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REVIEWERS:

O. Astafiev, Doctor of Philology, Professor (Taras Shevchenko National University of Kyiv)

I. Zymomria, Doctor of Philology, Professor (Ivan Franko State Pedagogical University of Drohobych).

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The collection contains research papers dedicated to the topical issues of literary criticism and linguistics. The questions of literature theory, comparative studies, the history of Ukrainian literature, development of tendencies, styles and genres of domestic and foreign literature and poetics of fiction are addressed. The problems of cognitive linguistics, grammar, vocabulary and sociolinguistics are dealt with.

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LINGUISTICS

SOCIOLOGICAL ASPECT OF STUDYING LINGUISTIC UNITS

N. Sobetska

RELEVANCE OF SOCIOLINGUISTIC CHANGES IN LANGUAGE

Recent linguistic studies show that the very concept of gender, the "man-woman" correlation and their positions in terms of interest to the wider mentality and ethnic and cultural research specify national linguistics. The aspect of gender communication exploration, which depends on the nature of verbal communication, its strategy, style, tone and communicative status of social and gender dialogue of participants became the target of our scientific research. As, the need for comprehensive scientific understanding of social and gender issues affect the state of speech and the society in general. The approach to masculinity and femininity is significant - the distribution of men and women social roles - as one of the fundamental and universal factors influence the specific world view in Ukrainian culture, fix gender asymmetry and determine the success or failure of intercultural communication. Despite textbook provision that people talk differently in different societies, and these differences reflect different cultural values deeply and systematically, communicative linguistics in Ukraine is developing very sluggishly. The Ukrainian towns and villages language is not examined, different genres of communicative strategies have no oral Ukrainian anthology. However, we hope that the revitalization of research in the perspective of gender will make up for a significant backlog of Ukrainian communicative linguistics from European and world. Thus, external (situation, context) and internal (psychological and social) components of the communication act in close contact, affecting the course of communication in general, its pragmatics - in particular.

Key words: linguistic and gender problems, communication, sex, gender.

I. Suima

VARIANTS OF THE FORMAL RESPONSIVE SENTENCES IN THE ENGLISH LANGUAGE

Depending on the content and adequacy of the answer to the given question, verbal reactions or the responsive sentences can be divided into three types: 1) content-responsives are direct answers to the question, containing the needed information for the questioner; 2) empty-responsives are verbal reactions to the question, allowing the person who answers to manipulate with the words of his\her interlocutor or containing means of communicative sabotage; 3) latent-responsives – are reactions, containing the answer, but it is needed to analyze this answer first and only after this analysis the direct answer will be understood.

One of the types of content-responsives are formal responsive sentences. They give the most common, usually a positive or negative response, for example, Yes, No, of course, of course and so on. So, the positive answer in the English language usually includes the word yes, the pronoun and the verb: Is it warm today? - Yes, it is; Does he read that newspaper? - Yes, he does. A brief negative answer includes a word No, pronoun and verb with the corresponding negative particle not: Is it cold? - No, it is not; Are they at shop? - No, they are not / No, they are not; Is there a bank there? - No, there is not / No, there is not.

As for the lexical variants of formal responsives, in English they are represented by a great number of different words and constructions for example, certainly, surely, of course, to be sure; sure, unquestionably, absolutely, agreed, all right, assuredly, aye, gladly, indubitably, roger, undoubtedly, unquestionably, willingly, yea (approval); certainly not!, of course not! No way, not at any price; nay, nix (negation). There may also be a variety of formal stylistically-marked responsives: OK, uh-huh, yeah, yep (spoken version), certes (poet, architect equivalent certainly), etc. The dictionaries also contain a large number of such variants of formal responsives.

In the proposed article are considered the structural, semantic peculiarities of the above-mentioned syntactic units, and the specificity of their functioning in speech. It is analyzed the main models of the creation of positive and negative brief answer. It is stated, that formal responsive sentences are diverse as well as the other types of the responsive sentences.

Key words: responsive sentences, formal responsive, affirmation, negation, question-answer entity, verbal reaction, answer.

COGNITIVE LINGUISTICS

K. V. Kolodyazhna

PRAGMATIC TRANSPOSITION OF THE SPEECH ACT OF TEASING.

Language is an inseparable part of our everyday life. It is the main tool used to transmit messages, to communicate ideas, thoughts and opinions. In certain circumstances we are literally dependent on its appropriate usage. Language manifests itself in various types of speech activity. For the last two decades pragmalinguistics and psycholinguistics have been marked by constantly growing interest towards the study of different types of speech activity, one of which is the speech act of teasing which can be direct and indirect. This fact adds some difficulties to the understanding of the speech act of teasing. The interlocutors manage to convey far more than their words mean literally, or even something quite different from the literal meaning of their words, that can convey a hidden teasing. Understanding the speech act of teasing syntactically and semantically is not sufficient since the meaning of it is not clearly stated but is implied. To understand the meaning of the indirect speech act of teasing, context happens to be completely important since the speaker and the hearer have to know the context in which the conversation takes the place. Therefore, understanding context can be a helpful way to know the speaker's and hearer's intention: to tease directly or indirectly, to humiliate or enjoy the teasing in a group.

A speech act is indirect when its form (utterance) does not match its function. This statement can be interpreted in multiple ways. It can be just mentioning of the fact, explanation, excuse, request, menace or suggestion to switch on the light. In the indirect speech act of teasing a speaker communicating with the hearer says more than he actually does by the way of relying on their mutually shared background information, both linguistic and non-linguistic.

Teasing as a speech activity is most prevalent among group members who are familiar with one another, but there are cases when it is used among strangers to communicate friendliness and in direct or indirect way to express affection.

Teasing as a speech activity can be playful and fun when it is done in sport or mischief. Individual differences, social context and the relations among participants are important factors in determining how the tease will be received.

The article researches into different types of pragmatic transposition of the indirect speech act of teasing with double intention: to tease the addressee and to get the intended reaction from the addressee. The reasons of the use of pragmatic transposition in daily communication are also considered.

Key words: addressee, adresseur, communicative intention, double intention, illocution, indirect speech act, pragmatic transposition, speech act, teasing.

I. Kupina

PHRASEOSEMANTIC GROUP AS A STRUCTURAL UNIT OF PHRASEOSEMANTIC AREA

Complex structural-semantic analysis of idioms is an actual problem of modern linguistics. There is represented some results of research structural and semantic potential in the article, which are the most important expression of systematic language, because it is inherent synonymy, antonymy, polysemy, syntagmatic relations. The subject of study are structural-semantic units specified ones. It is found out, that from point of views of linguists, semantic groups of lexic and phraseology coexist, so it is possible to buildphraseosemantic groups as structural units phraseosemantic area.

