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SLAVIC LANGUAGES AND LITERATURE

L. Vlasenko,
Senior Lecturer at the Department of Business Foreign
Language and International Communication,
National University of Food Technologies

A. PUSHKIN AND WOMEN'S LITERATURE OF THE BEGINNING OF THE XIX CENTURY

The research of forgotten authoresses' works of Pushkin epoch got not much attention by literature researches.

Biletskyi is a prominent scholar, literature researcher, known for his literary revisions in the study of work of Russian classics of culture and literature. The scholar of exceptional capacity and enormous amount of literary revisions is known in literature researches.

A. Pushkin and women-authoresses belonged to the different social and public statuses, but group of these women-authoresses and poetesses made contribution to literature development. And it is not surprising that Pushkin, being a well-known poet, was read out and people wanted to become acquainted with him. Infatuation for Pushkin's work charmed authoresses by his heroes, easy reality perception. Reading of his works, maybe, influenced the desire to carry offenses of heroes in the environment, adopted in Pushkin's works.

In master's degree work about the forgotten authoresses of 1830-1860th A. Biletskyi finds new opportunities to research the forgotten authoresses' works and lives. However, unfortunately, the research on the forgotten writers is not printed.

N. Voitsekhivska,
Candidate of Philological Sciences, Doctoral Candidate,
O.O. Potebnia Institute of Linguistics

GENDER PECULIARITIES OF AGGRESSIVE COMMUNICATIVE BEHAVIOR (BASED ON UKRAINIAN DIALOGICAL DISCOURSE)

Aggressive behavior in the conflict is related to discrediting, insult, intimidation and threat. Threat is reflected in the form of cognitive schemes: "If X does R – will be Q, where Q – is good", ""if X does not make P – will be Q, where Q – is bad", "if X does not make P – there won't be Q, where Q – is bad".

Threat as intimidation of interlocutor aimed to realize communicative intension occurs in speech of both men and women. However, to preserve a leadership role men use verbal, psychological and even physical pressure, while women prefer verbal violence. Women's reaction to the men's threat is realized in the form of acquiescence, and the men's reaction's realized in the form of disregard.

Thus, in the conflict dialogical discourse threat has functions of dominance, socialization and mental/physical self-defense and is related to processes of socialization in childhood.

Threat is a status-labeled and status-fixed speech act, based on a desire to establish power over a dialogical partner. Speakers of the same social and communicative statuses often speak aggressively and use threat as the reply to the addresser' threat. Then the "winner" is determined by other criteria: age, physical condition, character etc.

Threat is associated with physical violence. Firstly, verbal abuse precedes physical one: speakers threaten each other only verbally and only then proceed to physical aggression. Secondly, more intensive verbal aggression causes the more intensive physical violence. Thirdly, verbal threats express more severe punishment than the aggressor actually uses.

H. Karpinchuk,
Postgraduate Student,
T.H. Shevchenko Institute of Literature,
National Academy of Sciences of Ukraine

THE ROLE OF MYKHAILO NOVYTSKYI IN THE DEVELOPMENT OF SCIENTIFIC DOCUMENTARY BIOGRAPHY OF TARAS SHEVCHENKO

The article investigates the role of M. Novytskyi in search and study of documents concerning T. Shevchenko in 1920–1960 years. The work determines that M. Novytskyi found documents about three arrests of the poet (in the years 1847, 1850, 1859) and materials about him returning home from exile (in 1857) (68 documents at all). Most of these documents were discovered by scholar in the archives of the police department (Saint Petersburg). These materials M. Novytskyi published in the articles: "Arrest of T. Shevchenko in 1859" (1924), "T. Shevchenko in suit of 1847and his documents" (1925), "The History of Arrest of T. Shevchenko in 1850" (1925), "Third Section" about T. Shevchenko" (1928), "Something from the History of the Arrest in Orenburg" (1929). M. Novytskyi used the documents to clarify new facts about life and creative work of poet. After that he wrote complete chronology.

Probably, his role in the development of scientific biography of T. Shevchenko was the greatest at that time. Research team of the T.H. Shevchenko Institute of Literature used these documents for edition "T. Shevchenko. Biography" (1984). Later M. Morenets, P. Zhur, L. Bolshakov continued this research in documentary Shevchenko studies.

The materials for the investigation are selected works of the editions of documents regarding T. Shevchenko, autographs, scientific works of Novytskyi, archival documents.

N. Kobylko,
Postgraduate Student,
Sumy State A.S. Makarenko Pedagogical University

MYTHEME "PATH" IN UKRAINIAN FOLKLORE

Mytheme "path" belongs to the universal symbols of characters of the mythological consciousness of Ukrainian people. The image of path in Ukrainian culture correlates with the journey of human life through the soul in the afterlife. Since old times a path has been considered to be an edge between the so-called "closed" and "vicarious" space. If "closed" space – is a home, parental house, the "vicarious" is one starting right from the porch of the house where the road spreads in front of a person.

A path has become a common image in Ukrainian proverbs and sayings, where it not only carries the meaning of the space, but also has a lot of different semantic meanings. Thus, in our opinion it is advisable to submit the two groups of meanings for the path. The first one includes the features that characterize the path as a real physical object, an integral part of the life of Ukrainian people. The second one includes features that characterize a person, revealing the system of his/her spiritual values and customs.

Ballads are a well-spread way of the image of a path where it stands for a ritual of transition from the world of the alive to the world of the dead. L. Nevska states that the road is the central image of funerary traditions and only because of this there occurs a combination of realms of life and death. That is why we see the path in ballads as the last shelter of a soul, a place where it stays forever.

Mytheme of the road is a central image of Ukrainian wedding. Its symbolism can be traced at all stages of a ritual action. The road first went towards a bride then a church and then towards the house of the newlyweds. In wedding songs the road symbolized life and a long-awaited good fortune.

O. Kushlyk,
Doctoral Candidate,
Department of the Ukrainian Language,
Drohobych State Pedagogical University named after Ivan Franko

PECULIARITIES OF COMPONENT STRUCTURE OF SUBSTANTIVE ZONE OF THE TYPICAL WORD-BUILDING PARADIGM OF VERBS MOTIVATED BY SUBSTANTIVES WITH THE SEMANTICS "TO WORK WITH A TOOL, NAMED BY A WORD-FORMING STEM"

The investigation of word-building potential of verbs motivated by substantives as one of the most complicated morphological classes in the stem-centered direction of derivatology is an important stage of the system research of all motivated basis of the modern Ukrainian language.

On the basis of typical word-forming paradigm analysis of verbs motivated by substantives with the semantics "to work with a tool named by a word-forming noun" formed by means of a suffix **-ува-/-юва-**, as an indicator of a word-forming potential we distinguish three word-building zones – substantive, adjective and verbal, each having its own peculiarities.

Specific features of substantive zone are regular derivatives with transpositional and mutational meanings. The expressive means of transpositional word-forming meaning "action motivated by a subject" are suffixes **-нн-, -аці-(-я), -аж-, -ад-(-а).** Derivatives with the suffix **-нн-** are the most productive. They are formed from all analyzed verbs.

Derivatives with mutational word-forming meaning "a subject of an action" are formed by means of suffixes **-льник**, rarely **-івник**.

Other semantic positions are represented sporadically.

All components of substantive zone of a typical word-forming paradigm of analyzed verbs are stylistically marked. They are used to indicate different actions, processes as well as persons performing this or that action in a definite sphere of production. This fact identifies limitation in their expression of semantic positions.

M. Kushnierova,
Postgraduate Student,
Oleksandr Dovzhenko Hlukhiv National Pedagogical University

GOGOL'S CHARACTERS IN V. MYNKO'S COMEDIES

Recently much attention is paid to the problem of perception of the Gogol's personality and his works by the literature of the XXth century. The positive dynamics in the research of Gogol's influence on the work of Ukrainian writers of the Soviet period is observed.

Social and historical conditions of that time and increasing interest in national history and culture brought to the formation of "Gogol's text". From this point of view special attention should be paid to "Gogol's text", adapted by the Soviet reality.

"Khruschev thaw" was accompanied by relative weakening of the totalitarian regime. At that time the Ukrainian playwright Vasyl Mynko completed his work on the comedy "On the Farm near Dykanka" (1957). The name of the play showed the expressive dialogue of the work with the series of Gogol's "Ukrainian" stories "Evenings on the Farm near Dykanka".

Vasyl Mynko's play can hardly be considered as staging of stories "Evenings on the Farm near Dykanka". Its plot is different from Gogol's stories and has a lot of events from life of the perspective Soviet village. Farm Vytrebenky outlives another "rise" of its history connected with production of new "Soviet treasure" – oil. In "Gogol's time" "Ivan Fedorovich Shponka and his aunt" lived here but in Soviet period most inhabitants of the village were modernized characters of Gogol's "Evenings ...".

On the one hand they are typical peasants of Soviet period. Like traditional heroes of "collective-farm plays" that were popular during the social realism era, they faithfully perform their duties, go to "the happy future", sometimes give in to a temptation of easy money.

