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Editorial board contact information:
International Humanitarian University, Fontanska Doroha Street 33,
Office 502, Odessa, Ukraine, 65009
Tel: (+38) 099-547-85-90, www.vestnik-philology.mgu.od.ua

SLAVIC LANGUAGES AND LITERATURE

*H. Bilyk,
Senior Lecturer,
Department of Ukrainian Literature,
Poltava National Pedagogical University named after V.G. Korolenko*

ARTISTIC FEATURES OF VASYL SYMONENKO'S PROSE

The literary heritage of writer-sixties Vasyl Symonenko, except the poetry, includes twenty prose works – novels and stories written in the 2nd half of the 1950s – early 1960s. Intent to try his hands in the epic genres proves artist's and journalist's wish to expand artistic expression, search of a new method of literary self-presentation and way to broader readership.

The prose of young author clearly shows the process of his epic formation: transition from the poetic and descriptive forms of presentation to narrative one; mastery of dialogue, writing out the nature, individualization of characters and psychological features; expanding genre and thematic areas. At the same time author's prose shows the formation of a new epos in Ukrainian literary process in general, because V. Symonenko embodied in his prose experiments the range of ideological, artistic and stylistic innovations that will develop at full strength in the heritage of his contemporaries with a longer creative destiny.

Thematically the prose of writer divides into three groups, each of which has its problematic content. Among these issues are theme of love (its essence, authenticity, power, devaluation, and losses), creativity (in particular criticism of pseudo-modernity, non-acquaintance of the truth of life in the literature), social life (war, prewar and postwar repressions, famine, difficult orphan childhood and warm family hearth (autobiographical), professional realization and effectiveness of person generally, resistance to pettiness, bureaucracy, partocracy etc.). Intentional aspect of artistic authenticity reduces to praise of human, his spiritual content even in "low

rank" in society, the ability to exploit, sacrifice, and high feelings. Author always checks his characters in accordance to moral standards.

The central character in the novels of V. Symonenko is a young man who only appears on the threshold of life and encounters with him in full force: knowing people and with them – love and betrayal, admiration and disgust; gets education, works creatively, suffers injuries in war or mental torture in the dungeons of the NKVD–KGB. He is naïve, capricious often to femininity, but over time he recreates into a brave man capable of decision and action. The characters of some artist's works seem schematic, idealized, and sentimental excessively, but from work to work they became complicated, dramatized, being fulfilled characters. The dominance of majority of characters – female and male types – is lyricism; he reads as main pretentious tone of prose.

Aesthetically writer's prose is directed to the style of sentimental, romantic, and even socialist realism. But moral dialogues, satire, popular philosophy, emphasis on vitally important issues, intriguing narrative collisions, language skills and aphoristic, optimistic final refresh his works. Novelistic forms are often perceived as parables, fables, humoresques, it clearly can be seen "story" and "morality". But the artist wasn't limited to frames of little epic forms and, certainly, followed to storytelling format, expanding the scope of the pen.

Epic heritage of V. Symonenko is a clear and distinctive artistic phenomenon that deserves the attention of researchers and readers.

*O. Bilychenko,
Doctor of Social Communication,
Professor at the Department of Ukrainian
Language and Literature,
Donbass State Pedagogical University*

NATIONAL LITERATURE IN OVERCOMING CULTURAL AND INFORMATIONAL DISPARITY IN UKRAINE

Referring to the problem of coexistence of mass and elite literature, it should be pointed out that it is extremely difficult, if not impossible, to define clear boundaries that separated the elite literature from the mass. In today's socio-cultural conditions, any attempt to delineate the boundaries of anything specific, defined with the help of the term, is doomed to failure. Literature ceased to be the center of a busy social dialogue, delivering this feature to front genres of art, including cinema. Accordingly, modern literature developed by overcoming the limits – genre, disciplinary, ethical and aesthetic. Under these conditions, the “heritage” of literary epoch of XX-XXI centuries is reviewed. Along with unclear boundaries of genre there is uncertainty of distinction of mass and elite literature. A skilled reader reads not only elite literature. He reads equally old and relatively modern classic, modernist writers and postmodernists and mass literary works. At the same time, the general reader reads mostly popular literature, and skilled reader acts as an informed reader of elitist literature

As elsewhere in the world, in Ukraine there are two processes –standardization and building of the “new provincialism”. Accordingly, the writers are trying to master this process. One group of writers began to focus on the international standard in the literature, another group delves

into the unexplored depths of national spirituality. As a result, in Ukrainian literary process there is certain emptiness, so there appear new fields of literary content. In particular, there is the phenomenon of ethnic literature festival, a new literary-political field, literary-travel. So the literature started to satisfy the needs of specific social groups.

In the twentieth century, we have at least two examples of highly brilliant and at the same time openly neutral literature. This refers to the work of the inter-war generation of writers nationalists, the so-called “Prague School”: Yu. Darahan, Ye. Malaniuk, Yu. Lypa, Yu. Klen, O. Olzhych, O. Teliha, O. Stefanovych, O. Liaturynskai, N. Livytska-Kholodna. Their works were full of ideology of Ukrainian nationalism in the interpretation of the founder of the ideological system Shevchenko and his followers: Ivan Franko, M. Mihnovskiy, D. Dontsov, V. Lypynskiy.

In contrast, a New York group (B. Rubchak, B. Boychuk, Yu. Tarnavskyy) was focused on “pure” art and produced works, even just texts of dubious artistic value.

The works of popular literature reproduce images of the world, organized by different laws. Therefore, the question about relationship between “mass” and “elite” literature and culture, and socio-cultural environment in which they exist, are extremely important in our society.

*V. Vladymyrova,
Associate Professor,
Sumy State A.S. Makarenko Pedagogical University*

FOLKLORE AS A DETERMINANT FACTOR OF P. KULISH'S LITERATURE STUDY ACTIVITY

At the beginning of the 1940s, P. Kulish was actively engaged in gathering and investigating folk art. Tales, fairy tales and epic poems underlay his creativity of the early period.

As well as other Ukrainian Romantics, P. Kulish considered folklore a basis for establishing and developing the new Ukrainian literature. In his opinion, young writers had to grasp poetics and imagery of folklore.

In his literary critiques, the author put forward the thesis of adhering to the principle of "ethnographic accuracy" and "historical truth". And his creativity he would regard as realization of his aesthetic manifesto.

He was convinced that T. Shevchenko was inspired by poetics of the Ukrainian folk song, H. Kvitka-Osnovianenko

and Marko Vovchok adhered to the principle of ethnographic accuracy.

The principle of ethnographic accuracy was in evidence in P. Kulish's novels "Myhailo Charnyshenko" and "Chorna Rada", where the author aspired to convey the spirit of the epoch and depicted events through the prism of romantic aesthetics. The novels acquire peculiar originality due to the atmosphere of elevation in portraying historical situation, accuracy in depicting folk customs and concepts, forms of people's life. P. Kulish's principle of ethnographic accuracy had historically productive significance for Ukrainian literature. It underlay the activity of the so-called "ethnographic-domestic school".

*T. Vorova,
Candidate of Philological Sciences,
Associate Professor at the Department of Foreign
Languages for Humanitarian Faculties,
Dnipropetrovsk National University*

SPECIFICITY OF THE REPRESENTATION OF LITERARY CHARACTER IN “THE TALE OF TSAR SALTAN” BY A. S. PUSHKIN

The fairy tales expressed in verse by the Russian poet of genius A. S. Pushkin are deservedly considered the chefs-d'oeuvre of the Russian classical literature; unfortunately, these tales are almost everywhere considered to have the status of the works of literature for children's reading and to represent the simplistic models of good and evil exclusively for the rising generation. The statement of a question of the grandiose superhistorical meanings and universal truths, contained in the fairy tales about the spiritual life of a man, a generation, a nation has been formulated and has started to penetrate into the cultural consciousness comparatively recently.

The traditional aspects of “The Tale of Tsar Saltan” by A. S. Pushkin have been investigated by many experts in literature. However, the process of analysis of magic and fabulous elements performed by the researchers pushed aside the global value of folk ethics installed into the Pushkinian fairy tale that led to the incompleteness of a range of problems of this work of literature.

The purpose of our study is the analyzing of “The Tale of Tsar Saltan” as the work of literature in which the particular lifestyle of literary heroes is displayed against a background of traditional fairy-tale plot; the literary heroes are the bearers of characteristic psychological type of human (and corresponding family) interrelations that stimulate the specific behaviour of personages.