Any scientific research,including linguistic one, uses the theory of system. Idioms as a word, do not exist isolated in language, they can make lexical-phraseological, lexical, phraseological and semantic groups. Phraseosemantic group is a group of idioms, which have integrable elements and a set of differential characteristics.

Also that phraseology units form phraseosemantic groups. There are close links of phraseology units and words. Each lexical-phraseological paradigm is a system of words and idioms, united by common semantic feature.

In reviewing the material in terms of combining elements of the group becomes possible to detect a consistent ratio between such important concepts as the opposition, and related links that linguistics is of prime importance, that rule approach where analysis oppositions is considered as main and the most effective.

Studying the structural organisation of linguistic elements, consideration the principle of line are determined as one of the major problems in modern linguistics, but the question about correlation lexical and phraseological subsystems is solved ambiguous in modern linguistic works . Some researchers consider phraseological systems as closed independent ones, and others think that all elements can be members of one line.

Phraseosemantic group is considered as a set with one meaning, combined common semantic feature. Concerning structural arrangements PHSG is a part of PHSP. Separating PHSG in structure of line, thus, is connected with semantic heterogeneity constituent PHSP. The premise for extraction PHSG became community explicit by some phraseological elements categorical meaning, which has actulizer – arhischeme.

Key words: phraseological elements, phraseosemantic groups, phraseosemantic area, synonymy, antonymy, polysemy.

K. Marabian

NATURAL DISASTER AS A COMPONENT OF LINGUA SEMIOTIC STRUCTURE OF FRENCH FOLKLORE TEXTS FOR CHILDREN

The article deals with studies of iconicity in syntax of French folklore texts for children implemented by the introduction of various rhetorical figures into text. The

figure may be considered as iconic sign conveying emotional mood, stability / instability of emotional background. The rhetorical iconicity belongs to the diagrammatical type. Regarding the pragmatic burden of phenomenon represented in folklore text, the role of rhetorical irony lies in revealing the emotional aspect of the character's inner world of French folklore texts for children. Because the iconic structure imitates not the objective reality, but the subjective perception of reality, we understand the rhetorical iconicity not as a means of reflection of objective conventionally real images that unfold in folklore, but as a way of structuring the last in terms of character, skipped through the prism of its mind. At the text level of French folk tales the specificity in perception of reality gets iconic character reflected in the use of rhetorical tools belonging to *dezekvelibr* syntax, imbalance – ellipsis and parcellation. These rhetorical figures of significance interact, reinforce each other and are the primary means of creating expression. The parcellation coordinates the syntactic structure with communicative aim of expression. The parcellation is a construction of statement in some intonation separate segments graphically indicated by a dot. It is a manifestation of asymmetry in the syntax and is defined as language universal. The ability of parcellation to transfer schematic features of human thinking in the passion state may be considered as a key factor in iconicity theory. In the article there were identified the various types of structural and semantic structures of parcellation constructions where parcel (detached point of expression) is a noun, pronoun, adjective. The elliptical constructions also signal about certain psycho-emotional disorientation of a hero. In psycholinguistics the ellipsis may be seen as an indirect expression of emotions, that is not semantic, but imitative, iconic. The ellipsis is the omission of a required structurally and semantically meaningful component of word, phrase or sentence. The parallelism as a syntax figure iconically highlights the balance ordering. The same analysis of French folk tales has been conducted in the article. It has demonstrated the major syntactic figures forming the iconic burden of expressive syntax of French works for children. We conclude that the rhetorical figures

at the syntactic level show the idea contents of work's fragment and peculiarities of perception of the character of a particular situation.

Key words: semiotic, lingua semiotic space, force of nature, folklore, picture of the world.

T. V. Tarasenko

LANGUAGE LACUNAS IN CROSS-CULTURAL COMMUNICATION

The article deals with the problem of overcoming language barriers in cross-cultural communication. The key issue of solving actual problems of teaching foreign languages as a means of communication between people of different nations and cultures is that languages should be studied in inseparable unity with the world and culture of the peoples who speak these languages.

The basis of modern civilization is the diversity of cultures, which are in constant interaction and cooperation. Each culture has its own linguistic form that allows the native speakers to communicate with each other. The language reflects not only the real world surrounding the person, but also the mentality of the people, its national character, traditions, customs, morals, values and world view. The language as an ideal structure exists objectively, subordinates and organizes the speakers' perception of the world. Two national cultures never fully coincide. If the objective conditions of life change, the culture of the people changes too; consequently the language is developing, enriched with new structures.

The significant features of the language and culture become especially evident when comparing the foreign language and culture with native ones. National-specific concepts which have no equivalents in other linguistic culture are often the cause of misunderstanding in intercultural communication. In the scientific literature, one can find a variety of terms which represent the difference in language definitions of socio-cultural realities of different peoples: non-equivalent vocabulary, white spots on the

language semantic map, lexical zero, gap, etc. In the foreign literature the scientists often use the term “gar” to fix the differences in languages and cultures.

There are different typologies of lacunas. The main difficulties in the translation of the lacunas are caused by two main reasons. Firstly, in the native language may be no equivalent of the translated word, due to the lack of native realities, denoted by this word. Secondly, for adequate understanding of the translated word its connotation must be taken into account, thus revealed the cultural, national and historical coloring of the language unit.

The causes of lacunar units may be due to the social, cultural, economic and political processes taking place in the society, the language of which is used in the international communication. A comprehensive study of the social and cultural life of the people, history, traditions and customs of the country helps to overcome communicative barriers and implement effective cross-cultural communication.

Key words: cross-cultural communication, language lacuna (gap, gar), the connotation of the language unit, linguo-cultural community.