On the other hand, these are the characters of "Gogol's format". Their task first of all was to save "mental qualities" of the Ukrainian people according to the "poetic image of Ukraine" which Gogol opened to the world and to his contemporaries and which remained unchanged during the Soviet period.

The main characters of the plays "On the Farm near Dykanka" and "Parable about a Boom Barrier" are the heroes of Gogol's works and they are also characters with names and surnames from Gogol's works.

N. Lazirko,
Candidate of Philological Sciences
Associate Professor at the Department of World Literature
and Slavic Studies,
Drohobych Ivan Franko State Pedagogical University

YURII KLEN ABOUT NORWEGIAN SYMBOLIC DRAMA'S FEATURES (ON THE EXAMPLE OF HENRIK IBSEN'S WORKS)

The paper deals with the Yurii Klen's research of works written by Henrik Ibsen. This article is devoted to hundredth anniversary of Norwegian dramatist's birthday. Yurii Klen's research is the prime example of possibilities of biographic and psychological analysis in combination with the certain ideas of formalism and structuralism: the Ukrainian literary critic analyses creation of artist on principle of development of narrative of bio-bibliographic picture of dramatist's creation in the context of his epoch.

The important items for the creation of general picture and ingredients of psychology of his creativity and psychological and biographic portrait of artist are the original auxiliary elements of development of such narrative, in particular ethno-psychological, based on the origin and influence of *genius loci* (everything that is the spirit of certain place: lifestyle and local traditions, unwritten history) of his birth place.

Discursive strategy of Yurii Klen's article is structured so that aspects of analysis of separate dramatic works, on the one hand, and presentation in a mini-diachronic section the development of H. Ibsen's stagecraft (with a simultaneous show of the process of symbolism drama incipience), on the other hand, enable a literary critic to present the original stereoscopic, panoptic picture of the Norwegian dramatist's creative world in the context of his epoch.

The researcher also draws an important parallel between the situation in Ukraine and Norway: Danish literature and Danish theater imperiously dominated in Scandinavia, and war was proclaimed upon them.

Position of the Norwegian culture reminds recent position of the Ukrainian culture (producing some dialectical features different from the Danish ones, Norwegian language headed for the complete emancipation and legalization of those grammatical forms and turns, which were considered "vulgar" and "rustic").

Yurii Klen in his article "Henrik Ibsen" was unable (foremost because of ideological reasons) to formulate and present philosophical ideas which were basis for symbolism and symbolic drama of the 19th century.

Considerably more expressly he will declare the philosophical grounds of appearance in European literature of symbolism in the first part of review "Fight can begin" of the V. Ber's (V. Petrov's) article.

The creative portrait of Norwegian dramatist H. Ibsen presented by Yurii Klen in the context of European modernism is the unordinary literary and critical phenomenon in Ukrainian literary criticism of the first half of the 20th century. Ideas about some Ibsen's dramatic works declared by Yurii Klen can become the object of the next researches and for today remain the interesting standard of the impartial literary and critical approach to research of artist's creation in the context of certain epoch and to his creative figure as a creator of this epoch.

T. Petrenko,
Postgraduate Student,
National Pedagogical Dragomanov University

THE COMPOSITIONAL ORGANIZATION AND THE PLOT OF THE NOVEL "CASTLE ON THE VODAY" BY SERHII DOMAZAR AS THE MEANS OF CREATION OF HIS LITERARY WORLD

Main character in novel "Castle on the Voday" by Serhii Domazar is non-typical representative of first quarter of the twentieth century. "Castle on the Voday" is not an ordinary autobiographical work, but the story of a young man. The novel shows the story of the evolution of humanistic personality despite difficult family circumstances and difficult socio-historical conditions. Its composition consists of retrospective narrative based on facts from the biography of the narrator and the emphasis placed on the life of the person. This is first person narration: the protagonist tells the story of his life. This narrative strategy of the novel leads to the functioning of artistic time continuum in two planes: fable plot time (adventures of the protagonist, which have already occurred in the past) and narrative time (current to narrator time, in which he tells the reader the story of his life).

Based on the facts of his own biography Serhii Domazar reveals the history of the formation of the young person, attempts to rethink his life, depict some socio-historical and spiritual realities of the past.

The plot of "Castle on the Voday" is the story of the formation of a strong personality, a young Ukrainian patriot Ivan Sahay. The plot includes several conflicts. The major conflicts of "Castle on the Voday" are reflected in three main plot planes concentrated around Ivan Sagay: 1. Family relations. 2. Social and military activities. 3. Thoughts, dreams and emotions of the main character. The main plot conflict of "Castle on the Voday" is concentrated in three dimensions and implemented through the chronotope of the road, which symbolizes the complex life of the protagonist.

Y. Stepanov,
Doctor of Philological Sciences,
Head of the Department of the Russian Language,
Odessa I.I. Mechnikov National University

THE MASTERY OF ARTICULATION OF RUSSIAN CONSONANTS BY KOREANS AT NATIONAL FOCUSED RUSSIAN LANGUAGE TRAINING

The article presents methods and techniques of regulation of Russian consonants during teaching the Russian language for Koreans. The findings are based on a comparative characterization of Russian and Korean systems of consonants and a large teaching practice. Particular attention is paid to the mastery of articulation of Russian consonants, missing from the Korean consonant system. Also the article indicates the specifics of regulation of articulation of Russian consonants having incomplete equivalents in the Korean language.

The main difficulty of the Russian phonetic system for Koreans is to develop skills of correct perception and pronunciation of most Russian voiced and some voiceless consonants. Russian language has 37 consonants. Most of them are consistently opposed as voiceless or voiced (for the participation of noise and voice) and hard or soft (on the palatal coloring). The Korean language has only 19 consonants. Most

of Korean consonants are voiceless, they have not voiced pairs and are consistently opposed according to the intensity and presence or absence of aspiration in pronouncing (weak, corroborative, aspirated). In Korean voiced consonants are only resonant.

Korean students are encouraged to master the Russian articulation of consonants missing from the Korean consonant system in the following sequence: 1) voiceless, hard consonants [p], [t], [s], [k]; 2) voiceless, soft consonants [p'], [t'], [s'], [k']; 3) labiodental fricative voiceless consonants [f] and [f']; 4) labiodental fricative voiced consonants [b], [v], [b'], [v']; 5) bifocal fricative apical consonants: voiceless [ʃ] and voiced [ʒ]; 6) back fricative voiceless consonants [h] and [h'].

The article presents also a series of instructional techniques of training aimed to facilitate the mastery of articulation of Russian consonants by Koreans.

V. Taranets,
Doctor of Philological Sciences,
Professor at the Department of German and Oriental Languages,
International Humanitarian University

BOOK OF VELES (HISTORICAL AND LINGUISTIC RESEARCH)

The study demonstrates the diversity of the plot and, on the other hand, its oral character. The text played the role of pagan canon aimed to be preserved by future generations in its original content and form. These texts were attested by lives of the Slavs and become their ritual which was proclaimed or praised in songs. This is the reason for the variety of forms that express the same meaning.

Summarizing all the above, it is concluded about the nature of the texts of "Book of Veles" (BV):

1) the content of the texts reflect a long period in history of the Slavs, beginning with the period of formation and life within their Aryan ethnic group and until the age of foundation of Kievan Rus;

2) the events depicted in BV were canonized, were part of the paganism of the Slavs existed for over two millennia orally and were passed from generation to generation by their priests;

3) according to the analysis of words it can be argued that texts of BV represent layers of different eras, which remained unchanged in accordance with the requirements of the paganism of the Slavs;

4) linguistic analysis of a number of phonetic and morphological features showed that the diversity of the texts of BV is explained by the nature and origin of these texts; at the same time, these formal indicators are in line with the linguistic patterns that characterized the pre-Slavic language;

5) selective analysis of texts from the standpoint of the number of open syllables expressed in them as well as composition of BV showed that according to these statistics, the text of BV written on the plates can be attributed to the thirteenth century.

In addition to the above features of the text of BV, the further research will continue to highlight other observations of linguistic material, including semantic level.

N. Shcherbii,
Postgraduate Student,
Vasyl Stefanyk Precarpathian National University

THE GRAMMATICAL COMBINABILITY OF THE POLISH WORD SIĘ IN COMPARISON WITH UKRAINIAN POSTFIX -СЯ/-СЬ

The article investigates the status of the word *się 'self' //* postfix *-ся/-сь* in the linguistics. The paper is devoted to the different approaches to identify this notice. Functioning in two separate syntactic positions, the word is an example of grammatical homonymy: it can be a semantically complete (autosemantic) unit – a reflexive pronoun, and at the same time a semantically incomplete (synsematic) unit, a function word or a discontinuous morpheme.

In certain cases, it is doubtful whether *się* is reflexive pronoun or verb morpheme. For verification it is necessary to apply transformation method: if unstressed *się* without changing the value can be replaced by stressed *siebie*, it is reflexive pronoun; otherwise it is verbal morpheme.

