen hypothesis about influence on the onset and progression of the disease, as well as through the idealization

of life of the inhabitants of the Alps, the concept Heimweh managed to move from health research in the cultural sphere, became durable, long and deeply rooted there, acquiring emotional and spiritualized sense. No wonder that Heimweh has become not just a popular word, but in fact the symbol of the Romantic era. Despite its appeal, times of its dominance ended quickly. The reason for this “decline” in the XVIII century was its Swiss “roots”. At present, almost all that had the status of “Swiss” is automatically considered provincial. Thus, “fashion” has become an occasion to “ruin and oblivion” “the whole era of dominance Heimweh”. Research the history of the concepts are only the first step in disclosing it as a holistic and multifaceted concept, or as a consideration of the phenomenon in the universal linguocultural dominant HOMELAND. In perspective, we believe there will be further, more in-depth research in this direction.

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GENRE FEATURES OF THE PRESENT-DAY ENGLISH SCIENTIFIC JOURNAL

The article analyzes main genre features of the international English scientific journal, which, in contrast to other research genres, has not so far attracted the attention of linguists. Scientific journals are currently major distributors of new knowledge legitimized by research communities. In terms of its relation to other genres, the journal can be treated as a hypergenre, which unites various macrogenres (e.g., articles accompanied by such microgenres, as abstracts, acknowledgements, and biodata) and genres (reviews, discussions, advertisement) based on free linear relations between them. According to its place in the genosphere of Anglophone science, the journal can be treated as a nuclear genre of English formal research communication.

The communicative purpose of the journal consists in providing a socially ratified communicative space for presentation, exchange and discussion of new knowledge claims. It possesses multiple addressors and addressees who reverse their roles and a super addressor – the editorial board, which forms journal policies and makes the final decision as to publishability of the materials submitted.

Nowadays, journals are both printed on paper and realized via the electronic channel. Electronic communication enhances the semiotic structure of journals which have become able to combine verbal texts, visual images, audio and video files based on hypertextual relations. Due to the possibilities provided by new technologies, scientific journals are gradually transforming into the instruments of personalized information search allowing their users to establish multiple semantic links and widen their perceptual context.

Certain rhetorical and linguistic features of journals depend on the disciplines they represent and genre conventions of the texts comprising them. Their overall style, however, is formal, marked by observation of the rules typical of English academic discourse.

The main characteristics of the scientific journal discussed in the article are generalized in the form of a “genre portrait”, or a genrogram. The genrogram pinpoints the most typical conventions, normative for production of the texts of a given genre.

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