“The Tale of Tsar Saltan” introduces the specific psychological type of personality / intuitive man embodied both in female and male characters. The model of family / marriage (that is duplicated in the plot after the same pattern) is represented as a woman (mother / wife / kinswoman) with the leadership qualities and a man (son / husband) obedient to woman's will without demur. It should be noted especially that the relations among the kinsmen are gentle, kind, warm-hearted; the relations among the kinswomen are envious, mistrustful, ill-disposed.

*T. Harlytska,
Candidate of Philological Sciences,
Associate Professor at the Department
of the English Language and Teaching Methodology,
Kryvyi Rih Pedagogical Institute,
Kryvyi Rih National University*

SLANG VOCABULARY AS THE LINGUISTIC AND SOCIO-CULTURAL PHENOMENON OF THE CITY SPEECH

The latest centuries are characterized by strengthening of the role of marginal elements in the language, which is connected with social upheaval and political changes. The researchers focus their attention on the social dialects.

Sociolects are the acquirement of the city language, which is a social, cultural and ethnic differentiator. The problems of urban linguistics were considered by different researchers, such as L. Pederson, R. McDavid, V. Yelistratov, B. Larin, V. Kolesov etc. But from the beginning of 90s the researchers' attention is focused mainly on the slang words, because this period is characterized as "the jargon explosion".

While researching the slang speech of Lviv, we reached the following conclusions: the lexemes of culinary and

school spheres form the largest amount (about 20% each of them). They do not lose their liveliness and metaphorical effect, though most of them come from the colloquial vocabulary.

There are also many slang expressions of football, tailor, musical, student, chess and automobile spheres, which affirms the constant busyness of Ukrainian people in different activities.

The main peculiarity of Lviv slang speech is also predominance of properly Ukrainian lexemes, which shows the rebirth of national originality and momentary reaction of Ukrainian colloquial speech on different historical, cultural, social and linguistic changes.

O. Hryshko,
*Postgraduate Student,
Department of Journalism and Philology,
Sumy State University*

SENTIMENTALITY AS A FEATURE OF UKRAINIAN ETHNOMENTALITY IN A LANGUAGE OF IMAGINATIVE LITERATURE

Sentimentality is one of the main features of Ukrainian ethnomenality. Ethnomenality concept lies in the plane of several sciences, namely, psychology, philosophy, political science, and especially philology. One of the ways to study this phenomenon is its research in the light of linguistic signs of national imaginative literature.

The aim is to study the manifestation of sentimentality in language of Ukrainian national imaginative literature. The goal involves the following tasks: to identify features of Ukrainian ethnomenality, distinguish sentimentality as one of the main features, follow its manifestation in the language of Ukrainian fiction.

Researchers who have paid special attention to the mentality, ethnomenality, ethnic psychology, ethnic identity, manifested through language signs, individual style are: S. Hrypko, O. Taranenko, A. Subtelnyy, W. Gajvoronok, O. Perelomova, V. Zosimov, N. Lyashuk and others.

The most outstanding achievements in the linguistic aspect of Ukrainian ethnomenality have V. Yanev, A. Kulchytskyy, B. Zimbalist, J. Yarema, I. Franko, I. Nechuy-Levitsky and others.

Sentimentality is not only feature of mentality. This phenomenon is much deeper. Therefore, there are a lot of diminutives in the language of our people.

There are the evaluation forms of endearment meaning in Ukrainian language and reduced forms, reflecting the special relationship Ukrainian people in different spheres of public and private life, and this phenomenon is observed not only in nouns and adjectives but in numerals, adverbs, verbs, pronouns, not only in the works of poetry and songs, but also in small and large prose.

Sentimentality is pronounced in the literature, evidenced by the active use diminutives and evaluative forms with endearment meaning in fiction.

O. Dolhaia,
*Associate Professor,
Department of the Humanities,
Kharkiv National University of Pharmacy,*
L. Siniavina,
*Associate Professor,
Department of the Humanities,
Kharkiv National University of Pharmacy*

LITERARY CREATIVITY BY N.V. STANKEVICH

The article deals with the analysis of literary creativity by Stankevich, the head of literary and philosophical society existed in Moscow in 1832-1840s. Literary works by Stankevich are considered as works showing trends of literary process of the early 19th century as for themes, problems, and poetics. Literary heritage of Stankevich includes 41 poem (including transfers from Goethe), poetic tragedy "Vasily Shuisky" (1830), and also the story "Some instants from a life of Graf Z***" (1834). In article, the thematic and ideologically-stylistic originality of Stankevich's poetry is analyzed. He was influenced by German romanticists, in particular, Schiller and Goethe. In spite of the fact that in its poetic creativity sociopolitical problems of the present are not accurately outlined, it was definitely affected by poetry of

Decembrists with its civil and patriotic orientation. In article, it is noticed that in a writing of tragedy "Vasily Shuisky" Stankevich was guided by civil and patriotic traditions of Russian dramatic art of XIX century. At the same time, it has continued in works of playwrights of end XVII – the beginning of XVIII century working on an image of the ideal tsar from a position of educated absolutism. Besides, tragedy "Vasily Shuisky" also features signs of romantic dramatic art. Further in article the problematics is considered to lead Stankevich "Some instants from a life of Graf Z ***". The main character of the story is the person inclined to reflection, who does not recognize active action. The basic attention of Stankevich as a prose writer, as well as Stankevich as a poet, is concentrated to display an internal inner world of the hero.

*V. Korolova,
Associate Professor at the Department of the Ukrainian Language,
Oles Honchar Dnipropetrovsk National University*

DIALOGUE COMMUNICATIVE STRATEGIES IN THE PLAYWRITING OF YAROSLAV VERESHCHAK

The research of peculiarities of communicative strategies in versatile discourses is of boundless interest. Interpretation of communicative strategies as effective means of reaching communicative goals is important for pragmalinguistics. It is necessary to notice that so far no generally accepted typology of strategies has been created, which can be explained by the dynamics and flexibility of communicative strategies. Functional approach enables classification of strategies into main and subordinate. The former are connected with direct influence on the narratee. The latter, which include pragmatic, dialogue, rhetorical, have an impact on communication efficiency. The goal of our research is the analysis of subordinate dialogue strategies of the heroes of Yaroslav Vereshchak's plays.

The heroes of plays while interacting actively exchange the roles of a narrator and narratee. The text of dialogues does not have to reflect in its structure the process of control of interlocutors over communication. The dialogue in which there is a prediction of the reactions of each other and a consecutive alteration of utterances of communicants without interruptions is of natural character. Communication which contains conscious attempts of interlocutors aimed at dividing, keeping or rejecting initiatives is demonstrated by dialogue strategies of communicants.

The strategy of initiative control can be fulfilled in the tactics of its transition and keeping. The tactics of initiative

transition is activated by either speaker or reader with consent or absence of consent of the passive participant of communication. Communicative situations in which initiative division takes place in case of speaker's activity and it does not contradict reader's intents do not change cooperative direction. Initiative control can be fulfilled not only by a speaker, but also by a narratee who picks up speech activity either taking into account speaker's intents or not.

The second tactics used in dialogue strategy of initiative control is keeping initiative by a narrator or narratee. The analyzed material usually demonstrates application of such tactics in a dialogue by a narratee. The researched plays enable us to state that the tactics of initiative keeping does not change the vector of cooperative communication into an opposite one. The tactics of initiative transition (in case an interlocutor who applies this tactics neglects interests and intents of a partner) can redirect comfortable communication into uncomfortable and create the background for a conflict situation.

All in all, the analyzed material enables us to make a conclusion regarding polyfunctioning of dialogue communicative strategies which can both increase the level of communication conflicts and leave it the same. We see the prospect of further investigation in comparison of gender aspects of dialogue strategies application in modern dramaturgic discourse.

*S. Kost,
Lecturer,
Department of Foreign Languages,
Lviv Academy of Commerce*

K. ZAP'S CREATIVE WORK OF THE LVIV PERIOD (1836-1845): CONDITIONS OF FORMATION AND EVOLUTION OF SLAVIC CONSCIOUSNESS

In the article an important issue of clarifying the conditions of formation and evolution of K. Zap's Slavic consciousness, the famous Czech ethnographer, literary critic, publisher and historian, is brought up. The author limited her research to the Lviv period of K. Zap's creative work (1836-1845). In the author's opinion, it is during that period that there occurred not only the formation of his general outlook, but also the evolution of his attitude to the Slavic idea. During his stay in Lviv K. Zap wrote his work "The Mirror of Life in Eastern Europe", began cooperation with the magazine "Časopis Českého Muzea" where he published reviews of the Polish literary life, established contacts with the Ukrainian intelligentsia of Eastern Halychyna. His correspondence with the representatives of "Ruska Triitsia" ("Rus Trinity") is also of interest. In particular, in

his letters to Y. Holovatskyi K. Zap informed him about the Czech literary life, creative plans of P. Šafárik, F. Palacký, K. J. Erben, V. Hanka. In the context of the Slavic consciousness and its evolution in the works by K. Zap, his correspondence with the famous figure of the Illyrian movement Stanko Vraz is particularly intriguing.