Grammatical (syntactic) combinability is the ability of expressions to combine with different lexical units. It covers the rules for compatibility of expressions due to their syntactic properties. Polish reflexive *się* indicator can be combined with verbs, participles, gerunds, verbal nouns and predicative forms on -no, -to, but Ukrainian *-ся/-сь* can be combined only with verbs and gerunds. Pronominal verbs that are used only with *się* called *reflexiva tantum* (inherentna refleksywność) forms. Particle *się* forms an inseparable unity with the verb, i.e. is a component of verbal tokens, which is why it is derivational morpheme. Verbs with emphatic *się* in which presence or absence of *się // -ся / -сь* does not affect the lexical meaning, *się* is derivational morpheme. In fact the reverse designs reflective index of its value is in the form of a pronoun of accusative case without a preposition. The usage of *się* in reciprocal, impersonal and passive constructions gives reason to qualify it as a functional word. Polish word *się* retains in participles, predicative forms on *-no,-to* and verbal noun, while in the Ukrainian language it is lost. This may be desemantization of former reflexive pronouns which merged with the verb.

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

THE THEATRICAL ESSENCE OF V. VYNNYCHENKO'S CREATIVITY

There are grounds to regard V. Vynnychenko as one of the predecessors of the artistic trend of "stream of consciousness" where the sources of theatrical performing practice have found their imprint. In particular it is the structure of inner monologue implicitly accompanying the explicit cues of *dramatis personae* that acquires its disclosure in literary narration and justifies such conjecture. This device in its turn continues the rite of confessions where a person tries to comprehend ones own self that has become the principal source of "stream of consciousness" literature. This tradition is attested already by T. Shevchenko who justified such approach in particular with the folklore motif of "fraudulence" where the author put different disguises upon one's own face. More generally an author's image is to be conceived as that of an actor playing upon the global stage with the aim of disclosing the infernal essence of daily life. The peculiar consequence of such author's image's transformation is the use of reiterated reflection as the generalized device of the so called scene upon scene that is peculiar for "the tragedy of fate". In particular the fatal connotations continue both the societal criticism of the concept of inherent laical secular infernality and the subsequent restraint of laughter. Moreover one can say of the features of the drama of honor's revival in V. Vynnychenko's works as the entailment of the fatalistic viewpoint. The necrophile symptoms of the contemporary society are scrutinized via the images of fate or fortune that become active forces. This disclosure of human pathology refers to the antiquity of pagan rites transformed in modern times. While viewing upon world as a scene and taking participation in its "rehearsals" the author gains the opportunity of aspectual variability and of the representation of the viewpoints' multiplicity.

LITERATURE OF FOREIGN COUNTRIES

D. Diurba,
Postgraduate Student,
V.N. Karazin Kharkiv National University

THE IMAGE OF TRICKSTER IN J. KEROUAC'S NOVEL "ON THE ROAD"

The image of the trickster is originally a subject matter of anthropology and psychoanalysis. American anthropologist P. Radin in his study "The Trickster: A Study in American Indian Mythology" describes the way stories about mythological dodgers turn into fairy tales about animals. Later on a number of mythologists and anthropologists devoted their works to the trickster phenomenon. These are B. Babcock-Abrahams, W.J. Doty, G. Dumezil, C. Lévi-Strauss, W.J. Hynes, C. G. Jung and others.

In literary studies the trickster phenomenon has been studied by E. Meletinskiy, Yu. Lotman and M. Bakhtin. Having analyzed a number of literary and folk texts of Indo-European and Asian nations, Russian scientist D. Gavrilov had defined seven features of trickster archetype. Thus, according to D. Gavrilov, the trickster: 1) is a provoker and initiator; 2) appears to violate the established traditions and brings chaos; 3) is an intermediary between two worlds; 4) is often a companion of the culture hero; 5) is immoral; 6) has no common idea of life and death, and is playing; 7) is both wise old man and youngster at the same time.

In this article the analysis of trickster archetype in J. Kerouac's novel "On the Road", where it is realized through the complex of motives and features peculiar to the image of Dean Moriarty, has been given. Dean brings chaos to everything he does – from his own actions (stealing of cars, spin, restless talks) to his influence on people around him (encouragement of Sal for hitchhiking, going from one mistress to another). He has been breaking the practice since childhood, since the time he had appeared on the street, in consequence of which he spent one fourth of his life in jail for the crimes he had committed for his own pleasure. Dean, a father of four children born by different wives, with none of whom he lives with, behaves immorally, laughing at conformism of the surrounding society. Trickster's features in the novel are supplemented by the image of craziness, which is expressed mostly through speed and movement, and masculinity, which is realized with the help of the following images: the car, Wild West, playing cards, etc. The image of the trickster is realized through the motive of laugh, Dean's horse-laugh, due to which he is often in the limelight, as well as through the image of a mad holy man that contingently takes him up over morals of others and offers the possibility to make something mainly avoiding punishment for his crimes.

Y. Lysanets,
PhD,
Ukrainian Medical Stomatological Academy

THE EXPRESSIONIST TRANSFUSION: METALEPSIS IN GUSTAV MEYRINK'S NOVELS

The unceasing fluctuations of psychic energy within the narratives of Gustav Meyrink's novels suggest the existence of a special metaleptic type (hereinafter termed as "mental metalepsis"). I propose to consider the metaleptic oscillation of narrative consciousness as a separate category within the expanding typology of metalepses. The aim of this paper is therefore to disclose the purpose of mental metalepsis, as well as to demonstrate its unique features, potential narrative functions and effective performance in Expressionist texts. This article focuses upon the metaleptic narratives of Gustav Meyrink's Expressionist novels, primarily because this narrative technique has not yet been examined particularly within the framework of Expressionist prose, as well as due to the fact that metalepsis is vividly manifested in the literary texts of this author.

Gustav Meyrink's novel *The White Dominican* demonstrates the adventurous experiments with extradiegetic and intradiegetic levels of narrative configuration. The two narrators engage in a kind of mental struggle for dominance over the narration. The blurring of different ontological dimensions provides the paradoxical dynamics of Meyrink's novel: the writer creates the book; however, the work of art in exactly the same way develops and configures the artist. Thus, the intradiegetic narration imperceptibly "floods" the extradiegetic level. The intradiegetic narrator of *The Angel of the West Window* also entirely replaces the consciousness of the extradiegetic narrator. Having dissolved in his ancestor, Baron Müller becomes the prolongation of John Dee and achieves the transcendent breakthrough to his primal essence. This is the way the hero manages to retrieve the divine component of his soul (which is actually the principal objective of Expressionism).

Mental metalepsis in Gustav Meyrink's novels efficiently triggers the principal ideas of Expressionist literature: the effacement of frontiers between literary discourse and reality; erosion of the subject-object opposition; and finally, disintegration of consciousness. The infinite transgressions of narrative boundaries launch the paradoxical metamorphoses of the Artist and the Work of Art; the mystical transformations of the Ancestor and the Descendant. The extradiegetic and intradiegetic narrators get involved in an extraordinary process of mutual creation and fulfillment. The narrative levels are interdependent, interrelated and co-present; their interchangeable nature embodies the blurring of such oppositions as "external / internal", "textual plane / non-textual world". It has been demonstrated that mental metalepsis as one of the main narrative strategies in Gustav Meyrink's novels undermines the conventions in a purely Expressionist way.

The ontological interpenetration of extradiegetic and intradiegetic narrative levels eliminates the opposition between subject and object, facilitates the Expressionist erosion of boundaries between literary discourse and non-textual reality. Therefore, it seems quite relevant to proceed investigating other literary works of Expressionism in terms of metalepsis and its specific features.

L. Rasevych,
Postgraduate Student,
Kamianets-Podilskyi Ivan Ohienko National University

PLOT AND COMPOSITIONAL ROLE OF WATSON IN THE CREATION OF HOLMES' IMAGE

Analyzing the image of Sherlock Holmes, researchers pay very little attention to the character of Watson or even ignore it. However, this image plays a significant role in "focusing" attention on the unsurpassedness of the protagonist. The objective of the study is to analyze the image of Watson as narrator and leading apologist of Sherlock Holmes in Conan Doyle's detective cycle, which gives reason to regard his plot and compositional role as the primary means of Holms' image formation and even mythologizing of the detective's character. Despite attempts to analyze tandem "Holmes & Watson" in the works of some researchers (S. Hrazhdanska, J. Fowles, M. Chertanov, S. Antonov et al.), there is a tendency to consider these two images separately, without deep explanation of composition and narrative device. The vision of Dr. Watson as a kind of apologist and creator of the exclusive image of Holmes is also common for K. Theinl. The researcher notes that although Dr. Watson did not have a distinguishing ability to observe, he was the narrator, who was trustworthy, and was a judge of detective's image. The most notable attempt to characterize conceived by A. Doyle dichotomy from artistic rather than purely technical side was made by M. Chertanov and Y. Yurasova who regarding Watson's manner of writing uses the term "author's mask". Watson's replicas of Holmes' characteristics give reason to say that Watson is a powerful producer of Holmes' image of exclusivity. The special position of Watson as narrator and Holmes' friend, as well as his own image, which is credible, has a powerful suggestive influence on reader involuntarily "forcing" the latter to adopt Watson's own reverence to the great detective. Researching Watson's character allows reasonably refuting the opinion of the researchers on alleged irrelevance (as evidenced, in particular, by S. Antonov) of this character and prove stated earlier in this article hypothesis about his special role as a promoter of the image of Sherlock Holmes and creator of detective's "image of exclusivity". Watson is a popularizer of his fame and also plays a significant role in implementing the author's idea of the superman (through the "author's mask"), which can be traced particularly clearly in contrast with the Watson's own "herdlike" traits as typical representative of crowd criticized by Nietzsche.