S. O. Tarasova

REFRAMING OF COMMUNICATIVE BEHAVIOR OF CONCEPT "FOOL" IN ENGLISH-SPEAKING WORLD

The article discusses communicative behavior of concept "fool" in modern English-speaking discourse. The detailed essential analysis of functional characteristics of two types of fools – natural and intellectual fools – is given. Natural fools act as simpletons and shiftless people who are the subject of constant joking. Intellectual fools have figurative meaning – they cannot be taken literally, their existence is a reflection of someone else. Existence of such fools coincides with their role, beyond which they do not exist. They serve as "strangers" in this world – they see the world inside out and put on a mask, they laugh and make fun of others. The

main features of such fools are: violations; eccentricity; wit; parody; creativity. Three models of mental representation of the image "fool" are analyzed. The main semantic feature of these models that combine most fundamental approaches to the interpretation of concept "fool" and its mental image is violation of generally accepted norms, that is, the use of reframing. The actualization of concept of "fool" in the English-language world is represented by three types of reframing, which are based on mental oppositions – "logical – illogical," "possible – impossible", "high – low". The first opposition "logical – illogical" arises from realization that a message is contrary to logic, reasoning is not consistent, but a form of expression of this message seems quite logical. The second opposition "possible – impossible" is based on opposition of stereotypical knowledge of a specific situation and its following interpretation that does not meet the actual state of affairs in the world. The third opposition "high – low" occurs in order to provided contrasting knowledge about the subject, situation to their low purely material interpretations.

Key words: concept of "fool", intellectual fool, language personality, natural fool, reframing.

TEXT AND DISCOURSE. TRANSLATION FEATURES

O. V. Kosovych

THE LOAN-WORDS IN THE VOCABULARY OF FRENCH LANGUAGE. STUDYING PROFILE

The article deals with the dynamics of borrowing's processes, analysis of semantic changes, stages of loan-words assimilation and differential features of assimilation that are characterized for each stage, structural and semantic equivalency of loan-word, forecasting of loan-word fixing possibility in the French language that are the problems which need a thorough examination. A new tendencies of anglicisms' adaptation into system of French language are examined. The attention is focused on the fact that the part of loan-words of English language having passed all stages of adaptation became equitable units of language-recipient vocabulary entering into word-formative processes that is accompanied often by interference process.

In the modern French language exactly loan-words from English language form a substantial part of loan-words that penetrate into language. Today the anglicisms overflow the French language and this phenomena is named as anglicanization and americanization of the French language. Even the special term is appeared *franglais*, that emphasized a high level of English language influence.

The analysis we carried out makes it possible to state that the process of loan-word adaptation on different levels of language system accordingly is lasting irregularly. Therefore if the anglicism has criteria of average, high degree of adaptation it has all possibilities of its fixing in the language. The main question of loan-word integration consists in that from what moment it can be considered as a part of language vocabulary. The fact of its appearance in any French notice / saying don't provide its existence in the language that has used this word; the recognition and the usage by lexical community are very important for loan-word.

Investigating the question of loan-word adaptation and determining the degree of its adaptation it must be noticed that the main feature of the loan-word is its semantic independence. Semantic adaptation of loan-word is central and decisive moment in its adaptation.

Integrating into French language the anglicisms undergo certain changes, so the loan-words adaptation are lasting differently. From the point of view of orthography the French language has different means to Frenchify the loan-words from English language; it is noticed the hyphen and diacritic adding, the usage of capital or small letter in accordance with the rules of French orthography.

Key words: xenization, borrowing, loan-word, anglicism, adaptation, language-recipient.

N. O. Miedviedieva

PECULIARITIES OF THE USE OF DEMONSTRATIVE PRONOUNS AS A SUBSTITUTE OF THE THEME OF SEGMENTED SENTENCE IN FRENCH

The present paper focuses on the semantic and pragmatic analysis of demonstrative pronouns *ça*, *cela*, *ce* (this) as a substitute of the theme of the segmented (dislocated) sentence in French. The purpose of this study is to reveal the reasons of speaker's choice of a demonstrative pronoun among the range of other potential pronominal substitutes.

Firstly, the author examines the general reasons of the use of a substitute in the segmented sentence and concludes that this constituent is required in the segmented sentence to provide both the coherence of the constituents in the sentence and the correct interpretation of this sentence as it fills the position of the detached theme.

Secondly, adopting the J.-C. Milner's differentiation of two types of reference: actual and virtual – where the actual reference is similar to the lexical meaning while

the virtual one reflects the total amount of features that characterise the lexical unit, the author defines that demonstrative pronouns have only the virtual reference. The reason is they do not contain any nominal categorisation of their referent. It means that demonstrative pronouns do not reflect either gender or number features, and they are always considered as pronouns of masculine gender because in French the last one is used to indicate the unmarked gender. Besides, demonstrative pronouns as a substitute do not mark the opposition animate / non-animate.

Therefore, the meaning of the substitute in the form of a demonstrative pronoun becomes clear only owing to its coreferential relation with the theme. Mentioned above gives reasons to consider the coreferential relation between the substitute in question and the theme like conceptual representation.

Thirdly, the author reviews the distinctions in use of *ça*, *cela*, *ce*. In fact, there isn't any relevant differences between them, except the fact that *ce* co-occurs with copula *être* (to be) and *ça* is more preferable in spoken language.

Finally, the author determines the reasons of choice between demonstrative pronouns and subject clitics as a substitute of the theme in the dislocated sentence by analysing the peculiarities of the meaning they introduce to the segmented sentence. The main distinction in the meaning is that demonstrative pronouns give some nuance of generalisation while subject clitics accentuate individuality of the theme.

Key words: theme, pronominal substitute, demonstrative pronoun, actual and virtual reference, semantic meaning, referential relation.

N. V. Pavlyk

LINGUO-STYLISTIC CHARACTERISTICS OF UKRAINIAN NEWSPAPER DISCOURSE

Linguo-stylistic aspect of the newspaper discourse is characterized in the article. The author focuses on the peculiarities of the publicist text structure in a

certain socio-communicative situation and specific means of syntactic, morphological and lexical language levels.

The main objective of the newspaper discourse is to draw attention of the widest possible range of people to certain problems, to encourage them to act, to cause a reaction for information or simply to voice their opinion on important social phenomena. It aims not only to inform, but also through the active influence on the reader to solve the urgent problems of social and political life. In this regard, we consider the problem of defining and describing the lingual nature of the newspaper discourse to be relevant.

Functional and stylistic system of newspaper periodicals uses an extensive system of language resources of syntactic, morphological and lexical levels. The examined text material allows to suggest that neutral and emotionally expressive forms of influence on the recipient are combined on the syntactic level of a publicist text.

Morphological level is represented by the usage of nouns which form segmented models that provide language expression, facilitate the perception of the recipient; gerunds and gerund constructions that determine bookish official tone of presentation. The amplification of adjectives is traditional that allows to characterize the object of speech thoroughly. This level is also characterized by the usage of imperative forms which have extraordinary semantic function and help to show the basic idea of a text. Semantic content and communicative bent of the newspaper discourse involves the use of words and phrases denoting the socio-political processes, terms and set phrases of scientific, economic, cultural, educational, art and other subjects; neologisms- borrowings; vocabulary of expressive emotional and evaluative value etc.

