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1. Literary process: theoretical and historical aspects

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**APOLLONIAN AND DIONYSIAN’S SYNTHESIS
AS A MODUS OF REALIZATION OF FAUSTIAN THEME
IN ALDUS HUXLEY’S NOVEL “BRAVE NEW WORLD”**

The article investigates the originality of synthesis and anti-synthesis of Apollonian and Dionysian principles in Aldous Huxley's novel “Brave New World”. An attempt to create a harmonious world and a harmonious personality is analyzed in the aspect of the implementation of the Faustian theme in the novel. The process of demythologizing of harmony and eternal revolution ideas in Aldous Huxley is considered in relation to the comprehension of these ideas in the novel by E. Zamyatin’s “We”.

1920-1930 have revealed in the literary process as the period of dystopia “prosperity” – the genre, which reflected the contradictions of European culture, marked by Oswald Spengler as a “Faustian”. The popularity of dystopian in literature is explained by the fact that by this time the Faustian projects of the world transformation have already been implemented (the October Revolution in Russia and the creation of the USSR, the revolution in Germany, the consequence of which was the establishment of the Weimar Republic, and later – the rise to power of fascism and the threat of the World War II). The Faustian idea of global transformations became a reality, and this reality was frightening. In a sense, the dystopia of that period not so much represented a disappointing futurological forecast as reflected the already existing reality.

It seems that in the novel “Brave New World” Huxley continues to develop Zamyatin’s idea about a harmonious society and harmonious personality, presenting in the World State image the attempt of an embodiment of the Russian writer’s dreams. Conflict of Apollonian / Dionysian in Huxley’s novel is paradoxically exacerbated as a result of the attempts of a harmonious union of two principles. Thus, in “Brave New World”, as in a distorting mirror, Zamyatin’s dream of harmony and the eternal revolution idea are reflected.

The idea of the Apollonian / Dionysian oppositeness in “Brave New World” is implemented at two levels – spatial and individual and personal, where emphasized the contradictions between two principles and simultaneously their conventionality.

In this situation, the question itself about the search for a perfect world order and the human ideal becomes futile, leading the researchers of Huxley’s work to the idea that “Brave New World” is a philosophical book about the insolvency of the idea of utopia.

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COLLECTOR CHARACTER IN THE GERMAN POST-MODERN NOVEL (P. SÜSKIND, M. BEYER)

In the second half of the twentieth century, a crisis perception of the world is formed, which became a part of the postmodern aesthetics and identified the emergence of new models of the hero, in particular, the hero-collector. According to A. Izvekov, the cause of the personality crisis was the unlimited freedom of choice offered by the modern consumer society. In general, the individual had to choose, and range of this choice has grown to incredible limits. Naturally, the critical state of the world is reflected in the change of the hero type: that character is appearing, which is trying to survive in a world of chaos, seeking to find the meaning of existence in the mass media space.

It should be noted that the first typology of modern German novel character was developed by G. Kuchumova in the thesis “Novel in the system of cultural paradigms (based on the German-language novel of 1980-2000).” Analyzing the latest works of German literature, she proves the existence of new models of personality that have become “a powerful tool” which breaks stereotypes of public consciousness. Among these models, the researcher considers an archivist, voyeur, nomad and, in particular, collector. Unlike classic collectors of artefacts of bygone eras, collectors in the era of postmodernism are often presented as the images of manic madmen and criminals. The emphasis is not on the noble mission of the collector, promoting continuity of cultural development, but on the “psychopathological aspect” of collecting and deviant behaviour of the collector.

The article attempts to examine actual for postmodern era type of the collector on the example of modern German literature (novels by P. Süskind “Perfume” and M. Beyer “The Karnau Tapes”). The collector behaviour of is regarded as a productive strategy of “picking up” a new identity in the simulacrum space of modernity.

Summarizing, the following should be noted. The emergence of the collector figure in postmodern literature is connected with the natural changes in life strategy of a modern human. Being thrown into a world of chaos, without certain ethical guidelines, a person feels the need to define a “new place” in the world. Collecting has become one of the productive strategies to overcome the disappearance of the subject and to build a new identity based on elements of the collection. By the picking up things, the collector “collects himself” in the space of metanarratives. Appropriating things and manipulating them, he creates a “personal utopia” and enjoys a privileged position in it.

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CURIOSITY CONCEPT IN GRAHAM SWIFT’S NOVEL “WATERLAND”

The purpose of the proposed study is to identify the characteristics of artistic expression in the novel “Waterland” of the curiosity concept in its relations with other important concepts of the work as land, water, mud, phlegm, love, history, chaos, order, time and more. At the same time, there is put forward a hypothesis, according to which a multifaceted system of the novel concepts is the primary means of expressing the author's position concerning the understanding of indissoluble connection of social, natural and personal and existential meaning of life and ambivalent meaning of human activity results.