Y. Chyzhevska,
Master,
Taras Shevchenko National University of Kyiv

SPECIFICS OF THE CULTURAL PROSE OF YU QUYYU (THROUGH THE EXAMPLE OF THE WRITING "WEST LAKE DREAMS")

PProse *sanwen* is one of the most famous prose genres in the history of Chinese literature for nearly two thousand years. However, many questions connected with its peculiarity still occur.

Classical prose, which was popular enough and generally recognized, lost its status of official belles-lettres after the events happened on May 4th in 1919, and particularly after the "Cultural Revolution" (1966-1976). Thus, 1980s began with the formation of a new type of literature, including prose genre *sanwen*.

The study of genre peculiarities of *sanwen* was conducted repeatedly. However, there is no generally accepted definition and characteristics of this genre. *Sanwen* is on the edge between nonfiction and belletrist literature, moreover, it still has no proper equivalent in Ukrainian literature. Precise examination of the specific genre features will enable to carry out deeper analysis of the development of contemporary literature of China. Thereby, the purpose of the research is the examination and analysis of *sanwen's* features. Yu Quyyu's "West Lake Dreams" is taken as an example of cultural prose.

Yu Qiuyu's cultural prose is full of reflection of mass culture, modern commercialization, which overshadow cultural legacy of previous generations. The author considers the person and culture as two interfering elements, where human is a cultural figure and its guard. The metaphor of dream and the image of the lake are also presented in the work. These methods depict two dimensions – the real one and the illusory. The opposition of both the real and imaginary worlds gives the reader feelings of history and cultural remoteness in the world of globalization.

Thereby, "West Lake Dreams" is a mosaic picture of the fragments of the past times. The lake and everything surrounded it are the complicated structure, where the author has a chance to deepen into the thoughts about the human beings and their influence on the cultural heritage. Through out the usage of the ethnic elements Yu Qiuyu illustrates the value of Chinese culture and traditions.

ROMANCE AND GERMAN LANGUAGES

V. Basok,
Candidate of Philological Sciences,
Associated Professor at the Department of English
Philology and Translation,
Humanitarian Institute,
National Aviation University

EXPLICIT AND IMPLICIT MEANS OF REPRODUCING COMMUNICATIVE INTENTION IN UKRAINIAN TRANSLATIONS OF ENGLISH MARKETING TEXTS

It is well known that an average modern Ukrainian often feels annoyed or irritated when confronted with marketing discourse and has a negative attitude towards it. Thus it can be argued that the very existence of such a psychological barrier determines the use of hidden (manipulative) tools of influence in marketing discourse. Ukrainian marketing is currently focused on text pragmatics, where the quality of text means its ability to influence consumers' preferences. Therefore, the aim pursued by translators of marketing texts is the pragmatic adequacy of translations.

English marketing texts and their translations contain basic manipulative influence strategies of three types: positioning, optimizing and corrective ones. In most cases, translators of marketing texts reproduce the original strategies adequately. However, the intensity of manipulative influence may decrease due to the cultural specifics of recipients, their background knowledge and the relevance of certain topics for representatives of different nations.

Explicit means that are used to reproduce communicative intentions in translations are lexical units with positive connotations, comparatives and superlatives of adjectives, imperative verb constructions, interrogative sentences, first-person and second-person pronouns in plural, exclamatory sentences, elliptical sentences, neologisms, etc. Implicit means of reproducing communicative intentions in translations have no formal expression. These can include appeals to universal and personal values of consumer, rhetorical questions, implicit comparisons, etc.

S. Danyliuk,
Doctor of Pedagogical Sciences, Associate Professor,
Professor at the Department of Practice of English Language,
Cherkasy National University named after Bogdan Khmelnitsky

FORMATION OF MODERN LINGUISTS' PERSONAL HOME PAGES: HYPERTEXTUAL ASPECT

The article deals with the analysis of the basic features, characteristic of modern linguists' Internet home pages, which are formed according to the hypertext model. Three main types of texts, which differ from each other in essential features, as well as share common characteristics that bring them closer, are currently singled out. These types are an oral text, a written text and a non-linear text or a hypertext. The hypothesis about the considerable change of the creation model of electronic texts which takes place simultaneously with the change of the material manifestation of texts is also expressed and checked on the material of Internet home pages of the analyzed type. The main characteristics of the hypertext as a model of modern linguists' Internet home pages creation are singled out. These properties of the hypertext are fundamental opportunities of its existence only in the computer form, nonlinearity, the plurality of virtual structures, incompleteness, visualization of information. The typical structure of the informational-and-reference and scientific communicative blocks as constitutive units of modern linguists' Internet home pages is suggested.

I. Zhyhorenko,
Associate Professor at the Department of German Philology,
Melitopol State Pedagogical University

ATTRIBUTIVE PHRASES IN HERMANN HESSE'S WORKS AS MEANS OF EXPRESSION OF AUTHOR'S ATTITUDE

Research of means of art expressiveness and their role in formation of a stylistic originality of the literary work becomes more purposeful in connection with possibility of use of such types of the analysis as linguopoetic, linguostylistic, cognitive, discursive.

Use of an integrated approach to the analysis of works of Hermann Hesse allowed finding numerous typical designs of phrases used for classification and generalization.

From an intertextual position esthetic function of the attributive phrase is shown in that measure in which the author of the text reports about the cultural and semiotic reference points or about pragmatic attitude. In Hesse's works there are such reference points as clichéd attributive phrases which are not only allusions to other works of Hesse or other writers' act, but also fill the text of work with sounding of numerous metatexts.

Research of attributive phrases from the point of view of functioning in their structure of perceptional lexicon gives the grounds to claim that in texts there are attributes with semantics of acoustical perception, somatic lexis, tactile attributes.

The analysis of the revealed constructions allows explaining the esthetic effect caused by texts of works on the reader; attributive phrases are the most important element of system of language means which form individual style of Hermann Hesse.

I. Zhokh,
Postgraduate Student,
Ivan Franko National University of Lviv

SOMATIC COMPONENT CABEZA IN EMOTIVE PHRASEOLOGICAL UNITS IN SPANISH

This article focuses on emotional phraseological units with somatic component cabeza in Spanish. It presents definition and classification of phraseological units, which are considered as a repository of traditions and experiences of the people. Present article shows the importance of learning phraseological units in terms of emotivity as a reflection of the experience. There is shown motivation of phraseological units according to physical actions.

There are also listed different approaches to the definition of emotions and emotivity in linguistics. In particular, this study presents K. Izard's classification of basic emotions: interest, joy, surprise, anger, disgust, contempt, fear, shame, sadness, and guilt. The author analyzes phraseological units allocated into groups according to the belonging to positive or negative tone. Among the phraseological units with somatic component cabeza the author selected phraseological units which express the emotion of joy and interest, which are referred to those that have positive connotation. The author also defined groups with negative connotation, which include sadness, fear, shame, anger, contempt and guilt. From the analyzed phraseological units it is noted that positive emotions such as joy or interest are associated with the movement upwards, raise of the head, large size of head or its filling. It is shown that negative emotions are associated with pain, movement of the head or the object down and comparison of the head to something nasty, insulting or belittling its size. In analyzed phraseological units with somatic component cabeza there are not selected groups of surprise and disgust. Therefore, the results showed that cabeza component is present in eight major emotions.

A. Kosenko,
Assistant Lecturer at the Department of Theory and Practice of Translation,
Yuriy Fedkovych Chernivtsi National University

AMERICAN AND BRITISH COMPONENTS IN THE TERMINOLOGY OF THE ECONOMICS

The article deals with American and British elements in the economic vocabulary.

Wide semantic and stylistic scope of use of the new economic vocabulary evokes scientists' interest to the vocabulary of economics and business**.**

The economic terminology is in the focus of the research of many linguists. However, a study on American and British components in the terminology of the economics has not been conducted.

Dealing with American and British components in the terminology of the economics, we observe that one concept can have different nominations in American and British English, e.g. *buyer – purchaser*.

Some economic terms have different meanings in British and American English, e.g. *cropper*.

Much of the terms under study refer to objects, events and processes of the American economic life: *central bank, federal reserve notes, federal reserve system*.