The author proves that the Slavic consciousness (Slavic idea) was not frozen and indefeasible to K. Zap, although he was a staunch supporter of it. Exactly during the Lviv period there occurred the evolution of his Slavic consciousness: from a somewhat abstract understanding to understanding the need of the development of Slavic relations as urgent issues, to realizing the equality of Slavic peoples and the harm of both national egoism and messianism of certain peoples (primarily the Russian and Polish messianism).

*D. Lavrik,
Postgraduate Student,
Department of Journalism and Philology,
Sumy State University*

BIBLICAL PHRASES AS A MEANS OF EXPRESSING MATERNAL AND PARENTAL CODES (ON THE MATERIAL OF LITERARY WORKS BY T.G. SHEVCHENKO, O.S. ZABUZHKO, A.S. PUSHKIN)

This article is based on creativity of T.G. Shevchenko, O.S. Zabuzhko, A.S. Pushkin. The paper discovers specifics of maternal and parental codes and their functions in context in the light of the most common biblical phrases, words such as God, Christ, Adam, Mary, Holy Virgin, God's mother, Ave, Mater Dei.

Biblical lexemes change structurally semantic base of a literary text filling it with a new meaning. They perform not only nominative function, but also are used with stylistic aim. The paper focuses on their specific features observed in comparative analysis of the text body. It indicates the peculiarities of expressing maternal and parental codes in author's literary works.

The Bible, biblical phrases and words have shaped our civilization, worldview of the native speakers and mentality. That's why a large number of writers use scenes and motifs from the text of Holy Letter in their art works.

The author makes an attempt to determine the linguistic codes in the Ukrainian and Russian literary discourse. Maternal and parental codes are presented not only on lexical (archaic and popular language forms), but also on all language levels: phonetic (alliteration, assonance), morphological (lines of verbs), syntactic (parallelism, gradation, rhetorical questions). It gives the opportunity to observe the evolution, transformation of biblical nominations in author's literary texts.

*Li Zhun,
Postgraduate Student,
Department of the Russian Language,
Odessa I.I. Mechnikov National University*

THE ETYMOLOGY OF PHYTONYMS IN THE RUSSIAN LANGUAGE

In modern times, concerning the development of linguistics much attention is paid to the problems of nomination, especially to the research of internal forms of derivative words. In this field, there are famous studies by N.D. Golev, E.A. Zemskaya, V.V. Lopatin, G.P. Tsyhanskyi, O.M. Sokolov, I.G. Myloslavskyi, E.A. Vasylevskaya, Z.G. Kevorkova, D.N. Shmeleva and others.

The phytonyms in Russian language and the problem of classification of onomastic models are complicated by their diversity, which becomes the object of our study. Botanical nomenclature, like no other lexical-semantic word class, is inherent in the phenomenon of heteronymy, when the same object actually gets a few names in several different models.

Purpose of the article is to reveal features of the internal forms of the most frequent phytonym denominations in Russian linguistics and culture. In the first place, we will refer to lexemes such as *дуб, береза, осина, тополь, липа* (oak, birch, aspen, poplar and basswood).

In modern linguocultural research the concept of culture-related signs obtains great significance. Signs are based on the ancient process of nomination which assigns wildlife specific names. For example, the plant “*болиголов*” (hemlock) obtains its name by virtue of the “feature” – representing the greatest importance to human beings – the ability to poison, to cause headache. Among the many “features”, which can be used to describe such plant – color, shape of the leaves, similarity with other animate or inanimate objects, etc. – national culture chooses the one which represents the most important one.

Following the Etymological Dictionary by M. Vasmer, the main features of the internal form of lexemes of *дуб, береза, осина, тополь и липа* (oak, birch, aspen, poplar and basswood) are identified. The analysis shows that the internal form of the studied units leads them into paradigmatic relations – by a community of motivational features.

*T. Mishenina,
Doctor of Pedagogical Sciences
Associate Professor at the Department
of the Ukrainian Language,
Kryvyi Rih Pedagogical Institute,
Kryvyi Rih National University*

REFLECTION OF LINGUISTIC PICTURE OF THE WORLD IN SYNONYMIC ROWS OF MODERN UKRAINIAN LANGUAGE: CULTUROLOGICAL ASPECT

Linguistic picture of the world is a world that we can see through the lens of language. This is our way of thinking about the world, which is subjective. It is historically rooted in the everyday consciousness of a language community verbalized set of beliefs about the world, a certain way of conceptualizing reality. This is a picture of the world that exists in the language, and the language and world view influence each other.

Conceptual view of the world is not only a system of concepts of aggregate realities of the environment, but also a system of meanings embodied in this reality through words-concepts; linguistic picture of the world is a system of interrelated linguistic units, reflecting the objective state of affairs of the environment and person's inner world.

Conceptual picture of the world exists as concepts, which

form the conceptual sphere, and linguistic picture of the world – in the form of values of linguistic signs forming the cumulative semantic space of language.

From a purely linguistic position, opposition of the conceptual picture of the world and linguistic picture of the world is determined by separation of concepts and values. The principle of differentiation of linguistic picture of the world and conceptual picture of the world is clear: elements of the first are the meanings of words, units of the second one are concepts. In the Ukrainian ethnic culture there are observable concepts that correspond to different levels of perception of the world ethnic group: temporal, astral picture of the world; phytonyms, ornitponyms – the geographical picture of the world; colour vocabulary – language picture of the world.

*O. Perelomova,
Doctor of Philological Sciences, Professor,
Professor at the Department of Philology and Journalism,
Sumy State University*

THE SEMANTIC CONTENT OF THE CONCEPT OF “DIGNITY” IN THE UKRAINIAN LITERARY DISCOURSE

Today during the “Revolution of dignity” Ukrainians claimed to the whole world their right for decent life, which they understand as an establishing in a society of human dignity, of high spiritual and moral principles, protection of the individual from arbitrary government, the right to a fair polity. Today’s turbulent time in our country soon will be reflected in the artistic discourse, where the central idea of art works will be fighting for the preservation of human dignity of Ukrainian people as the right to independence, the right to choose their own way of further development.

Our goal is to explore the specific examples of texts, both formed and whose semantic content of the concept has gained dignity in the Ukrainian artistic discourse.

Belles lettres in a bright images depicted actions of people, characterized them as examples of worthy or misconduct. There were changes in age, time, norms and rules of living together in society, the concept of dignity complemented by new shades, but its basic core – good – remained unchanged and this concept has never lost its relevance.

The peculiarity of Ukrainian art is that works of art and literature among them first always reflect not only the external realities of life, but also a deep inner world, identity formation at different stages of social development. It is in the process of becoming human beings takes place specification of dignity as a moral category.

K. Sardarian,
*Candidate of Philological Sciences,
Associate Professor, Doctoral Candidate,
H.S. Skovoroda Kharkiv National Pedagogical University*

BIBLICAL BACKGROUND IN WORKS OF I. V. ZHYLENKO

Biblical ground, images, variations of plot and the atmosphere of recreated Christian myth implemented in the works of I.V. Zhylenko serve not only as an imagined cultural code but also a way of acquisition of the mental universalism on the roads of renovated mythological creativity.

Poetess appeals to moral values, to timeless art criteria, thoughts and existence; recodes the images of the Old Testament, the Gospel and the apocalyptic mythologemes of the common to all mankind order that perfectly fit the philosophical esthetical associative and metaphorical hypertext of Ukrainian and world literature.

The appeal to the works of the poetess enables to follow the dynamics of the biblical and structural layer in the poems and the epistolary texts of the poetess and explain the author's ideological settings. Iryna Zhylenko in the lyrics often appeals to the religious heritage of the Christianity as to a rich source

of the images and motives, there are the names of biblical and mythological characters, the confessional vocabulary, the names of the religious attributes in her works.