Thus in the language structure of the analyzed newspaper discourse it is clearly observed the tendency to combine neutral units which correspond to the logical and objective method of presentation and emotionally expressive means of influence in the recipient.

Key words: publicist discourse, newspaper discourse, publicist text, linguo-stylistic aspect.

O. V. Sliusarenko

THE PECULIARITIES OF TRANSLATION OF GERMAN TERMS IN THE FIELD OF ROBOTICS

The article deals with the characteristics and peculiarities of translation of the German scientific and technical terminology in the field of robotics. The main tasks of this article are to define the concept of terminological vocabulary; to identify the main types of scientific and technical translation; to clarify the features of translation of robotics terms.

The rapid development of terminology in the new areas of knowledge can be seen in the second half of the 20th century – early 21st century. Scientific and technical terminology is a vast sphere of vocabulary that is intensively developing and interacting actively with other vocabulary fields. That's why the investigation of regularity of terminology formation, its structure and semantics became one of the main tasks of the modern linguistic. A scientific and technical terminology is considerably more difficult than domestic and even business one. It requires the sufficient level of professional knowledge, clear understanding and skilled application of them. Therefore there are certain difficulties during their translation, as adequate translation is impossible without the additional knowledge, related to the origin, classification, functioning and peculiarities of translation of terms. On the modern stage of the translational science's development an increase attention is spared to optimization of translation of terminological units of professional languages. That is why the main problem of this article is to help to overcome the lexical difficulties that happen in translation the foreign realities by means of Ukrainian language.

It is very important to systematize and unify the terms of robotics and to create the terminological data banks. The proper maintenance of above mentioned aspects

requires the consequences of the term's functions in the texts, and also the necessity to develop terminological theoretical aspects, related to the characteristics of the comparison systems and the functionality of terminology.

The article proves that the analysis helps to find actual tendencies of terminological word-building namely borrowings, abbreviation, terminologisation and determinologisation.

The main issues are related to the difference in structures of the German and the Ukrainian languages and ways of rendering in correlating systems. It was grounded, that the difficulties of translation of scientific and technical texts is in the revealing and transmission of foreign realities. The obligatory condition for the translation of any kind of text, especially in the scientific and technical field, is complete understanding by the translator.

Key words: commonly used terms, derived words, compound nouns, abbreviation, terminological units, polysemy.

A. Yumrukuz

PROSODIC FEATURES OF THE SPEECH ACT OF THE EMOTIONALLY COLOURED CONSENT IN THE DIALOGICAL BUSINESS DISCOURSE

The article deals with the investigation of the prosodic features of the speech act of consent in the English (American) dialogical business discourse. It presents the results of the instrumental study of the emotionally coloured consent prosody. The author argues that this type of discourse being strictly regulated by official norms sets specific restrictions to the use of prosody. Besides these stylistic constrains, the speech act of consent is influenced by the emotional and modal factor. It is emotions that cause great variations of the prosodic parameters, such either widened or narrowed range, increased or decreased level of frequency etc. Prosody serves to eliminate the ambiguity of the meaning caused by the language means of lexical and

grammatical levels. Melodic component of prosody is the one commonly recognized as that manifesting various emotions and revealing speaker's psychical and emotional state. According to the emotions expressed the author distinguishes the two types of the speech of consent: emotionally positively coloured and emotionally negatively coloured ones. The scope of the research included speech acts of consent previously marked by the native American speakers as emotionally coloured ones. The source of the experimental material was audio- and video-recordings of task-oriented business interactions – meetings, negotiations, debates. Speech acts were selected by means of random sample. Based on the results of instrumental study the F_0 characteristics that differentiate emotionally different consent are determined, namely: F_0 level of the phrase and its segments, average F_0 interval, F_0 range, values of maximums and minimums of F_0 , the direction of the tone, character of mutual location of the stressed and unstressed syllables of the head. All the experimental data obtained were submitted to the statistic analyses with the help of special software. As a result, it was proved that all the frequency parameters to some extent do contribute to expressing positive and negative emotions, enabling listener's correct interpretation of the speaker's intentions and, by doing so, enabling effective interlocution.

Key words: F_0 characteristics, speech act of consent, emotionally positively-coloured consent, emotionally negatively-coloured consent, dialogical business discourse.

MODERN TECHNOLOGIES OF TEACHING PHILOLOGICAL DISCIPLINES

S. Hurov

ANALYSIS OF EDUCATIONAL QUALIFICATION CHARACTERISTICS OF STUDENTS OF HUMANITIES TO FOSTER SPIRITUAL AND MORAL VALUES BY MEANS OF LITERARY ART

The article examined the analysis of educational qualification characteristics of students of humanities to foster spiritual and moral values by means of literary art. The main objective is to study the possibility of training spiritual and moral values of students of humanities means of literary art. The paper identified educational qualification characteristics field “Humanities” which includes the following specialties in a contemporary Classification: (031) Religion (032) History and archeology (033) Philosophy (034) Culture (035) Philology.

The article also outlines the requirements for knowledge and skills of future specialists humanities, determining that they should know: basic education stages of spiritual and moral values in the educational work; ethics laws and attitudes in society and socio-psychological laws of coexistence; the structure of the spiritual and moral values and spiritual and moral characteristics of the ideal; basic principles of educational process in higher education and other institutions, effective tools, forms and methods of education spiritual and moral values through art; evaluation criteria of education of spiritual and moral values of the individual, how nature would bring value to students and pupils; be able: to manage modern educational process; create your own strategy of spiritual and moral development of society; select appropriate technology and methods of education in collaboration with other members of the educational process; do value analysis of literary works and be able to explain the author's opinion of other participants on the implementation of value ideas in the artwork and implement them in practical educational activities, organize effective educational affairs of others.

The analysis of educational qualification characteristics allows us to conclude that all the humanities are motivated in their characteristic requirements for the formation of spiritual and moral values. All the students of humanity specialties within the educational process are working mostly with literature, which occupies the most of the educational material. Note that the formation of these values is through literary art is necessary and even a major factor in shaping the professional skills of future specialists humanities.

Key words: analysis of educational qualification characteristics, students of humanities, education of spiritual and moral values, literary arts.