To reveal the difference between American and British components in the terminology of the economics, we have selected 100 terms and using on-line British-American dictionary tested their origin. It is displayed that the American element is prevalent for the terminology under study (14 terms, 18%), the British component makes up 12% and 5% of terms have no clear distinction between American and British components.

A. Kuznietsova,
Candidate of Philological Sciences, Associate Professor,
Zhytomyr Ivan Franko State University

ALLUSION AS A LINGUISTIC PHENOMENON

The article focuses upon the direction of the study of allusion as a linguistic phenomenon. The analysis of textual potential of allusion is offered on the material of the English belles-lettres discourse. Contemporary Ukrainian linguistics studies allusion as a figure of speech – stylistic device, connected with the usage of folklore, literary, historical or everyday life facts, and also with famous aphorisms, winged words, idioms. Allusion is connected with the source, where its origin is fixed. It helps concisely, but comprehensively, sometimes in one word to emphasize a person's feature, special event etc. closely connected with narration, as they associatively distinguish an important idea of a certain context. It is underlined in scientific researches that allusion is a phenomenon of the text category of intertextuality, means of text expressiveness which profoundly enriches information of the text content. It creates numerous associations making hints of events, facts, personages of other texts. It is a manifestation of a continuous text formation process, in particular, of belles-lettres text creativity. The traditional role of allusion is a speech play. In terms of cognitive linguistics allusion can be studied deeper as a means of human cognitive system, which helps to understand and perceive one type of objects and events in terms of another. The given article offers the study of allusion on the material of the English belles-lettres texts in terms of cognitive linguistics. The article also studies the existing classifications of allusions and the issue of the functional potential of allusions in the belles-lettres text.

K. Kunets,
Postgraduate Student,
Department of English Philology,
Ivan Franko National University of Lviv

PRAGMATIC ASPECT OF THE IMPERSONAL CONSTRUCTIONS IN THE ENGLISH SCHOLARLY TEXTS IN THE HUMANITIES

This paper aims at establishing syntax-pragmatics interface on the basis of the impersonal it-constructions which express evaluation, either modal (e.g. "it is possible/ necessary/etc. that…") or axiological (e.g. "it is important/ good/difficult/etc. that…") as they are found in the scholarly texts within the field of Humanities. These constructions are approached in terms of their truth-conditions of propositions and pragmatic presuppositions (with an attempt to argue that the problem deals with pragmatics, not semantics), as a means of hedging in contributing to the realization of the cooperative principle within the written academic discourse. In case of modal evaluation, it-constructions assist both scientific authors and their readership as signals indicating if this or that judgment is true or possible/problematic, and thus help the author to present unsolved questions, while non-modal impersonal evaluative constructions express assertion. The analysis has been carried out on a corpus of scholarly texts in the Humanities, which are of special interest here as texts, for which truth-conditions are of special significance. The paper presents a communicative approach to the academic texts, taking the peculiarities of their syntactic structure as a starting point. Science and the language of science are hardly separable, and it is important, due to the growing scientific communication, that scientific texts reach their communicative goals and communicate ideas successfully.

O. Maliarchuk,
Candidate of Pedagogical Sciences, Associate Professor,
Zhytomyr Ivan Franko State University

PRAGMATIC PECULIARITIES OF ENGLISH INTERJECTIONS AS MEANS OF THE VERBALIZATION OF EMOTIONS

The article is devoted to the study of communicative, pragmatic peculiarities of the interjections of the modern English language in comparison with their equivalents in the modern Ukrainian language. The article deals with the classification and characteristic of interjections according to their pragmatic peculiarities and analyzes interjections with conventional-specified and contextual-specified pragmatic meanings. The article describes interjections in the context of different types of discourse.

The definitions of the interjections vary in modern linguistics. Some scientists consider interjections to function as a separate part of speech, while others disagree with this viewpoint. Some linguists think interjections belong to the main part of the speech; others classify them as an auxiliary part of speech.

According to our research interjection is a linguistic unit which independently forms a separate phrase and functions for the expression of the emotional reaction to the behavior of the interlocutor or the surrounding reality. Interjection is the grammatical category which can be found in the most world languages and is connected with the pragmatic information which functions in the context of both expressive communicative acts and directive communicative acts. English interjections can pragmatically vary which is connected with their potential and synchronic pragmatic polysemy.

I. Mykytiuk,
Candidate of Philological Sciences,
Associate Professor at the Department of Theory
and Practice of Translation,
Faculty of Foreign Languages,
Yuriy Fedkovych Chernivtsi National University

AXIOLOGICAL CHARACTERISTICS
OF SECONDARY NOMINATION UNITS
(ON THE MATERIAL OF A LITERARY TEXT)

The objective of the article is to reveal and analyze axiological characteristics of the units of personages' secondary nomination in a literary text. These units are believed to be capable of expressing negative, neutral and positive evaluation.

Evaluation is treated as a functional semantic category that represents the attitude of the speaker to the nominated person, object or phenomenon, as a speaker's reaction, as a piece of information containing some facts about evaluative attitude of the subject of speech to certain qualities of the nominated object.

The evaluative aspect determines the choice and functioning of lexical and stylistic characteristics of speech.

Since a literary text is expected to evoke some kind of evaluation on the part of the reader, the category of evaluation is of utmost importance for the correct interpretation of this text. The subjects of evaluation in a literary text are the author and other personages.

Axiologically conditioned secondary nomination units are determined by the strategies of the speakers; they also tend to reveal the speakers' attitude to the object of nomination and delineate the character of their relations.

Further research in this field may involve analysis of gender peculiarities of secondary nomination units in terms of peculiarities of speech behaviour of men and women, interpersonal and intercultural communication.

M. Milova,
Candidate of Pedagogical Sciences,
Acting Associate Professor at the Department of German Philology
and Methods of Teaching Foreign Languages,
South Ukrainian National Pedagogical University named after K.D. Ushinsky

"EXPRESSIVENESS" AND "EMOTIVENESS" IN LANGUAGE AND SPEECH. LEVELS OF EMOTIONS EXPRESSING IN A FICTION ENGLISH TEXT

Emotion is a reaction of the nervous system to various actions both social and natural. Emotion is derived from different circumstances: peculiarities of person's character and temperament, his/her physical state and wellness, outer input, self evaluation etc.

Any emotion is a unity of three components: physiological, subjective and expressive. That means that a person first of all deals with an emotion as a physical state, then he/she feels it and, thirdly, expresses it.

V.I. Schakhovsky proposed the most popular point of distinction between the two notions: "emotiveness" and "emotion". In his opinion, emotion is a category of psychology; emotiveness belongs to the layer of a language system, being a component of a semantic structure of a word. Emotive meaning of a word is not just emotional expression of a certain speaker, but is a general reflection of a social emotion.

T. Adamchuk points out 6 ways of a text's emotiveness creaction: 1) direct or indirect nomination of emotions; 2) deciphering of emotions (e.g. doubling emotional construction, context, author's remarks etc.); 3) using non-verbal ways of expression; 4) author's narration; 5) presence of the author's neologisms; 6) domination of a certain way – linguistic or paralinguistic.

Expressiveness is a peculiarity of a text or a part of a text, that transmits the content with a greater intensity, expressing the inner state of the speaker and, as a result, has emotive or logical strength, that can either be figurative or not.

Expression of emotions can take place at different levels: phono-graphical, lexical and syntactical.

The phono-graphical means of expressing the emotions are: the exclamatory mark, the question mark and the exclamatory mark, italics, capital letters, dots, dash and hyphen.

The lexical means of expressing the emotions are: the interaction of lexical units in a certain context, lexical descriptors etc.

The syntactical means of expressing the emotions are: repetitions, inversion, short and sharp constructions, emphatic usage of an auxiliary verb "do".

I. Misiahina,
Head of the Department of Ukrainian and Foreign Languages,
King Daniel of Galicia Ivano-Frankivsk University of Law

REALIZATION OF HEDGING AT THE VERBAL LEVEL

The article is concerned with an extensive research of the issue of linguistic representation of the communicative strategy of hedging in modern English literary discourse. Peculiarities of form, content and function of the communicative strategy of hedging are analyzed and a comprehensive inventory of communicative tactics, methods and linguistic means of expressing the strategy is compiled.

The article outlines the problem under analysis from the theoretical viewpoint, namely dwells upon the theoretical and methodological backgrounds for the research of hedging, defines its interconnection with the related communicative categories, fixes the criteria of treating hedging as a communicative strategy, identifies its place among other communicative strategies.

The verbal level characterizes verbal representation of communicative situation of hedging – through potentially hedging words. Potentially "hedging" words which serve as a verbal means of representing the interactive model of communicative situation of hedging are researched in the article. The semes correlating with the hedging meaning are distinguished in the abovementioned words on the basis of the componential analysis. Such semes integrated into the meaning of the distinguished archisemes are called "potentially hedging semes". They are "assumption", "personal opinion", "hypothesis", "appearance", "possibility", "approximation". The words containing such semes are grouped by the part of speech and semantic meaning. "Potentially hidden semes" are proved to be exclusively hidden.