The using of Biblical concepts and images primarily is accordant to the main idea, her memory is full of biblical texts, in some of them there is a biblical background and its interpretation taking into the consideration the Christianity position. Even in her early works the religious images and concepts are often met. It proves the religious approach to the life. In some collected poems of "The Gospel of swallows", the specific folk elements are typical for some poems, as well as the allusions to Orthodoxy and Bible dominates. In the works of Iryna Zhylenko a wide appeal to the thematically oriented cycles and poems is observed, the character of another time continuum is a subject and an object of the representation.

V. Simonok,

Professor,

Head of the Department of Foreign Languages №1,

Yaroslav Mudryi National Law University

ANTHROPOLOGICAL ASPECT IN THE UKRAINIAN LANGUAGE PICTURE OF THE WORLD

Characteristics of a man or anthropological aspect is valuable due to studying the picture of the world, because it emphasizes the specifics of a man and his being, the relationship of a man and out world, conditions of existing in this world. System coherence of borrowed names of persons in the lexical system and the Ukrainian language picture of the world has been considered in the article. The words that characterize a man in his multilateral relations both with other people and society belong to this category. Borrowings enable exploring the most generalized opposition of features conditioned by the nature of man – physical, natural, social and mental world. Borrowings came in the Ukrainian language not as separate words, but as whole semantic blocs corresponding with certain space of language word picture. As a result these blocs formed system coherence with Ukrainian lexis.

Anthropological approach in language enables the deeper and better studying of a man using borrowed words.

Researching the words which are characterized by categorical semantic feature “person” and were borrowed

from German and Roman languages represents extensive micro system and enables studying the nature of man.

Words that reflect family relationships belong to names of people according to natural features. In the Ukrainian language this group is represented by French borrowings only. The small number of these borrowings is explained by the fact that the words of this group are connected by tight paradigmatic relations that prevent the process of borrowing.

The small number of borrowings is observed in characteristics of man according to biological and anthropological features. This also is determined by the fact that this system of names is formed in the early stages of the language on the basis of its own units.

Borrowings of the group “Man as a social being” represent the biggest part in the corpus of foreign words. It is determined by the fact that this sphere is the most mobile, changing as active cooperation of nations as well as collaboration of word language picture and communicative word picture particularly take place in social and labour sphere.

V. Taranets,
*Doctor of Philological Sciences,
Professor at the Department of Germanic and Eastern Languages,
International Humanitarian University*

BOOK OF VELES (HISTORICAL AND LINGUISTIC RESEARCH). PART 3

This article is dedicated to the investigation of the origin of the RUS, its relations with other tribes: *Kolans*, *Boruses*, *Wends* and *Slavs* as well as the congeniality of the term RUSKOLANS with the names of the tribes of *Roksolans*, *Hellenes*, *Alans*. The texts of the Book of Veles witnessed to the existence of *the Kyiv Rus*, *Ruskolun* and *Surenzh Rus*.

The term Ruses is used in the meaning 'tribe' in most texts of the BV and realized in different case forms as a noun. We have witnessed 39 cases where the name Ruses is used in nominative case and serves as the subject.

In the texts from the BC there sometimes appear such forms as RUS, RUS', RUSE, which in most cases mean

'country' attacked by enemies. It is interesting to note that the term RUSE refers to all the Slavic tribes of the territory reaching from the sea to the mountains.

Widely used in the texts term with the stem RUS- is RUSKOLUN and its variations. In our understanding, the structure of RUSKOLAN has two components: rus- meaning 'stockbreeder' and -kolany meaning 'soil cultivator'. It was a time when these groups of Slavs were farming jointly and formed a single ethnic group. It follows that originally ruskolans engaged both crops growing and livestock breeding, depending on the conditions of their place of living.

*V. Tarasenko,
Postgraduate Student,
Donetsk National University*

THE FILM VERSION AS A CONSEQUENCE OF “INTERPRETATION” OF A LITERARY WORK

The article reviews the literature and cinematography links that are relevant to art history, and literature for helping a man who meets a certain product, not just to imagine all the events in a literary work, but also to see them clearly. The work is very relevant because it concerns still unexplored issues as a means of transforming a literary work in film, methods of creating films, the original connection with its interpretation, communication of a director with a writer and the director with the viewer. In addition, the research work reveals the essence of key concepts: interpretation, film, film transcription, interdisciplinarity, film version, adaptation.

To write a research the author appealed to the works of famous foreign (S. Eisenstein, Dos Passos, Hemingway, Faulkner, Melville Wolfe, Fitzgerald, John Ellis, John Dos Passos Roderiho, Ernest Hemingway, William Harrison Faulkner, Herman Melville, Francis Scott Fitzgerald etc.) and domestic (V. Vazhevskyy, D. Djuryshyn, A. Trotter, M., D. Nalyvayko, A. Musienko, I. Zubavina etc.) researchers.

In the paper, the classification of film transcriptions are analyzed and systematized by the author of the article. The main features of a movie version as the final result of special and atypical interpretation of a literary work are determined.

*N. Tenditna,
Candidate of Philological Sciences, Associate Professor,
Donbas State Pedagogical University*

EMOTIONS OF DEATH IN THE NOVEL OF YE. PASHKOVSKY "WOLF DAWN"

Creativity of Ye. Pashkovsky is close to expressionism as a phenomenon of new modernism. Describing the expressionist as a psychological type, M. Moklytsya focuses on his difficult relationship with death.

Writer's prose inspires strong tragic emotion. The search of events worth cry in modern society results in maximum emotional intensity of imagery in his novel "Wolf Dawn".

It represents tragic stories of heroes. One of the episodes delivers awesome story about the "bet for death". Characteristic of emotional state of friends during this story is psychologically nude. Irresponsible behavior will be fatal. Wolf down of train symbolizes death, which tracks the person, reduces the life's roads of heroes. The novel "Rostov-Odessa", which describes the death of Sergei, impresses with emotional richness.

Prose writer shows Ukrainian village, where the destruction of the graves of their ancestors is evidence of impaired culture of death. The teller appeals to memories to reveal people's attitude to death. The fear of death prevents

tragically lived life. Fear of the elderly before infirm existence becomes a symbol of Ukrainian country at the end of the twentieth century. The novelist manages to convey a sense of man through stormy emotional psychosemantics. He employs a lack of important punctuation in speech to convey emotional folk tragic vision.

Folk stories of dispossession, displacement, famine and war are full of special emotional load. Each ancestor is portrayed as alive, allowing his descendants to feel part of a family tree.

The history of the characters reflects childhood memories that evoke emotions of old feelings. Talking about the death of Mykola's grandfather, the boy's way home, the author shows how the event of death of a close person changes a man.

In the literature of postmodern period an aesthetic object becomes unpleasant. The writer points out that the country as an atheistic subject not only lost faith in God, but also the fear of the death.

*I. Fomina,
Candidate of Pedagogical Sciences,
Associate Professor at the Department
of General Disciplines and Language Training for Foreign Citizens,
South Ukrainian National Pedagogical University
named after K.D. Ushinsky*

THE ROLE OF FIGURATIVE SPEECH IN THE LEARNING PROCESS

Currently imagery of speech is object of study of literature, linguistics and lexicology. The essence of the concept of figurative speech is closely connected with such related concepts as “image”, “imagery”, “imagery of the language”, “imagery of speech”, “expression of imagery” and others.

According to the results of analysis, it can be stated that the imagery in the culture of speech acts as one of its qualities. The imagery is regarded by scientists as the ability to cause visual-sensual representation language means and to operate with visual-figurative images that arise and are converted in the mind. Consequently, the key in determining the nature of imagery and figurative speech is the concept of “image”.

The imagery is defined as a property of literary speech to present information in colourful, original, subject-sensual form; application of particular word combinations that enhance the semantic fields by additional expressive and emotional nuances.

Therefore, figurative speech acts as the quality of expressive speech, which is characterized by the ability to conjure up visual-sensual images with special linguistic devices, which are called “expressions of imagery”, i.e. words, phrases, language constructions that contribute to the creation of the speaker’s verbal image. The indicators of imagery of speech include various means: phonetic (alliteration, sound anaphor and epiphore, assonance, onomatopoeia); elements of intonation expression (logical accent, melody, pause and so on); lexical-semantic (polysemantic words, metaphors, synonyms, antonyms, homonyms, hyperbole, verbal anaphoresis and epiphore and so on); syntactic (aphorism, parallelism, inversion, rhetorical question, and so on); expressive word-formation means (creating individual author’s neologisms); and phraseological and grammatical means of expression.