V. Kotliarova, M. Tkach

DISTANCE LEARNING OF ENGLISH LANGUAGE BY STUDENTS OF PEDAGOGICAL UNIVERSITY

The article describes the main concepts, models and characteristics of distance learning. It is emphasized on technologies in teaching the English language. The main emphasis is made on the features of organization of educational process using distance educational technologies for English language teaching. The modern model of distance learning organically absorbs both traditional and innovative, namely computer and Internet technology training. New methods and learning technologies that meet the telecommunication environment are discussed. The positive features of this training are distinguished. A brief overview of services that can be used in distance learning is provided. In order to do an independent study of material more transparent and structured, you can use the distance learning system "Moodle", which created a number of courses designed to provide the organization of distance learning for students.

The successful creation and use of distance learning courses should begin with a deep analysis of learning objectives, the didactic possibilities of new technologies for

presentation of educational information, requirements to technologies of remote training from the point of view of learning specific subjects, the adjustment of criteria of training.

Among the advantages is that distance learning allows the inhabitants of regions to study where there are if they have no other opportunities for vocational training or obtain a high quality education, there is no need of University or the profile of teachers required competency level.

It is proved that the application of distance learning technologies in higher education is beneficial to the psychological and pedagogical aspect of the educational process, including contributes to the development of individual resources of students and teachers, to develop skills of goal setting, independent thinking, initiative and responsibility for their work, and reduces the psychological burden on students and teachers in the process of mutual knowledge exchange. Prospects of further studies lie in the study of other key components of distance learning in the process of learning English.

Key words: distance learning, especially e-learning, blended distance learning technologies, organizational forms of distance learning, coordinator of distance learning.

G. Puhalska

LINGVO-STYLISTICAL ANALYSIS OF YAR SLAVUTICH POETRY AS MEANS OF INCREASING OF STUDENTS' LINGUISTIC COMPETENCE AT HIGHER TECHNICAL INSTITUTIONS

In the article the problems of creative work of Yar Slavutich have been considered, which appear in the context of author's versification, tropes, specifics of the image system's forming, symbolism of appearances, poet's methods of transferring of patriotic pathos. As L. Seliverstova noted, the linguists of Ukraine were attracted first of all by the features of poetry, its tone pattern, epithets and metaphors

as an important means of the poet's expression». The reforein language forming researches of Yar Slavutich poetic inheritance appear lexical diversification (N. Sologub, In. Tikhosha), poetic onomatic sandidio-style (L. Seliverstova), semantically semantic aesthetics (In. Chabanenko), image-tropeic, expressive, lingvo-stylistic methods of Yar Slavutich poetic language (I. Gaydaenko, I. Lopushinskiy, M. Pentilyuk, S. Sirik) and others. A main land linguist N. Sologub carried out the detailed monographic research «Linguistic portrait of Yar Slavutich», in which the researcher analyses the core of the poet's individual linguistic picture – a central concept «Ukraine», – that combines «all threads of his artistic texts» with the obligatory subordination of other language means, and shows «expressively evaluative contents of poet's individual dictionary». The object of the research is lingvo-stylistics of the first collection's poetry «Wheat sings», its analysis of geometry of linguistic features of separate poetries and groups made by diaspore and main land linguists and literary critics, including the representatives of Kirovohrad philological school of a young scholar T.Yarovenko. Insufficient level of the use of linguistic richness of the greatest writer's poetic inheritance in schools and Ukrainian higher institutions, the absence of methodical developments and recommendations in professional editions in relation to its practical understanding in literary, linguistic and educational contexts brings up the questions of excluding of marginal approaches and adaptation of the poet's artistic text to the studying at school and higher institutions. Thus the purpose of the article consists in the attempt of systematization of analytical facilities for the practical use in during the subsequent introduction of students at higher technical institutions with the lexical variety of literary Ukrainian language, the forming of their language competence, which, in our opinion, determines the prospects of a subsequent scientific research.

Key words: analytic geometry, epithet, lingvo-stylistics, new linguistic formations, metaphor, personification.

LITERARY CRITICISM

POETICS OF ARTISTIC TEXTS

O. Panko

PARADIGM "REAL - FICTION" IN THE RECEPTIVE POETICS OF THE CHILD-READER: ROALD DAHL "CHARLIE AND THE GREAT GLASS ELEVATOR"

The concept "fantastic" in the children`s literature is one of the key points that helps to interpret the receptive poetics and the individuality of the child-reader reception.

Great in this meaning is the children`s book "Charlie and the Great Glass Elevator" by Roald Dahl (1972). Our choice is dictated by the fact that this book belongs to the successful children`s texts of English literature that is fully represented by fantasy books and the books with the elements of sci-fi. The reader of this book can feel himself being in two parallel worlds: space and underworld (the factory cellar). Each of these loci presents the mystery of its existence, that can be analysed through the principal journey motive. Basically this story "Charlie and the Great Glass Elevator" can be divided into two stories: "space" plot describes on the one hand the human trial to conquer the Universe and on the other hand his helplessness; concerning the "factory" plot, here we can visualize metaphoric images of the underworld, this part of story allows to estimate the problems of life/ death, youth/ old age... Both loci are presented with the recognition of the child-reader`s reception: his desire for mystery, intrigue in characters` activities, the way of two invisible worlds` presentation.

The additional dominant features that help to interpret the child`s perception are: its interaction with folk fairy tales; the game motive; fantastic space depiction, adventures in it and its creatures expands the reader`s world view, "makes" him think and imagine, parallels with modern world allows the reader to interpret the book; humour presentation of American Government activities, funny behaviour of the

president and his team entertains the reader and serves as contrast background for real worthy activities of Willy Wonka and his team; the journey to the underworld where Charlie hasn't been yet explains the peculiarities of "unseen" world existence; motive of alien meeting is essential for such kinds of books; the child is also attracted by the rescue motive, that is mostly realized by the child-hero who is the same age as a child-reader. These mentioned above concepts allows a child-reader to visualize spaces, to feel aesthetic pleasure of reading.

So "Charlie and the Great Glass Elevator" by Roald Dahl is a perfect example of explanation of a child-reader reception through the paradigm real-fantastic.

Key words: receptive poetics, child-reader, fantastic, motive, character.

Ya. Parkheta

TRANSFORMATION OF THE IMAGE OF WOMAN IN THE HRYHIR TIUTIUNNYK'S MEGATEXT

The article investigates some aspects of design of separate women types in Gr. Tiutiunnyk's artistic space. Determined, that the accentuation of female images caused by a common focus of fiction "boundary" date and psychological accents, caused by upbringing, specific psychological atmosphere in the writer's family. The aim of scientific research is to ascertain the reasons for the modelation of some female characters in the writer's artistic world, which is made possible by attentive reading of the writer's megatext. It is logically, that mother's attitude to her son at his early age contributed the development of his own ideal of a women and female characters subjected to experiments every time. Determined, that close to son's love, was the feeling of hatred for still young mother. Moreover, in their further relationships this feeling prevailed. It is proved, that relations between Tiutiunnyk and his mother have accented character. Evidence of this is Anna Mikhailovna's letter to Gr. Tiutiunnyk, writer's and his friends memories of his mother.