D. Movchan,
Candidate of Law Sciences,
Senior Lecturer at the Department of German Philology,
Sumy State University

METHODOLOGY FEATURES
OF THE RESEARCH OF ANTONYMS

At the current stage of linguistics development we observe the shift in the study of antonymy: from the common language plan to specific speech expression of antonymy, therefore expanding the subject area of research: the analysis of specific antonymic rows, their functional properties and pragmatic functions.

Recognition of antonyms as diverse units allows studying them from the point of structural, semantic, as well as functional and pragmatic approaches. Structural approach involves the study of language as a system of inherent linguistic units, relations between them, organized into a hierarchy of language levels. Within semantic approach the way of organizing the semantics of antonymic units is considered, the process of its implementation into structural models, the peculiarities of relations of antonymic units with other elements in syntagmatics and paradigmatics, as well as the semantic classification according to structural and semantic criteria are analyzed. Functional approach involves the consideration of antonymy and antonyms in action during operation due to purposeful nature of linguistic units. Pragmatic approach to the investigation of antonyms is characterized by the perception of linguistic units as instruments, tools, means of certain goals and intentions in acts of communication through language.

S. Miasoiedova,
Candidate of Philological Sciences,
Associate Professor at the Department of Foreign Languages № 3,
Yaroslav Mudryi National Law University

THE IMPORTANCE OF SUBJECTIVE AND MODAL COMPONENTS FOR THE VARIETIES OF THE ILLOCUTIVE MEANING FORMATION (ON THE EXAMPLE OF "AUTHORITATIVE DEMAND"– CONSTRUCTIONS)

The object of the research of this article is the semantic organization of an indirect illocutive utterance that has an imperative meaning.

The analysis of illocution as a semantic category involves the study of those illocutive variations that are usually considered to be the different types of the imperative meaning.

The component analysis of the illocutive utterances is based on the provision that illocutive modality is the kind of so-called "the modality of implementation". The fact is that the situation expressed in such utterances is always unreal and it should be implemented into reality. This is what makes the substance of "the modality of implementation", which is a typical expression of illocution.

The meaning of an illucutive utterance, and therefore its component structure, is formed by a complex interaction of extralinguistic factors. Above all, it is the speaker's intention that is what he wants to achieve with his statement from the interlocutor – what actions he expects from him/her. The nature of the relationships of interlocutors is also relevant, these are such factors as equality/inequality of social roles, age and so on, i.e. features that contribute to a dominant position of one of the communicants and dependence of the other one. The fact which of the participants of the situation – the speaker or the hearer – is interested in performing the action is also important.

There are different situations that depend on the character of the communication the features of which may considerably affect the meaning of an illocutive utterance. Therefore, the study of the mechanisms of formation of a variety of the imperative meaning involves consideration of extra-linguistic factors.

Thus, each imperative meaning is formed by a particular combination of subjective and modal meanings. The analysis has proved that components which are necessary for an illocutive utterance are "voluntarism" and "unreality". Unreality of an utterance is provided for by one of the subjective and modal meanings like possibility, desirability, necessity which facilitate the differentiation of distinct varieties of the imperative meaning. Each of these meanings interacts with special evaluation of actions, processes, situations forming an important element of illocution.

I. Rumiha,
Postgraduate Student,
Department of the English Language,
Yuriy Fedkovych Chernivtsi National University

THE REDUCTION OF ORIGINAL MODEL OF THE POSTMODERN ENGLISH LITERARY TEXT

The article deals with the dynamics of usage of expressive and syntactic means based on a reduction of original model in the postmodern English novel of the late 20th and early 21st century. The particular attention is dedicated to the study of selected syntactic models and their functioning in a text.

The study of expressive syntax is characterized as decoding of linguistic means that have effect on a reader. The word arrangement of postmodern text has a grammatical norms breaking that is because of intentional usage of stylistic and syntactic markers by authors. The syntactic models of postmodern fiction have their individual expressive coloring.

Statistical and quantitative calculations of reduction expressive markers such as ellipsis, aposiopesis, nominative sentence and asyndeton are represented. Such stylistic means were under verification of the χ^2 criterion (V. V. Levytskiy). Due to the results, we see their functioning in a text as an intensifier of speech expressiveness. Thus, stylistically marked models can be quantatively repeated, predominate over other characteristics functioning as means of speech expressiveness.

S. Stroikova,
Senior Lecturer,
Cherkasy National University named after Bohdan Khmelnitsky

ASSOCIATIVE METAPHORICAL MOTIVATION OF THE GERMAN ICHTHYONYMS (NATURFACT AS A SOURCE DOMAIN)

This article focuses on the mechanism of the German ichthyonyms metaphorization using sings of the NATURFACT source domain. Sings of such domain objects as ROCK, METAL, INERT GAS, GEMS, HEAVENLY BODIES, ELEMENTS and PLANT become motivators in this source domain. Sings of the domain object of ROCK are motivators of the German scientific names of fishes based on the likeness of fish bodies or their parts' coloration as well as colors of various things. Features of the metal are the basis for analogization of the fish bodies' or their parts' color with glance and color of metal. The ability of fishes to shine determines the choice of the metaphorical motivator from the sphere of the INERT GAS to designate the glance of fish or parts of its body with various shades. Just as for the domains METAL and INERT GAS, the coloration of fish forms associations in the domain GEMS. The motivators from the domain object HEAVENLY BODIES determine the gestalt variety of the associative metaphorical motivation of the German scientific names of fish species. The object domain ELEMENTS supplies only the sign FIRE to the German ichthyological nomenclature. The motivator FIRE denotes the color associated with the color of the parts of fish bodies. The domain object PLANT also specifies the associative metaphorical motivation of the gestalt variety from the form of the body of fish or its parts. The color of plants is the motive to analogize the coloration of fish bodies or their parts with flora. Thus, the source domain NATURFACT supplies the metaphorical motivators to the sphere of the German ichthyological nomenclature on the basis of the gestalt variety.

O. Untilova,
Lecturer,
Odessa National Maritime Academy

VARIATION OF MELODIC CHARACTERISTICS OF BRITISH POP SINGERS' SPEECH

Variation of melodic characteristics of British pop singers' speech is presented in the article.

Mass culture is an important and powerful impact tool in modern society, and oral speech plays a big role in realization of image in mass media.

The aim of our investigation is to reveal melodic means in creating the image of the speaker.

The actuality of our investigation is determined by modern linguists' interest towards phonetical means in providing efficient communication at media discourse.

The material of our investigation consists of British pop musicians' recordings of the interviews with Robbie Williams, Ed Sheeran, Sam Smith, Victoria Beckham, Jessie J, Rita Ora. Total recording time is 2h. 20 min. The main research method is perceptual analysis.

The conducted research shows that speech melodical characteristics of the investigated representatives of British pop culture are typical for conversational style. It is important to mention that most of the investigated singers use middle and high level tone of pre-head, as for the nuclear part, it is mostly represented by low fall and low rise. The lack of melodic variation shows that investigated representatives of British pop culture do not have public speech skills and they do not aim to speak according to discourse goals.

E. Fomenko,
Professor,
Classical Private University

THE COGNITIVE STYLE OF JAMES JOYCE

Fundamental theory of literary texts studies text modeling with regard to personality of authors, readers, and texts, explores the ecology of creative personality and specifics of individual-authorial conception, examines universality of reading of the mind, and considers conceptual systems across literary epochs with a view to identifying their similarities and differences. James Joyce has developed a new cognitive style by assuming a leading role within his epoch's developmental framework. His cognitive powers are extended beyond traditional narration whose folding-unfolding memory is activated within the space of interpretive channel. He reinforced the importance of dialogue between writers across cultures and languages in the process of developing fictional discourse through the holistic efforts of change. He built the reader into the interpretive channel by changing the role of a literary text within literary discourse.

Joyce's cognitive style has explored all available resources of cognition whose uses are encouraged by endless simultaneity of multidirectional meaning. The identified resources include: (1) experience of narration, which allows Joyce to compress the hierarchy of narrative categories by nurturing the reader's ability to restore conventional events without their unfolding; (2) vigorous activity of the reader's inner consciousness, which is stimulated by Joyce's flexible, dynamic, and changeable language consciousness and creativity; (3) skilled identifications of networked configurations of multiple meaning by a reader who is integrated into the interpretive channel; (4) reliance on the epiphanic type of interpretant, which cultivates togetherness of all components within the author-reader-text triad.

O. Tsobenko,
Candidate of Philological Sciences,
Associate Professor at the Department of the English Language №1
Odessa National Maritime Academy

INNER FORM OF THE ENGLISH JEWELLERY NOMINATIONS

The article is dedicated to the investigation of the lexical semantic field "jewellery" on the basis of English explanatory and encyclopedic dictionaries. The final aim of the work is to study the given lexical semantic field in the aspect of motivation, namely, to determine the inner form of the English jewellery nominations. The volume of investigated material is 300 nominations, obtained by consecutive selection. Our research relies substantially on the application of such methods as componential analysis, comparison and quantitative method. Under lexical semantic field we understand a group of words united by a common feature in their lexical meaning.