Consequently, a figurative speech is a complex, specific phenomenon, which is used primarily in the belles lettres.

Zhou Hunwei,
Postgraduate Student,
Department of Foreign Literature and Russian Linguistics,
Luhansk Taras Shevchenko National University

THE WORD HEART IN THE “EXPLANATORY DICTIONARY OF THE LIVING GREAT RUSSIAN LANGUAGE” BY V. I. DAHL

V.I. Dahl’s Dictionary records folk, ordinary ideas about *heart* by the times of its creator. The religious beliefs of the society are imprinted on this trivial representation.

V.I. Dahl’s Dictionary offers the following set of characteristics of the word *heart*: corporal (physical, physiological), “material”, emotional, value-ethical, moral, aesthetic, ethnological.

Bodily signs (“location”, “function”, “form”, “mechanism”) are based on medical data.

Heart sometimes takes “real” signs: “bosom, womb, focus, nutritive middle” (*heart of the tree* – heart or middle strata of it; *heart of the apple* – jack, seeds).

Moral signs of *heart* focused in the sustainable expressions, proverbs and sayings through the opposition *gentle-hard*, *warm-cold*, *light-heavy*, *kind-evil*, *clean-dirty*. The signs represented by the first members of these oppositions (namely, *gentle*, *kind*, *warm*, *clean*), argue the value character of the heart: *stone heart* – “insensitive and cruel-hearted man”; *heart man* – “sincere, loving and straight”.

Emotional signs opposite to “mental essence, mind, brain”. They include core sign “every inner feeling” that “affects the heart” and special signs: “heart as a representative of the feelings of love” and “heart as a representative of the emotions and passions” – “fury”, “resentment”, “anger”, “rage”, “joy”, “mercy”, “compassion”, “sorrow”, “fear”, “anxiety”. All these signs are updated in expressions: *Heart will say who has hurt it* – “feeling, love”; *with all one’s heart, from heart, heartily* – “with love”; *eat one’s heart out* – “angry, worry”.

Topic “anger” is embodied in the words *to vex*, *to angry*, diachronically associated with the word *heart*.

V.I. Dahl’s work features identification of the components of meaning of these words through synonyms, idioms – active reception of interpretation. In the synonyms and idioms is possible to detect semantic and stylistic expressiveness of the word.

High “nominative density” (V.I. Karasik) displays emotional and moral characteristics.

*L. Shkurdoda,
Postgraduate Student,
Sumy State A.S. Makarenko Pedagogical University*

FEATURES OF ARTISTIC INTERPRETATION OF EMIGRATION IN LESYA UKRAINKA'S PLAYWRITING

Given the popularization of new interpretation of modern literary classics, rethinking of values, phenomena and processes that were characteristic expression in literature of late XIX – early XX century, the study of writers' artistic interpretation of the problem of emigration acquires relevance.

The purpose of the article is to explore originality of artistic interpretation of the problem of immigration as a complex process of finding oneself based on Lesya Ukraika's dramas.

Biography and artistic heritage of Lesya Ukrainka is well represented in literary works of the last century and of the present one. However, art reception in exile drama by Lesya Ukrainka is investigated only sporadically in the context of outlined scientific research.

In the art modelling problem of emigration Lesya Ukrainka chose notable for her individual style of writing

device of appeals to world culture, eternal stories. Thus Lesya Ukrainka reproduced artistic interpretation of the facts, events and developments of outlined period, including emigration, through visual, distant in temporal, spatial, historical and specific dimensions of the situation, psychological conflicts, exotic scenes letting them go through the outlook and attitude of the Ukrainian.

The writer models the intelligent image of emigrants, who must face the problem of free choice, defends the spiritual content of personality, a sense of connection with the nation, attempts to understand themselves.

Thus, Lesya Ukrainka modelled art reception of exile in dramatic works in the context of neo-romantic quest days. Her heroes are represented within the limits of strange space trying to find themselves through self-cognition, finding spiritual connection with the families of the earth.

LITERATURE OF FOREIGN COUNTRIES

*N. Bortnik,
Postgraduate Student,
Taras Shevchenko National University of Kyiv*

THE DESCRIPTION OF THE HUMAN IN “THE PILLOW BOOK” AS THE PECULIARITY OF THE GENRE ZUIHITSU

The problem of human in Japanese Literature is being discussed by many scientists, but not many scientific investigations are done on the topic of the description of the personage in “The Pillow Book”. Actually, there is only one work, where V. Goreglyad writes about the description of the human in the genre zuihitsu and dairies if the 10th – 13th centuries. That is why we decided to dedicate our investigation to the way, how the personages in “The Pillow book” are described by Sei Shonagon. We are interested in: the description of the outer and inner world of the personages, what traits of the character and

appearance are important for the writer and what are not.

In the article, it is written about criteria of the beauty for the woman, that Sei Shonagon considered the most important: beautiful long hair, shape of the forehead, how the court lady is dressed. The appearance of the men is not so much detailed in description, if to compare with the ladies. For Sei Shonagon (as for all noblemen of Heian period), the most important was how the person behaves in front of the Emperor and Empress, how well the person knows Japanese and Chinese Literature, how clever the person is, how quickly he can write the poem back.

*Yu. Kuzmenko,
Postgraduate Student,
Department of Chinese, Korean and Japanese Philology,
Institute of Philology,
Taras Shevchenko National University of Kyiv*

CONCEPT “BODY” IN THE PROSE OF TANIZAKI JUN’ICHIRO

The famous Japanese writer of XX century Tanizaki Jun’ichiro (1886–1965) was a worshipper of female beauty. Central for his fiction were a cult of beauty and a theme of slavish devotion thereto, which can be traced through a range of his literary works of early (1910–1924), “tradition-oriented” (1925–1955) and late (1956–1965) creative periods. Eroticism, masochism and foot fetish, by means of which the conceptions of demonic and traditional beauty are developed by the author, make the concept of body actual. The demonic beauty, manifested through the characters of beautiful despotic woman and masochistic man in the early stories, brings pain and suffering. The traditional beauty, articulated in the character of elegant

and aristocratic woman, satisfies high aesthetical needs. In case of both conceptions the body becomes a symbol of beauty and is shown as possessing or receiving it. Tanizaki is interested in the “exterior corporality” of his heroines, through which their beauty is realized, and in case of men he is preoccupied with their “interior corporality” and body reactions, through which they perceive the female beauty. The female “exterior corporality” is illustrated in the writer’s prose on the level of image-structure: women have nice bodies with one part being depicted in great detail (for example, foot) and indistinct general portrait; and “interior” one – on the narrative level of story (men are usually the narrators).

*M. Orlova,
Doctor of Philological Sciences,
Associate Professor at the Department
of Romance and German Philology and Translation,
Cherkasy State Technological University*

THE AUTOBIOGRAPHICAL WORKS AS SELF-PRESENTATION OF THE INDIVIDUAL MEMORY OF THE 68TH REPRESENTATIVES IN THE GERMAN LITERATURE

The year '1968' is a magic date in the German history. The protests in 1968 in Western Countries were more than a student rebellion or a general revolt. This revolution forced the great social changes and the new understanding of politics in Europe. But what traces did the protest movement of 1968 leave in the political, social and cultural life in Germany? This question evokes the disputable researches within the German field of the humanities, particularly in the fields of history, sociology and linguistics over a long period of time.

The German student movement and the literary imagination focus on how fictional treatments, in the form of novels, make a seminal contribution to the cultural memory of the '1968' era. This article examines a range of practices in writing, in

the period after 1968. Topics will include literary writings associated with the German 'student movement' in the works of German writers Peter Schneider "Lenz" (1973) and Uwe Timm "Heisser Sommer" (1974). Through a close reading of these novels, the article traces the individual memory of the 1960s student movement in German fiction, revealing layers of remembering and forgetting that go beyond conventional boundaries of time and space.

The important conclusion – the works of the representatives of the 68th generation give voice to the disillusion of the young authors and a concomitant withdrawal from public life, emphasize the need to actively engage with one's personal environment in order to shape the public discourse.

THEORY OF LITERATURE

L. Pylypiuk,
*Candidate of Philological Sciences,
Associate Professor at the Department of Foreign Languages,
Lutsk National Technical University*

THE CATEGORY OF TIME IN THE WORKS OF HONORE DE BALZAC

The category of time has become increasingly important in the modern sense of the world and the reflection of the world in the arts. A review of existing definitions and concepts of artistic time in a literary work, the identification of the role and functions of this category in the text – is one of the important achievements of the new literature. Time is an object, subject and instrument of image.