His own attitudes towards women can be read in the notebooks of his, which are partly illustrated in letters. It is seen, that in the world art Tiutiunnyk's women embodied primarily in the form of mother, wife, lover, fellow traveler. However, all the women, created by the author's creative imagination, are combined with victimological aspect of character.

It is determined that one of the points, that define the attitude to women and partly to the stronger sex is thought Gr. Tiutiunnyk women are seeking power in man, and when they do not succeed, then start looking for it at others. According to the researcher, that is why we come across some trusting and sentimental images of women in small artist's prose. Among the scientists there is a perception of some kind of therapy through art. But Gr. Tiutiunnyk's megatext suggests that the fiction writer made an act like death of his mother.

Determined, that after the destruction of an imaginary image of the mother a child creates a complete image who incorporated the good and bad qualities, so in his works Gr. Tiutiunnyk tries to resolve his guilt to her mother, what is masterfully embodied in the other works of art. As you see, accented character of complex relationship between Gr. Tiutiunnyk and his mother helped to create psychological variations of female characters who are depicted in a negative light at first, and then the author chooses for them the role of a victim. Observations on the variety of female images in the writer's work determines the prospects for further scientific research.

Key words: women images, megatext, accentuation.

K. Pysarevska

REPRESENTATION OF RAIN IMAGE IN ANATOLIY PERERVA'S POETRY

This article analyzes the elements of water in the poetry of famous Kharkov poet Anatoly Pererva. The article examines water as a pictorial means in a poetic picture of the world A. Pererva. An analysis of the factual material identified the

following main components of the thematic field "water element" in his poetry: names of reservoirs, ponds name attributes, physical state of water, water and plant life, forms of existence of water, activities that are associated with water. The paper discussed in detail one of the frequency components of the water element - an image of rain, certain ideological and aesthetic meanings, expresses "rain", shows the role of the image in terms of the main ideological and Aesthetic problems of this or that product. It is indicated that "rain" is not only a component of the landscape lyrics, but also the element that permeates the various spheres of human relations. The analyzed material image of rain serves to reflect the emotional sphere of relationships between men and women and to demonstrate the concepts of the author. "Rain" allows A. Pererva to implement the principle of ambivalence in the poetic text. Thus, in the field of emotional relationship to the creative states include cleansing, tenderness, warmth, sexuality, pleasure, sympathy, and devastating - anger, resentment, sadness, misery, tearfulness, resentment, despair. conceptual provisions may also in turn be directed to the creation of: cleansing, spiritual healing and improvement, and the destruction of the negative qualities for the sake of positive statements: the struggle with lack of spirituality, indifference, apathy. Water (rain) for the writer - is primarily an element of poetic exploration of the world of nature and man. This image has a lot of other ideological and aesthetic meanings: 1) philosophical understanding of life (the active phase of life, youth, love gone, but the desire to love and be loved are, and 2) the transience of life; 3) a symbol of birth of something new, herald of spring, the beginning of a new stage of life.

This analysis helps to better understand the role and function of the elements of water in the poetry Anatoly Pererva realize deep ideological and aesthetic content of his works. Results of the study suggest that the "water" has an important place in the value system of coordinates of the poet, it is one of the means of artistic expression, an important feature of his idiosyle.

Key words: the ambivalence of the water, the ideological and aesthetic meanings, idiosyle writer, element of water (rain).

O. O. Titarenko

**TIME AND SPACE AS COGNITIVE METAPHORS
IN THE PELEVIN'S ARTISTIC WORLD**

Time and space as cognitive metaphors in the V. Pelevin's artistic world are analyzed in the present article. Chronotope in writer's creative intentions is interpreted as a category of thought. Special attention is paid to language as the illusory sign system that programs the perception and limits the potentiality of the understanding. Various versions, transformations and functions of metaphorical chronotopes, their tendency to the integration into transcendental supermetaphors are researched.

Rapt Pelevin's attention is drawn to chronotope in the texture of human language, through the revealing filter of the writer's conception of the word, that is liable to the constant analysis. Words are no more than the relative manipulator that simulates the reality in Pelevin's works.

Metaphorical complexes occupy an important place in the author's arsenal of the artistically-gnoseological research.

V. Pelevin not only makes literal ordinary metaphors, revealing their stereotype and automatism, but also organizes large metatexts in the format of author's conceptual supermetaphors.

Metaphors clothe series of verbal manipulations in series of synonymous analogies, which replace axiology of the non-verbalizing, ontological "essence of things" in V. Pelevin's texts. The instance of the metaphor-mediator grows out of incapacity of human language to be a translator of innermost senses.

Writer's books became the single global supermetaphor of the apophatically-transcendental "subject-space". The creation turns into a permanent periphrasis, desperate attempt to show the fragmentary contour of signified descriptively, in the bad infinity of analogies-signifiers, by-passing the conventionality of the nomination.

Key words: space, time, cognitive metaphor, language, metatext.

LITERATURE THEORY AND COMPARATIVE STUDIES

T. Konovalenko

MAGIC-REALISTIC AND CHIMERICAL PROSE

The article deals with the questions of magical-realistic and chimerical prose functioning in English-language and Ukrainian literatures correspondingly. The author points that magical-realistic prose though most often associated with Latin America is spread all over the world, in English-language literature especially. While chimerical prose is the literature phenomenon peculiar to Ukrainian literature only. The essence and peculiarities of these literary schools are compared. The meanings of the notions “magical realism” and “chimerical prose” are defined, their essential characteristics are compared, the originality of their influence on a reader is studied. It is stated that being characterized by mythologism and intellectualism, these schools are first and foremost within the influence of postcolonial world. Most authors of these schools were born in countries depending on some other, more powerful ones. So, magical realism and chimerical prose are the reaction to the historical and political events. Following the history of these schools appearing proves absence of their mutual influence, as they both appeared approximately at the same time. On the basis of analysis of contemporary literature examples, a lot of common characteristic are found in magical-realistic and chimerical prose. Both schools are characterized by usage of national mythology, absence of chronotope, chimerical images presence, absence of a border between real and unreal worlds. Real worlds realia are depicted much more fantastically, while some unusual and non-ordinary things seem to be more realistic. Magical realism as well as chimerical prose deal with reality, not realism. Writers who work within these schools try to rethink their Motherlands’ history and their way and development in the future. They strive for preserving their naïve culture, world view, customs and traditions. We can say that magical realists and chimerical prosaics tend to create the new type of thinking and new models of people’s relations in

contemporary society. The further way of humanity ahead can be possible on the condition that history as well as customs and traditions will be preserved for future generations and the new contemporary society will respect authenticity and resiliency. Both schools have great influence on a reader and on the whole literary process.