This common feature is known as the integral seme. In our case the word combination "a piece of jewellery" serves as the integral seme which unites the constituents of the given field. Our analysis of the inner form of the English jewellery nominations allowed singling out several features, upon which their inner form is based. They are "form, use, place of wearing, geographic name, person, type of attachment". Thus two types of motivation of the English jewellery nominations have been singled out, namely, qualitative (nominations based on the form of jewellery) and relative (nominations based on the use, place of wearing, geographic name, person, type of attachment).

H. Cheremysina,
Postgraduate Student,
Zaporizhzhia National University

CELTIC-ROMAN SUBSTRATE
IN MODERN ENGLISH LINGUOCULTURAL SPACE

The current stage of linguistics development demonstrates the growing interest to the problems of national linguocultural space. In its turn these issues activate the studies of linguocultural space in the light of cross-cultural interaction. Therefore, the author of the article gives not only basic definitions of linguocultural space, but also analyses the nature of English linguocultural space with the help of tracing its Celtic-Roman substrate.

Linguoculture of Britain is characterized by the fusion of various ethno-cultural traditions with rather "unstable" social and cultural balance. Thus, the article focuses on the fact that the national way of life and the unique ethnic artifacts are the basic realities of a certain linguoculture.

The peculiarities of Celtic-Roman substrate in English linguoculture are also explored.

The author of the paper applying diachronic and synchronic analysis explores the loanwords of Celtic and Latin origin. As a result, not only current semantic changes of foreign elements were described, but these elements were also chronologized due to the historical stages (of both linguocultures) and as to the frequency of their usage. Consequently Celtic-Roman language elements, that reflect corresponding cultures, are found to change not only semantic value of English linguoculture, due to the adaptation of loanwords, but also enrich the vocabulary of English.

The conclusion was made that the national linguocultural space is a dynamic socially determined linguistic formation that can only exist in close correlation with the political, social and economic conditions of the country. Therefore the national linguoculture is a self-organizing complex system that can not only "control" and govern inner dynamic processes, but can also "absorb" relevant innovationns from foreign linguocultures with their further assimilation and "self-cultural" interpretation.

V. Shcherbytska,
Assistant Lecturer,
Department of Foreign Languages,
Dnepropetrovsk State Financial Academy

FIGURATIVE AND ASSOCIATIVE LAYER OF THE CONCEPT WORK IN GENDER ASPECT

Cognitive poetics serves as a cognitive interpretation of a literary text and structure modeling of the author's mind as the creative system.

Methodological apparatus of cognitive linguistics, cognitive science theoretical principles serve as the foundation of cognitive poetics approach. This approach aims to study the semantics of concept art of poetry and prose texts.

The relevance of this work is to apply this approach to the analysis of contemporary autobiographical English text.

Research materials were fiction, autobiography of four women (S. Osborne, J. O'Dowd, J. Tomlin, J. Walters) and four men (C. Kray, R. Brand, R. Branson, G. Ramsay).

The article reviewed several contexts in which conceptual metaphors (CM) are realized. Metaphorical thinking in terms of autobiographical works is extremely rich for studying author's associations regarding the concept WORK.

In the analyzed novels WORK gets the author's interpretation, which is influenced by the gender factor. Both men and women have common characteristics of the concept WORK (experience, interest, excitement, effort and diligence).

However, it should be noted that, based on how men associate WORK it becomes clear why exactly this issue (work) is the most important in the history of their lives. Exactly in men's novels work is like love, child, even life. While work for women is attraction, interest, which leads to some achievements, but at the same time, it doesn't give life, it absorbs life and it can be boring.

GENERAL LINGUISTICS

S. Pampura,
Postgraduate Student,
Donbas State Pedagogical University

THE CRITERIA OF ETYMOLOGICAL STUDY OF BORROWED WORDS (LINGUISTIC AND HISTORIOGRAPHICAL ASPECT)

The research of the basic criteria of etymological analysis is the principle problem in the process of differentiating borrowed words from the original ones. However, to consider etymology reliable it should be scientifically convincing. Thus, the purpose of this work is to cover the views of linguists of the problem of the etymology of borrowings as the result of thorough studies in the field of comparative-historical linguistics. Most researchers tend to use principle etymological criteria for etymological analysis of borrowings.

The importance of the phonetic analysis aimed to define the sound correspondences was proved indispensable for any etymological investigation even by the founders of the comparative-historical linguistics. These ideas are followed in modern linguistics. No etymological research can be reliable if it is not grounded on convincing formal features. Phonetic and morphologic trustfulness is one of the principle and necessary conditions of any etymological research.

However, studying of the real history of a word should obligatory include reconstruction of the meaning. Therefore, semantics is of great importance for successful etymological analysis and the etymology, which can be included into an isosemantic row, should be considered preferential.

Scholars note that extralingual material is to be taken into consideration in the process of etymological studies. Summing it up, we can say that a complex usage of the structural and semantic criteria with extralingual factors of time, area and history of culture can bring to trustful etymological decisions.

O. Posobchuk,
Postgraduate Student,
National University of Kyiv-Mohyla Academy

MULTI-COMPONENT MODELS OF PREPOSITIONAL EQUIVALENTS OF WORDS OF UKRAINIAN, GERMAN AND SPANISH WITH SUCCESSIVE UNFOLDING OF STRUCTURE

Modern linguistic studies increasingly place the focus on the elements of transitional levels of the language system. It is assumed based on a number of linguistic facts that different languages undergo similar development processes, which results in arising of transitional language units in such languages.

Equivalents of words are a telling illustration of language dynamics in synchrony. Such units do not belong to any structural language categories and are considered in linguistics to be the elements of transitional levels of the language system.

Prepositional equivalents of words are one of the largest groups of equivalents of words. They function in the area between lexical prepositions and free word combinations.

The paper deals with the research of the expression form of prepositional equivalents of words of Ukrainian, German and Spanish with more than two components. The analysis shows that multi-component prepositional equivalents of words of Ukrainian, German and Spanish form different models. In particular, models with successive unfolding of structure represent syntagmatic links between the components. On the basis of Ukrainian prepositional equivalents of words there were built 13 models of this type, in German – 14, in Spanish – 17 (e.g., в *(у)* → *залежності* → *від, im* → *Verhältnis* → *zu, a* → *expensas* → *de.).* Almost all of them are two-step formations. Besides that, both German and Spanish have one three-step models with successive unfolding of structure.

Studying the language dynamics in synchrony represented by functioning of equivalents of words gives an opportunity to predict the ways of development of particular parts as well as of the whole language system.

O. Selivanova,
Doctor of Philological Sciences, Professor,
Head of the Department of Theory and Practice of Translation,
Cherkasy National University named after Bohdan Khmelnitsky

THE PROBLEM OF RIDDLE DEFINITION

This article focuses on the different approaches to the definition of the riddle as one of the oldest enigmatic genres. In many definitions riddles are referred to as having metaphoricity, but such an absolutization is objected since many riddles are based on allegory (that is not metaphor), and some of them contain neither metaphor, nor comparison, nor allegory, but they are a simple description of decoding. The paper deals with different approaches to the choice of the key word to the riddle definition, as well as to representation of the peculiar features of this textual-discourse genre.

To my mind, the riddle is a discourse, dialogical unity of a riddle and its answer, dipped into the interactive space of a communicative situation. The sign mediator of the situation is a text that provides the description of the proposed referent in a modified or incomplete form. Such a description is regulated by the communicative strategies of hinting and codifying. The genre features of a riddle are reproducibility, sign stability, translator ability in the system of culture, two componental structure of the riddle text (riddle itself and answer to it); ambivalence as the opposite strategic nature of a riddle, i.e. direction towards cipherness and potential solving provided by hints, and potential interactivity. In the modern world riddles serve to try human's quick-wittedness, to motivate to consideration by means of misleading, to stimulate mental activity, and to check mother wit and sense of humour. In the course of this genre's evolution riddle has been changing its intention, turning from a ritual-test having a sacred, magical character, into an idle entertainment. An ancient stimulus of riddles was the mythological symbolization used by people for describing and explaining the surroundings, primary nature and themselves in it.

TRANSLATION STUDIES

T. Andrienko,
Candidate of Philological Sciences, Associate Professor,
Institute of International Relations,
Taras Shevchenko National University of Kyiv

TRANSLATION STRATEGY IN THE SYSTEM OF TRANSLATION ACTIVITY

Viewing translation strategy in the prospect of translation activity, we aim at determining its place among the other components of the translation process, its correlation with related concepts, the influence of each of the regulators of translation on the process and result of translation.

As an interactive system, the translation activity is structurally organized through a hierarchy of regulators at different stages of translation. The concept of strategy is related to more general and more specific concepts. The most common regulators of translation activity are the general principles of translation. Principle as a general scientific term refers to certain theoretical assumptions of a scientific system or theory, fundamental theoretical knowledge, which can not be proved, and that does not require proof.