Artistic time is one of the most important categories of poetics, which provides the integral perception of the picture of the world created by author. It is the form of existence of the artistic world of work which is manifested in almost everything: in everyday details, interior, in historical realities and historical characters, in the speech of the characters and

the narrator, in chronological presentation of events in space; in the arrangement of chapters or parts of the work and so on. Artistic time of work is conditional, since the image of the world created by the writer is always to some extent arbitrary.

Novel time in the works of Balzac is extremely compressed, which leads to faster action, to the maximum reduction or even the elimination of gaps between scenes.

Works of the great writer always represent a special world with its own laws, favorite themes and conflicts of characters, the appearance of the characters, their flavor. Panoramic and complex reality is refracted in the perception of the artist and truthfully recreated. This is a required sign of Balzac's talent.

I. Yudkin-Rypun,
*Doctor of Art Criticism,
Corresponding Member of the National Ukrainian Academy of Arts,
Head of the Department of Theatre Studies,
M. T. Rylsky Institute of Art, Folklore Studies and Ethnology,
National Academy of Sciences of Ukraine*

THE PROBLEM “THEATRE AND PROSE” WITHIN THE THEORY OF LITERATURE OF THE LAST THIRD OF THE XX CENTURY

The doctrines elaborated by V.V. Kozhinov, A.V. Mikhailov, A.F. Losev, G. Lukas enable tracing the rise and development of artistic prose as the result of the destruction of rhetorical and poetical conventions replaced with colloquial speech as the target of reflection. The rejection of conventional system entails first of all the reconsideration of the problem of word and picture posed by Horace. Instead of the conventional association of verbal and visual rows within emblematic code the new motivational foundations must arise. Another problem is that of the verity of prosaic accounts arising earlier as the means for criticism and negation. In particular the detailed descriptions of realities serve in prose to build up the infernal picture of the world and to disclose the vanity of the terrestrial existence. Within prosaic means the solution of these problems involves the third power of theatre. It is the mediating mission

of theatre that provides the transition from poetry to prose with the discovery of new motivational foundations of scenic action. Theatrical experimentation with its unity of seriousness and curiousness serves as the model for prosaic substantiation of textual verisimilitude and procures license for imaginal inventiveness. The theatrical devices of mask and character become the origin of the metonymic prosaic style. Details are conceived in the manner of scenic disguise to stress or hide the features of a character. Therefore reincarnation as the basis of theatrical play determines the semantic shifts that prosaic stuff deals with. In opposite to colloquial speech prose is marked with its autonomous inner world that is similar to an imaginary theatrical stage. Subsequently the opportunity for the exploration of prosaic work arises as performing art and virtual subject for staging action.

COMPARATIVE LINGUISTICS

*T. Harasym,
Candidate of Philological Sciences, Assistant Lecturer,
Ternopil Volodymyr Hnatyuk National Pedagogical University*

BILDUNGSROMAN AND INITIATION NOVEL: TYPOLOGICAL SIMILARITIES AND DIFFERENCES

Term “initiation novel” appeared in Polish literary expression at the end of the 1990s thanks to Przemyslaw Czaplinski, who defines it as the narration about maturation, process of growing-up, about loss of innocence and entering the stage of sin and experience. Irina Adelheim uses another term for this type of literature – “initiation prose” and defines it as “narration about “initiation” into adulthood, realization by a person of his/her adjustment or maladjustment to it, “ritual” of transition from childhood to adolescence and maturity, having ... “first experiences”. This definition rather sufficiently characterizes the literary phenomenon as initiation rites have been throughout history the way that leads people into culture and serves as a mechanism for actualization and transmission of cultural experience. At the present stage of development, young people, who are experiencing the crisis of adolescence, feel need in stable moral system of values that would provide them with support for organic entry into the

adult world. Conceptualization of the general picture of the world and one’s purpose in it requires from youth creating its own concept of life, acquisition of which in the past was provided by the initiation rites. Since in the course of social development there is obvious lack of prepared such rites by cultural tradition, young people acquire the necessary for life outlook system of value orientations with the help of different types of oral, written and electronic communication.

Typological similarities and differences between the initiation prose and the traditional Bildungsroman are revealed on the structural, semantic and pragmatic levels. Typological analogies of Bildungsroman and initiation novel are traced distinguishing such their characteristic features as biographism and autobiographism that become apparent on the plot, fable, social or psychological level of literary text; defining the principles of composition, forms of narrative of both types of literary texts and the types of protagonist.

*A. Saviuk,
Degree Seeking Applicant,
Department of World Literature,
Vasyl Stefanyk Precarpathian National University*

CREATIVE WORKS BY LEOPOLD VON SACHER-MASOCH IN THE UKRAINIAN AND FOREIGN LITERARY CRITICISM

The article is devoted to the literary-critical discourse of the works of arts by Leopold von Sacher Masoch. The evolution and stages of the reception of the author's fiction in Ukrainian and foreign literature (from the late nineteenth century – to the 2000s.) are investigated; the basic philosophical and literary criticism researches concerning Masoch's prose heritage are outlined; the reasons of weakened reception discourse of the Austrian writer's works in the twentieth century are defined. The reception of the writer is roughly classified into four groups: psycho-pathological studies (R. von Krafft-Ebbinh, S. Freud, G. Deleuze et al.); works on the national identity of the artistic world and geo-cultural paradigm (M. Wahl, L. Wolf, A.-H. Gorbach, M. Klanska, A. Opperl et al.); literary criticism articles devoted to poetical, ideological and artistic interpretation (L. Poluboyarinova, L. Tsybenko, A. Chornoochenko et al.); researches of comparative parallels with the works by I. Turgenev, A. Beliy,

E. Jelinek, V. Sorokin (L. Poluboyarinova, F. Shteynbuk et al.). Despite the large number of articles of L. von Sacher-Masoch, literary criticism discourse around his creative work looks very weakened, due, in our opinion, to the following factors: the actualization of sexual topical aspects in the prose works by Masoch, and equating it primarily to the psycho-pathological term "masochism"; almost a century pause of critical reception, editions and translations of his works; popularization of low-grade fiction by Masoch, which is often a subject of literary, publishing and cinema producing speculation (there are over 300 commercial works in Masoch's heritage). The critical discourse development of the works by L. von Sacher-Masoch's is closely connected with literary interaction and multiculturalism. In the article it is stressed that L. von Sacher-Masoch's creative works are interpreted by different researchers as ambiguous and controversial.

GENERAL LINGUISTICS

*V. Hromovenko,
Lecturer,
Department of Foreign Languages
for Professional Communication,
International Humanitarian University*

GENESIS OF POLITICAL LINGUISTICS AS AN INDEPENDENT SCIENCE

The article represents a review of the genesis of political linguistics as an independent science and outline of the main areas of research in modern linguistics based on the analysis of linguistic studies on political linguistics.

Modern ideas about the interaction of political and linguistic are practices based on recognition of the intrinsic value of the proposed by linguistics methods of language research, primarily the methods of content analysis and discourse analysis.

Review of Ukrainian linguistic and political studies enabled to depict the following areas:

– Research in theoretical foundations of political linguistics;

– Peculiarities of language functioning in totalitarian society;

– Descriptive approach to the study of political language;

– The study of individual language levels: lexical, phonetic, lexical and grammatical;

– The study of genres and styles of political language;

– Research of individual styles of leading Ukrainian and foreign leaders;

– Cognitive and discursive studies;

– Comparative studies.

Thus, the prospect for further research is considered to be comparative analysis of political advertising texts based on the material of languages with different structures.

*M. Hrudok-Kostiushko,
Candidate of Pedagogical Sciences,
Associate Professor at the Department of General Disciplines
and Language Training for Foreign Students,
K. D. Ushynsky South Ukrainian
National Pedagogical University*

DIALOGUE IN THE STRUCTURE OF DISCURSIVE ACTIVITY

The article "Dialogue in the Structure of Discursive Activity" written by Hrudok-Kostiushko M. describes the understanding of discourse in terms of formal and functional-situational interpretation, presents the analysis of the scientific literature about the dialogue in the structure of discursive activity.

The majority of scholars (E. Benveniste, C. Treher, V. Yartseva et al.) differently interpreted the concept of "discourse".

In pragmatics, discourse is identified as a coherent text; in linguistics – as a coherent sequence of components of language and expression, especially in social contexts; in sociology – as a process of understanding ideas, norms and attitudes of communication partners; in cognitive psychology and linguistics – as a set of mental processes.