Key words: magical-realistic prose, chimerical prose, mythologism, post-colonialism, real and unreal worlds.

A. A. Nikolova

THE SPECIFICS OF RESEARCH OF EXTRACOMICAL PSEUDOMORPHIC CHARACTERS'S RUSSIAN AND UKRAINIAN LITERATURE'S FANTASTIC DISCOURSE IN THE END OF THE 18TH – FIRST HALF OF THE 19TH CENTURIES

The article considers the question of expediency of pseudomorphic characters as a separate literary types. Indicates that a characteristic feature of pseudomorphic characters is the disparity of form and content, temporary status illusiveness. This is semantic inversion within the binary antinomies «life – death», «familiar – strange». Pseudomorphic characters impersonate another or perceived by others, they appropriate something done by others (owned by another).

The article also deals with the history of master stages of formation of pseudomorphic characters's presentation. We analyze in this aspect works of many famous scientists. Important are the works of F. M. Cornford («Genesis of Attic comedy»), M. Bakhtin («Creativity Francois Rabelais and the folk culture of the Middle Ages and the Renaissance»), O. Freydenberg («The myth and literature of antiquity») and other.

We note that pseudomorphic characters have potential as a means of creating a comic effect in literature. However, there are also of extracomical pseudomorphic characters, that function in different discourses. They are especially popular in fiction. The main means of their creation are metamorphosis, «humanization», «revival».

The article deals with the specifics of research of extracomical pseudomorphic characters's Russian and Ukrainian literature's fantastic discourse in the end of the 18th – first half of the 19th centuries. We define the main differential feature of such characters, principles of their system classification. We recognize the need for a combination of contact-genetic and typological methods during the study and focus on the important factors. There are features of mythological mentality, ideas about the horror, reception of artistic discoveries of European pre-Romanticism and Romanticism. Extracomical pseudomorphic characters function in folklore and literary fairy tales, ballads, gothic stories, gothic novels. With them are associated traditional motifs: «a man falls in love with a doll», «man turns into a natural object», «dead groom or husband comes to his bride or his wife», «a person communicates with the devil, that looks like a man» and others.

We prove that pseudomorphic characters are very popular in the literatures of different nations, because they are universal and can be used for different genres.

In this article we conclude about the prospects of studying the phenomenon in different national and historical contexts.

Key words: pseudomorphic characters, fantasy, mythological mentality, typological similarity, genetic links.

S. Oliinyk

CONSTRUCTION OF THE IMAGE OF THE OTHER IN MODERN UKRAINIAN SCI-FI AND FANTASY

This article deals with representation of the image of Stranger which considered genre features of novels and some aspects of identity such as ethnicity, gender, language. The research object is related to this concept. The article studies rationally fiction novel by V. Yeshkilev 'Shadow of predecessor', a fantasy novel by M. Sokolyan 'Ballad for Crooked Varga' and Henry Lion Oldie 'The trencher man'. As

mass culture essential components, science fiction and fantasy provide particular basis for collective imaging of the Other (contact theme, xenophobia problem, ethical basics of artificial intelligence creation, cloning so on). On the other hand, representation of “otherness” in science fiction and fantasy writings is based on a prevailing attitude to the Other in culture and society. Using of imagology perspectives and certain aspects of postcolonial studies has showed that the specific of image model caused with fantastic premise and socio-cultural circumstances in which modern sci-fi and fantasy is developing. In tree mentioned fantastic stories the Other’s image is constructed due to particularities of fantastic assumption. There is a science-fiction assumption in the novel of V. Yeshkilev “Shadow of predecessor”. By comparison, there are fantasy assumptions in short stories “Ballad for Crooked Varga” by M. Sokolyan and “The trencher man” by Henry Lion Oldie. The novel “Shadow of predecessor” concerns problems of technocratic consciousness of modern people, such as a search for meaning and purpose of life, a verification of universal values, a complex interaction between freedom and high-handedness and a responsibility for choice of development path. In the short story “The trencher man” in Russian the image of ethnic Other is shown. The ethnic Other has the stereotyped features of the Oriental man such as cunning, subservience, love for pompous speech and also has supernatural powers. The gender aspect of social and cultural identity is the base of constructing of Other’s image in fantasy story “Ballad for Crooked Varga”. Science fiction and fantasy literature is a field for xenophobia negotiation and tolerance formation as for the Other. Description of marvelous creatures that are become part of the fiction world on a par with a human being shows conditionality of all human relations and throws fresh light on idea of contemporary society and its requests.

Key words: Other, Stranger, fiction, rational fiction, fantasy, gender, identity.

V. O. Pereyaslov

**THE MAIN WORLD OUTLOOK LINES OF OMAR KHAYYAM IN CREATIVE
INTERPRETATION BY V. MYSYK**

The article is devoted to research of the translated lyrics as one of key competences of the famous writer V.A. Mysyk. The attention is concentrated on the translations of works of Omar Khayyam, namely his rubai collection. On the example of the elected foreign writer it is investigated the aesthetic and philosophical principles which were appreciated in Khayyam's creativity by the translator. The separate part is assigned the characteristic and genesis of the translation of works of the famous Persian in the Ukrainian literature. We have emphasized that V. Mysyk wasn't the first who has begun to translate Khayyam into Ukrainian, and became the first by quantity and quality of the performed work.

Research has shown that Omar Khayyam was one of key and most favourite persons for V. Mysyk. We have allocated three key main world outlook lines of the Persian which have caused V. Mysyk's interest in him. The translator is known for the universal valuable reference points therefore he, in works of east philosopher appreciated: idea of constant desire to know God in the world; active use of every minute of life; statements of idea of saving characteristics of spiritually pure person in any situation. The certain place is allocated to definition of a concept "wine" in Omar Khayyam's quatrains and to allocation its key sems. So, we have emphasized that wine for Khayyam is: embodiment of Divine pleasure; God's intoxication love; thirst of knowledge; the exciting drink from a grapevine. Therefore God for him is Tapster who fills soul of the person with pleasure of knowledge. We have emphasized that in Omar Khayyam's outlook different philosophical and religious doctrines, such as have intertwined: Sufism, Zoroastrianism, Aristotle's, Neo-Platonism, Moslem, Christianity and others. Undisputed is the fact that the center of all his creative activity is

recognition of all-consuming God's power therefore the poet tries to learn a role and the place of the person in his world.