Concept strategy is in hypo-hyperonymic relation with principles and tactics of translation, as the development of the strategy involves translator's knowledge and application of the general principles of translation process. Knowledge of the principles of translation is a permanent component of translator's competence and becomes the basis for the choice of the general course of action, which is related to the general (global) strategy of translation.

Global strategy is defined as the transfer of the general cognitive setting of the original onto the cognitive structure of the target language worldview. Formation of a global translation strategy is based on the application of the general principles of translation by the translator to a specific text. Global strategy is formed as a result of the translator's choice of the main (basic) principles as appropriate for the purpose of communication, cognitive needs and interests of the target audience, and, in the translator's view, take into account the main characteristics of the original text.

Local translation strategy is defined as a strategy for translating the text fragments or solving particular problems of translation). In cognitive terms, in the course of translator's activity local strategies include aspects of "sampling" of the original text concept, reading the general meaning of the text through its fragments, problem identification: identification of a particular fragment, which requires the adoption of translation solutions due to the existence of alternatives, and the choice of direction / program for solution in the view of the identified global strategy of translation. Holistic nature of the conceptual image of the text and the discrete nature of his speech implementation creates the need for distinguishing between a global strategy, which is associated with the meaning of the text as a whole, and local strategies which refer to specific parts of the text.

The choice of speech unit or linguistic form is determined by the tactics of translation which determines semantic (denotative, significative, connotative) and formal characteristics to be implemented in the fragment of the target text. Selection of speech or language element possessing those characteristics is defined as procedure or method (combination of methods) of translation. The strategy is implemented through a set of tactics that define the methods or procedures of translation of specific language or speech units.

V. Nikonova,
Doctor of Philological Sciences, Professor,
Head of the Department of English Philology and Translation,
Kyiv National Linguistic University

LITERARY TEXTS WITH INVARIANT CONTENT AS A PROBLEM OF LITERARY TRANSLATION
(based on Russian translations of Shakespeare's Hamlet)

The article is devoted to the problem of translation plurality studied on the textual level. Different reasons of plurality of translations are identified in the article, among them being both lingual (changes of the vocabulary system of the target language in the course of time, development of syntactic structure and stylistic features of the target language, etc.) and extra-lingual (social, cultural and political tendencies in the development of the society at the given historical period, the literary style of the epoch, the peculiarities of translator's worldview and his creative cognition, the specificity of the translator's literary style, etc.). All these factors greatly influence the translation of a literary text making it sometimes quite different from the original. The plurality of literary translations can be vividly demonstrated by analyzing different translations of one and the same literary text; the difference becomes even more vivid if the translations belong to different historical epochs. In this case such literary versions are considered to be independent literary texts with invariant content. Russian translations of Shakespeare's *Hamlet* which belong to the 19th century are a good example of translation plurality on the textual level.

I. Odrekhivska,
Postgraduate Student,
H. Kochur Department of Translation Studies and Contrastive Linguistics,
Ivan Franko National University of Lviv

PROF. V. KOPTILOV'S RESEARCH SCHOOL IN UKRAINIAN TRANSLATION STUDIES: ITS GENESIS AND CONTEXT

The paper deals with the analysis of the research school set by a prominent Ukrainian translation studies scholar V. Koptilov who presented a conceptual framework of the discipline in Ukraine in 1970s. His school of thought was functioning in the framework of Soviet translation studies (1950-1980s) that is viewed as a separate paradigm in the world context of the 2nd part of the 20th century. The paper sets out to retrace the model of research in the Soviet paradigm, to focus on the main aspects of translation phenomenon under analysis of the leading scholars at that time as well as to place the input of V. Koptilov in the disciplinary tradition both in Ukraine and in the former Soviet context.

We posit that V. Koptilov is undoubtedly one of the brightest figures in the constellation of a new manifesto of Ukrainian translation studies presented in the 2nd part of the 20th century, since he provided a wide and well-grounded theoretical basis for "Topical Problems of Ukrainian Artistic Translation" (1971), "Original and Translation" (1972), "Theory and Practice of Translation" (1982, 2003) and numerous articles elaborated approaches to the methods of adequate translation and constitute another milestone in Ukrainian translation studies path towards greater recognition both nationally and internationally.

LANGUAGE AND MEANS
OF MASS COMMUNICATION

A. Tomchakovskyi,
Candidate of Philological Sciences,
Associate Professor at the Department of Lexicology
and Stylistics of the English Language,
Odessa I.I. Mechnikov National University

POLYCODE ENTRY AS A UNITY OF VERBAL AND ICONIC COMPONENTS (ON THE BASIS OF ENGLISH EXPLANATORY DICTIONARIES FOR LEARNERS)

The paper studies lexicographical entry of the English language learner's dictionary as a polycode communicative phenomenon, the essence of which consists in double encoding of lexicographical information by means of symbolic (language) and iconic (picture) codes. It suggests a new interpretation of a polycode entry as a tricrotic unity of a lemma (headword), a verbal definition and a picture. These three constituents jointly name, interpret and visualize the meaning of a dictionary entry. The thesis also analyzes the configuration of polycode entry informational potential, the reasons for variation in terms of increasing/decreasing of the information volume in the iconic constituent in comparison with the verbal one, the role of polycode entries in establishing a network of intertextual ties in terms of the whole lexicographical publication and the specific features of notions iconic presentation of superordinate, basic and subordinate categorization levels.

The author examines the peculiarities of the process of developing and formation of the national lexicography of the English language from the dictionaries of "hard words" to modern explanatory dictionaries of the English language, and also determines the main stages of this formation. The basic principles of defining lexical units, which are specific for each stage, are mentioned in the article.

INTERCULTURAL COMMUNICATION

N. Polousova,
Candidate of Philological Sciences,
Associate Professor at the Department of Intercultural
Communication and Foreign Languages,
National Technical University of Ukraine "Kyiv Polytechnic Institute"

H. Neustroieva,
Lecturer at the Department of Intercultural
Communication and Foreign Languages,
National Technical University of Ukraine "Kyiv Polytechnic Institute"

INTERNET COMMUNICATION OF CORPORATE BLOGS

In the article the actuality of the development of communicative competence and business contacts for professional self-realization of future qualified specialists is considered; the peculiarities of communicative interaction taking into account the regularities of social partnership are motivated.

Analysis of the phenomenon of communicative competence and sociability of business, their content, structure, laws and rules of operation, the value of information and interactive space for future professionals is an urgent problem of professional education or psychology. Competence aims at vocational education prevailed in current modernization processes in view of the introduction of fragments of social practices in vocational education and involvement of educators and the public to identify and study key life competencies. The idea of competence provided by vocational education is closely connected with the pedagogical model, which implements such social values as the proposed project of development of future professionals, creative product expertise, freedom of choice, social and ethical values and even relevance of the topic of research. It is motivated by the following major trends of today: 1. Increasing globalization. 2. Understanding of importance of communication (as a form of information) in the whole in our lives by more and more researchers, philosophers, psychologists, educators, therapists, medical representatives, spiritual healers, leaders of religious denominations. 3. Expression in communicative contacts determined by the specificity of a direction of professional knowledge, as well as other factors (age characteristics, motives, values, goals, personal preferences, the relationship between the partners, the level of socialization, character type, level of psychological security, interaction skills, especially ethnic and cultural traditions, etc.) participatory and locally distinctive. 4. Increased attention of future specialists in technological, psychological, artistic, aesthetic, spiritual, environmental, organizational, labor, market and economic culture. 5. Multifaceted use of computer and information technology.

REVIEWS

T. Dombrovan,
Doctor of Philological Sciences,
Associate Professor at the Department of English Grammar
Odessa I.I. Mechnikov National University

REVIEW OF THE MONOGRAPH
BY ELENA FOMENKO "JAMES JOYCE'S LINGUISTIC CREATIVITY" (ZAPORIZHZHIA, 2014. – 220 P.)

The monograph written by Elena Fomenko "James Joyce's Linguistic Creativity" is made from the perspective of linguo-typological direction developed by the author in the study of a literary text, seeking to identify and explain the mechanism of convergence of individual styles of writers in anthropological and conceptual space of artistic discourse. As rightly pointed out by the researcher, "every individual style of a writer strives to uniformity in transmitting its linguistic and discourse creative personality, affected by a living system, in which a literary text immerses. Sprouts of the new grow when they are picked up by different individual styles of writers and become a designated norm of artistic discourse" (p. 4). In this context, an appeal to linguistic creativity of the outstanding writer of the twentieth century James Joyce and the peculiarities of his individual style in large-scale socio-cultural and historical dimensions seems relevant and innovative.

Elena Fomenko's book "James Joyce's Linguistic Creativity" not only is a sample of scientific monograph and valuable acquisition not only for its scientific relevance and novelty of interpretation of outlined problems (for "mature" scholars), but also will serve as a reliable guide in the research activities of graduate students , doctoral students and young philologists.

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