It is necessary to note two main points to determine the complex phenomenon: formal, functional-situational interpretation.

A formal interpretation understands discourse as a formation of higher level compared to sentence.

Functional and situational interpretation understands discourse as a use of language in other words speech activity in all its forms.

Discoursing person realizes itself in discursive activities.

Discourse includes paralinguistic support of language (facial expressions, gestures) that performs the following functions dictated by the structure of discourse: rhythmic ("auto conducting"), referential, binding words from the subject area of language application (deictic gestures), semantic, emotional and estimative, influence function on the interlocutor.

Dialogical discourse presents a method (form) of interpersonal verbal interaction.

Conversational discourse is a fixed text, dialogical speech activity of communicants in situational and communicative, social and cultural, cognitive, psychological and other contexts.

Discourse activity is a kind of speech activity, which aims at deliberate and development-oriented speech works.

*L. Konoplianyk,
Candidate of Pedagogical Sciences,
Associate Professor at the Department
of Foreign Languages and Applied Linguistics,
National Aviation University*

THE MAIN FEATURES OF COMPILING NEW SPECIALIZED DICTIONARIES (ON THE BASIS OF THE ENGLISH-UKRAINIAN DICTIONARY OF PHYSICS)

The rapid development of science and technology on a global scale has led to the extension of scientific contacts and increase of the amount of scientific literature, which have resulted in the urgent need to compile Ukrainian specialized dictionaries, both translation and explanatory ones.

The article analyses the experience of compiling bilingual specialized dictionaries and deals with the project of creating the English-Ukrainian dictionary of physics. This complex and long process includes the following basic steps: 1) analysis of dictionaries of physics available in Ukraine and abroad, investigation into the needs of target users and determination of the dictionary structure; 2) compilation of a framework, translation of the framework entries from English into Ukrainian; 3) organization of the dictionary according to the defined structure; 4) clarification of the meanings of some terms by

experts in physics, editing, consistency checks and proofreading to eliminate any typos and remaining errors in the final product.

The biggest problem in gathering the list of words for the dictionary is to select the most frequently used physics terminology, which will cover the minimum of vocabulary needed to translate technical texts on the subject. The terms (one-word, two-component, multi-component, composites, combined terms, borrowings) have been taken from English articles, monographs, textbooks, reference books, dictionaries, BNC (British National Corpus) etc.

It is necessary to take into account the following principles for compiling dictionaries and selecting terms: alphabetical-nested structure, inclusion of basic concepts of the given field, thematic significance, frequency (of occurrence), word-formative and information values.

*L. Kravchuk,
Candidate of Pedagogical Sciences,
Associate Professor at the Department of the Humanities,
Separate Division of NULESU "Berezhany Agrotechnical Institute"*

THE CONCEPT OF CONSTRUCTION OF SCHOOL CURRICULA AND PROGRAMS ON FOREIGN LANGUAGES FOR SECONDARY SCHOOLS IN UKRAINE IN THE PERIOD OF STATE INDEPENDENCE (1990-2001)

The article analyzed the curricula and programs on foreign languages for secondary schools in Ukraine in the period of forming state independence (1990-2001). Their structure and substantial components were investigated; the comparative analogy to different classes was made, the compliance of program requirements with the content of study of foreign language in the studied period was analyzed. The positive and negative aspects of the formation of mesh hours of foreign languages was made, shortcomings in the organization of study of foreign languages for pupils in secondary schools of Ukraine in the second half of the twentieth century were revealed.

The determining factor that influenced the content and structure of the curriculum on foreign language during the investigated period was educational reforms. The reforms

were focused on creating a new system of education in Ukraine, preservation and enhancement of the acquired experience in Soviet times and at the same time making significant adjustments to the goals, objectives and content of the educational process.

The new approaches in the sphere of foreign language education due to the Cabinet of Ministers of Ukraine caused the change of structural components and curricula and programs. The program focuses on students mastering integrated speech skills at a level sufficient to communicate using foreign language in four types of speech activity – listening, speaking, reading and writing. The main principles of the program were: communicative orientation, personal orientation, student autonomy, interconnected integrated learning of all kinds of speech activities (listening, speaking, reading and writing).

*O. Stoliarchuk,
Assistant Lecturer,
Department of Philology,
Donbas National Academy of Civil
Engineering and Architecture*

SPECIFIC TRENDS IN THE FORMATION OF YOUTH SLANG WORDS THROUGH WORD-COMPOSITION (BASED ON EXAMPLES FROM ENGLISH, GERMAN, UKRAINIAN AND RUSSIAN)

This article focuses on phenomenon of word-composition used for the formation of youth slang words in English, German, Ukrainian and Russian. Word-composition is considered to be one of the productive ways of slang words' building, which satisfies the main reasons of the youth slang's use. Namely, due to this word formation process, the lexicon of the youth is replenished with bright and unusual words that attract the attention of other youngsters. The paper carries out the analysis of the concept of word-composition and the main types of compounds identified in English and Russian studies. On the basis of these studies, a detailed classification is developed for the analysis of compound words in youth slangs of the English, German,

Ukrainian and Russian languages. 3 main types and several subtypes of word-composition, which are built according to certain formulas, have been identified and illustrated with respective representative material. Practical material of the paper consists of slang words selected by continuous sampling from print and online dictionaries of English, German, Ukrainian and Russian youth slangs, which are constantly updated by native speakers. The compound slang words under the study include 279, 150, 89 and 107 examples from English, German, Ukrainian and Russian respectively. The specific trends and features in building compounds in English, German, Ukrainian and Russian youth slangs have been identified in the paper.

TRANSLATION STUDIES

E. Honcharenko,
Doctor of Philological Sciences, Professor,
Head of the Department of Foreign Languages for Humanitarian Faculties,
Oles Honchar Dnipropetrovsk National University

ON THE ISSUE OF TRANSLATORS TRAINING

This paper focuses on the generalized practical advices, which are used in the process of interpreters and translators training in the institutes of higher educational establishments of Ukraine. The fact that one may be bilingual is not a proof that one's going to be able to interpret a text in one language correctly and meaningfully into another. Translation is not only an art, but it is also a craft. It is tricky to argue with this statement. Any language shapes our lives and transforms the world. We understand pretty well how multilingual humanity depends on translation for its successful functioning. That's why much depends on translator's / interpreter's ability to overcome the communication gap between people who don't share a common language. In spite of the fact that "translation

is always an approximation", translator should be more concerned for absolutely meticulous faithfulness of the text; translator has no right to give a more positive coloring to any single word or to slant it negatively, not a single part of what is said can either be paraphrased; it's got to be very exactly interpreted and all the terms have to be there intact. It is emphasized also that interpreting is not only simply an attempt to convey the literal meaning of the words, but interpreting is a necessity to convey the values and the concepts that lie behind what is being said by whichever side. Brief outline of translator-training establishments and generalized practical advices, which are used in the process of training, has been scrutinized in this paper.

*A. Zubryk,
Candidate of Pedagogical Sciences, Associate Professor,
Ternopil National Pedagogical University*

RENDERING OF COMMUNICATIVE AND EMOTIVE FUNCTIONS OF OCCASIONALISMS IN TRANSLATION

Occasionalisms appear constantly. Their appearance indicates the dynamic nature of language, the ability to change and enrich its vocabulary. Researchers believe that the main difference between occasionalisms and neologism is that a neologism can quickly be lexicalized, that is to get to the vocabulary of the language and the mental lexicon of a person. Occasionalisms are not widely used in the communication, their usage is limited to certain contexts.

Occasional words are acquisition of the language. They are always expressive, created by specific author, generated by aims of the statement and context, which is associated with them, and cannot be normally used outside this context.

The lexical translation methods of occasionalisms include the following: transcription and transliteration, calque, lexical-semantic substitution, concretization, generalization, modulation or semantic development. Transcription and transliteration are ways of translation of lexical source items

by reproducing its form using the target language letters. Calque is a way of source language lexical units translation by replacing its components with their lexical equivalents in the target language. The descriptive translation differs from calque by the fact that in the descriptive ways the invariant of translation is the meaning of the foreign unit regardless of the nature of its relations with the external structure of a word.

Formation of new words is a complex process, realizing at the same time a variety of cognitive and linguistic mechanisms. Investigating this problem, we have come to the conclusion that occasional neologisms play an important role in the functioning of language because they significantly enrich and make it more colourful. However, at present this problem is not deeply enough investigated, giving more opportunities to younger scientists to discover new aspects and explore it in more detail.