We think, our research will promote deeper understanding of both the author of original quatrains, and his translator. The main world outlook lines of Khayyam allocated with us are universal valuable categories which need research and the statement in practical life.

Key words: concept "wine", theory of translation, category of universal values, idea of knowledge of God.

N. Stoyanova

THEATER, STREET, CEMETERY. PARISIAN SCENES IN THE BULGARIAN PROSE OF THE 1930S

Paris is an important topos for the development of the modern society and modern culture in European context. "Paris" as a literary theme is very popular in Bulgarian modernist literature from the first half of the twentieth century. Despite this it is poorly studied by the Bulgarian literary history. That is why the main objective of this article is to mark out some aspects of the literary interpretation of Paris. The modernist literary works show that Paris is not so much a geographical and political reality as a literary field that has the potential to awaken the existential anxiety and the intellectual search of the man from the twentieth century in the vague, unstable and complicated modern world. In the article Paris is seen as a heterotopia (Foucault) and as such its main function is to reactivate the self-reflection of the subject. The article focuses on three works of the 1930s by three not very popular Bulgarian authors – the short stories "Paris" by Konstantin Konstantinov, the book "The Last Paris" by Kiril Krastev and the book "The Quiet Paris" by the poorly known Bulgarian writer– Petar Osogovets. Although these authors are not very famous they have a significant contribution to the literary interpretation of this topic in Bulgarian literature. In the

article their works are read through the following toposes and figures – the theater, the street and the cemetery. The Parisian scenes in Bulgarian literature of the 1930s show that Paris is one of the names and faces of the meeting with the variability and diversity of the modern.

Key words: Paris, Bulgarian literature, heterotopia, literary modernism, Konstantin Konstantinov, Kiril Krastev, Petar Osogovets.

Tetyana Yarovenko

COMPARATIVE ANALYSIS OF A. SURZHAVSKY'S MARGINALIA AND EARLY PROSE OF S. ZHADAN

This article is an attempt of comparative analysis of Alexander Surzhavsky's marginalia (collections «Dissonance», «Marginalia», «Collapse (Debts)», «Traditions», «Clearing. Five marginalia») and novel of Sergio Zhadan «Depeche Mode». The researcher seeks to interpret the youth topics of indicated authors using critical reception of belletristic works of hieratic Ukrainian poet S. Zhadan as mean to compare and interpret the marginalia of obscure Ukrainian Russian-speaking writer A. Surzhavsky based on stylistic features of their prose and semantic concepts in the context of literary process at the beginning of the XXI century.

If the attitude of critics and literary scholars (Y. Goloborodko, O. Dovzhenko, O. Kotsaryev, etc.) to genre structure of «Depeche Mode» is ambiguous, unlike the author's nomination as «novel», A. Surzhavsky interprets his works (marginalia) as «notes on the shores of life» or as «literary clip»/«picture» like a puzzle in the overall stratagem (marginal names – the names of collections) reflections of life absurdity.

At the «private area» of S. Zhadan (B. Matiyash) there is a lot of irony and parody (Y. Goloborodko, P. Zahrebelny), there is more banter for banter and profanity certifying Ukrainian secondary product on the background of European literatures (A. Ulyanov), but A. Bondar says about «generation portraits» and «era spirits» as the

decor of Zhadan's landscape that hides deep honest belief of the novel characters in safety of something very important inside.

A. Surzhavsky as the author of several collections of prose meets the aesthetic concept of artists of «dying totalitarianism», creative self-expression of which according to V. Danylenko is marked by three features: the prevalence of human over society, the principle of polyphony and the ironic detachment from the world. His «private area» covers the marginal time space of marginal individuals «colored in black lingerie» (S. Zhadan, «Anarchy in the UKR») and this color is dominant despite its flexibility in ironic, sarcastic, and even humorous images, therefore to his characters you sympathize less, sometimes laughing in appropriate, though comical situations and monstrosity of characters detected in actions sometimes you fear. Especially when it concerns young people at the turn of centuries.

A. Surzhavsky unlike S. Zhadan has almost rolled the literary activity, which in fact had never had good management, but his marginalia deserve careful reading at least at the level of artistic era document and specific component of Ukrainian Russian-language literature.

Key words: interpretation, irony, marginal, image system, sarcasm.

REQUIREMENTS FOR CONTENT AND DESIGN OF AN ARTICLE TEXT

Formatting specifications

The materials should be formatted as follows:

- Paper length: 6–12 full pages.
- Page format: A4, font: 14 pt Times New Roman Cyr, line spacing – 1.0, all margins – 2 cm. Do not add pagination. Paragraph settings: first line indentation – 1.25 cm, left and right indentation – 0 cm.
- If you use fonts other than Times New Roman Cyr, please send their electronic version.
- The text is typed without hyphenation and covers the entire width of the page. It is allowed to highlight the key concepts in bold type, quotations – in italics. You must use straight double quotation marks “...”). When typing the text, distinguish between hyphen (-) and long dash (–) symbols.

The materials must be arranged as follows:

- 1) UDC (not obligatory for abstracts) – separate paragraph, left alignment;
- 2) name(s) and initials of author(s) (separate paragraph, right alignment);
- 3) academic degree or postgraduate / undergraduate student (separate paragraph, right alignment);
- 4) place of work / study: name of the institute and city (if its name is not part of the name of the institute); all the data on the place of work (separate paragraph, right alignment);
- 5) the author's e-mail address (separate paragraph, right alignment);
- 6) title of the article (capital letters, in bold type, without a paragraph indentation, centre alignment);
- 7) the text of the article: references in the text should be given in square brackets. The first number is a reference number in the list of references, the second one – a page number. A reference number and a page number are separated by a comma with a space, reference numbers – by a semicolon, e.g.: [4], [6, 35], [6; 7; 8], [8, 21; 9, 117]. The sentence punctuation follows the bracket;
- 8) references should be formatted according to the latest requirements of the SCC of Ukraine (The Bulletin of SCC of Ukraine. – 2009. – № 5. – P. 26-30). References are given in alphabetical order (separate paragraphs, first line indentation – 1 cm);
- 9) Abstracts (500 printed characters each) and keywords (5–10 words or phrases) must be given in two languages (separate paragraphs, justified text). The extended English abstract of 2000 printed characters is also obligatory.

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Executive Secretary –

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