*N. Zuienko,
Candidate of Pedagogical Sciences,
Associate Professor at the Department
of Foreign Philology and Translation,
National University of Life
and Environmental Sciences of Ukraine*

FEATURES OF TRANSLATION OF GERMAN TERMS IN THE ENERGY SECTOR

The article deals with the peculiarities of assimilation and translation of the German terminology used in the energy sector. It is proved that scientific texts have such peculiarities as grammatical structure, style of the text that meets the goals and objectives of scientific output of text. Technical language is characterized by the large number of terms, different types of acronyms. The main stylistic limit is the brevity and clarity of wording. It is proved that accurate transition of new terms into

the local language is a major barrier for technical translation.

Thus, the main difficulty of translation of scientific texts, namely the translation of terms is disclosure and transfer of foreign realities by means of the Ukrainian language. It would be wrong to speak about translation of terms as such. Obligatory condition of complete translation of any special text, especially scientific one is a full understanding of it by user.

M. Kirillova,
*Candidate of Philological Sciences,
Associate Professor at the Department
of the Theory and Practice of Translation,
Odessa I.I. Mechnikov National University*

K. Vorobiova,
*Senior Lecturer,
Department of Foreign Languages,
Odessa National Polytechnic University*

SENTENCE LENGTH IN THE ORIGINAL AND ITS TRANSLATION

The investigation of sentence length has a considerable importance not only for creating an adequate syntactic model of one or another language but also for solving many important linguistic problems.

Such peculiar feature of the sentence as its length (size, volume) is quantitative by its nature but it can't be studied without consideration of the qualitative character. It is not a casual quantity defined only by the author's choice and wish. It is naturally connected with the meaning this sentence expresses which explains the variety of lengths within the limits of one text and calls in a question of attributing the text judging by this parameter only.

Sentence length depending on a discrete or generalized character of the realization of reality, on dynamic or static

character of the described situation contributes to the content and stylistic colouring of the text. All these facts prove the importance of faithful reproduction of this syntactic element in translation.

The investigation of the author's translation gave the results that differ from those made by the professional translator which can be easily accounted for. The causes of these differences in the length of the original and translated sentences are not homogeneous. One part of them is conditioned by the system peculiarities of the two languages, it is of inevitable and objectively stipulated character; the other part is explained by the translator's influence – the level of his proficiency, language competence, creative aim, i.e. the subjective factors.

*T. Novikova,
Candidate of Philological Sciences,
Assistant Lecturer at the Department
of Slavic Philology and Comparative Literature Studies,
Yuriy Fedkovych Chernivtsi National University*

ARTISTIC DEVICES OF ARRANGEMENT OF THE TRANSLATED TEXT

Translating of artistic texts is the most difficult type of translation. The task of translator is to preserve indissoluble unity of manner and matter of artistic text, and also to recreate idea of author and, equally important, to reflect method of artistic embodiment of this idea, namely the vividness of original, as for a translator both semantics and stylistics of work are identically important.

During artistic translation, a translator cannot do without certain artistic devices of artistic information in text. However, today translation study does not have a single idea in relation to classification of artistic devices of artistic information. Researchers offer different classifications of artistic devices of artistic texts (V. Vinogradov, V. Gak, O. Lintavr, I. Deineko and others).

A careful analysis and systematization of views of scientists on the selection of devices for arrangement of artistic text in the language of translation give grounds to provide the

following classification of artistic devices of the translated text: 1) repetitions; 2) abbreviations and other reductions; 3) terms; 4) proper names; 5) dialectisms and in-words; 6) exoticisms; 7) neologisms and occasionalisms; 8) out-of-date vocabulary; 9) religious vocabulary; 10) synonymy and variability; 11) syntactic specifics of original text; 12) epithets; 13) metaphor and metonymy; 14) phraseological units; 15) irony and sarcasm; 16) polisemanticity and homonymy; 17) direct and portable value; 18) word-play; 19) realities; 20) allusion; 21) inversion; 22) alliterations and assonance; 23) economies of style and cultural features during translation (stylistic description of word).

Today, a problem of translation of Church Slavonic words included in the groups of outdated and religious vocabulary remains unresearched. The prospect of future research consists in the detailed study of this layer of vocabulary on the basis of translating artistic texts.

L. Ruban,
*Candidate of Pedagogical Sciences,
Assistant Lecturer at the Department of Foreign Languages,
Faculty of Economics,
Taras Shevchenko National University of Kyiv*

THE COMPARATIVE ANALYSIS OF THE COMIC PLOT IN O. HENRY'S NOVEL "CABBAGES AND KINGS"

The article is devoted to the comparative analysis of the comic plot in the original novel "Cabbages and kings" by O. Henry and its Ukrainian translation performed by V. Mysyk. O. Henry entered the world literature as a humorist, but humorous works in his heritage are not so numerous. "Cabbages and Kings" is the most famous comic novel by O. Henry.

Translation of fiction, especially humorous is a very sophisticated matter. Working with a comic novel "Cabbages and Kings", a translator must pay particular attention to the stylistic coloring of the text. If a translator is able to pick up a true stylistic nuance, he/she can convey the tone of the author and the color of the text.

In the novel "Cabbages and Kings" O. Henry reveals the essence of American colonization by the means of humorous techniques. Such mockery is achieved by using satirical techniques, including dissonance – a well-known method

in the scientific literature. The comparative analysis of the original text and its translation performed by V. Mysyk shows that this translation is an example of a fairly successful translation. However, there are some imperfect points of the translation.

Thus, translating humorous and satirical texts a translator must:

- master the original language to avoid mistakes and blunders in translation;

- master the subtleties of humor of the original language in order to convey the humor of nation which is described in the text;

- master syntactic and morphological techniques of own language to make translated jokes sound witty and suit the humor of own nation;

- adopt a method of dissonance in the subsequent translations.

S. Syniehub,
*Candidate of Philological Sciences, Associate Professor,
Associate Professor at the Department of German Philology,
Translation and Applied Linguistics,
Kyiv National Linguistic University*

REGULATIVE FACTORS OF THE TRANSLATION OF THE LEXICAL UNITS WITH THE INCORPORATED SEMANTICS

The article is an attempt to manifest and systematize the possible regulative factors, which have an influence on the qualitative translation of the lexical units with the incorporated semantic component, and also it is an attempt to show, which translation problems this lexical units group provokes. The present translation investigations concerning the role of the regulative factors in the translation process are analyzed.

The analysis of the translation variants, which was realized on the material of the German fictional texts, showed that regulative factors of the lexical units with the incorporated semantics

can have semantic character. It appears that to the regulative factors, which have an influence on the qualitative translation of the lexical units with the incorporated semantic component “appearance of the person”, can be attributed: 1) presence of the incorporated semantic component; 2) semantic criteria of the lexical units classification (in our case – some called “portrait verbs”); 3) combinatorial link type between the verbal units with the incorporated semantic component “appearance of the person” on terms of the microcontext (word combinations or sentences); 4) contextual realization specific of the analyzed lexical units.

*L. Khorunzha,
Candidate of Pedagogical Sciences,
Associate Professor at the Department of Foreign Languages №1,
Kharkiv National Automobile and Highway University*

THE ESSENCE AND SPECIAL FEATURES OF PROFESSIONAL TRANSLATION PRACTICE

In the modern world translation practice has become more extensive and socially significant. Translator's job became popular, and many countries have established special institutions that train professional translators. In these institutions the ability to translate professionally is the final purpose of education. To translate well, one must know the laws of interpretation due to its complex and contradictory nature, clearly understand society requirements to the translation and interpreters. Modern interpreter's job is multi-faceted, it requires a high level of education and deep knowledge in particular spheres, and also general erudition.

Professional translation practice involves high culture, extensive encyclopedic erudition, communication skills, the tact, constant replacement of knowledge, a variety of interests. All these qualities are revealed in two languages and two cultures.

Professional translation practice requires this sphere specialist's comprehensive cognitive and linguistic knowledge, broad general cultural knowledge, necessary psychological qualities and literary abilities. All these qualities should be developed and promoted in translation teaching. With his work the translator satisfies social needs.

Translation is the process of the text converting from one language into another while preserving relatively unchanged content. Translation should be taught as a special field of study, but mastering of the translation ability is not the prerogative of gifted people only. The methodology of translation studies is the belief that a person has the ability to translate genetically as the ability to learn languages. Although each individual has this ability in varying degrees, it can be developed and brought to the professional level.

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