The analyzed novel is extremely rich in conceptual respect. The entire system of concepts can be conventionally built by three levels, while keeping in mind the relativity of such a division and interconnectedness of some conceptual motives, their simultaneous belonging to several levels depending on the actualization in this or that context: ontological (water, earth, and variants of their combinations such as mud, swamp peat, fire, air, time, space, motion), socio-historical (history, war, politics, chaos, order, ethnic group, nation, society, community, family), existential (curiosity, love, blood, phlegm, injury, body, birth, death).

Curiosity concept comes into discourse-ambivalent relations with such a state of human existence as phlegmatic. It is noted that the word “curiosity” found in the text of the novel at least 53 times and depending on the specific context it can be translated in different ways. Curiosity – is a special human intention, expressing the inevitable human desire to search and find answers to the countless “why” which always face a human.

Thus, the concept of curiosity plays a pivotal role in the formation of a number of existential-existential concepts of the work and is crucial for all novel art system. It points to the eternal human desire for knowledge of its own essence, determining personal role in the socio-historical existence and is characterized by the semantic ambivalence, inextricably linking positive intentionality of human curiosity and the potential threat of unintended consequences of its implementation.

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WORKING ON LITERARY ANALYSIS: FROM THEORY TO PRACTICE

The article discloses theoretical grounds of literary analysis of a fictional prose with a practical its demonstration made on the basis of Ken Kesey's novel «One Flew Over the Cuckoo's Nest».

The aim of the article is to give a theoretical survey of the process of literary analysis as well as to convey it practically on the basis of Ken Kesey's novel «One Flew Over the Cuckoo's Nest», which might be useful for foreign languages department students, who take British and American Literature courses.

At first, two definitions of the term «analysis» are given. Generally, to analyze something means to break it down into smaller parts and then examine how those parts work, both individually and together. Literary analysis involves examining all the parts of a novel, play, short story, or poem—elements such as character, setting, tone, and imagery and thinking about how the author uses those elements to create certain effects.

Literary analysis is a creative process and there is no strict way to follow, however, we offer an approximate scheme of it to facilitate the procedure: Work on the Setting (description of where and when the story takes place); Characterization (literary analysis deals with the way the characters are described); Plot and structure (the main sequence of events that make up the story); Narrator and Point of view (narrator is the person telling the story; point of view: whose eyes the story is being told through); Conflict (usually the heart of the novel and related to the main character; can be internal (the character suffers inwardly) or external (caused by the surroundings or environment that the main character finds himself/herself in)); Theme (the main idea, lesson or message in the novel); Style (the author's style has to do with the author's vocabulary, use of imagery, tone or feeling of the story, his attitude towards the subject);

As an example of a literary analysis, the article contains the one made by the author on the basis of the novel «One Flew Over the Cuckoo's Nest» written by Ken Kesey in 1962.

Conducting the research, it can be concluded that the theme about working on literary analysis is extremely potential for further investigation as it has a wide range of opportunities for study.

2. Comparative literature

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**“DOSTOEVSKY’S” IN R.L. STEVENSON’S SHORT PROSE
(“MARKHEIM”, “THE STRANGE CASE
OF DR. JEKYL AND MR. HYDE”)**

In modern science, there is no doubt concerning the possibility and expediency of systematizing the literary process, allowing to identify what unites national kinds of literature in the global whole – the world literature, and at the same time to reveal the features by which the national kinds of literature are involved in the formation of the whole on the rights of its relatively independent parts. The essence of the concept of “literary contacts” clears during the process of matching with such adjacent structural-semantic complexes as “literary communication”, “international literary exchange”, “relationship and interaction between kinds of literature”, “literary influences”, “literary borrowings” and others.

In modern literary studies, proposed by F. Volman and received further development and study in the works by D. Diurishin differentiation into internal and external contacts is widely used. As external D. Diurishin proposes to consider contacts without visible direct impact on the literary process, internal contacts are reflected and manifested in the structure of a literary work. They find expression in various forms of literal reception, both passive and active: effect of borrowing, reminiscence, citation, parody, etc.

Most researchers agree on the fact that the duality of human nature theme has its origins in the works of the Romantics; it is in romanticism where a fundamental principle of duality is affirmed. But the aesthetics of romanticism grew out of the baroque aesthetics, as it is rightly observed by A.V. Mikhailov.

Thus, in the story “Markheim” published a year after the French edition of “Crime and Punishment” Stevenson processes the novel in his own way. Despite the fact that the story of Stevenson is artistically talented and deep, it, of course, lacks the psychological “abyss” of Dostoevsky. The similarity of Stevenson’s and Dostoevsky’s characters consists in that they are internally strained. Both authors keep the reader in the intenseness, in which their characters are immersed. In Stevenson’s texts not only the type of Dostoevsky’s character, but also a complex narrative scene is corrected.

Contacts between writers representing different kinds of literature can be dictated by the consonance of their creative ideas, proximity of the ideological and aesthetic principles, or their contrast. In this case, we speak about the integral form of contacts when the “perception is based on the identification” and the differential form of contacts if there “dominates the desire to emphasize the difference, to dissociate themselves from the perceived element”. But often these two forms are closely intertwined, forming a complex synthesis of attraction and repulsion, solidarity and struggle: in this regard similarities of the works by Stevenson and Dostoevsky are demonstrative.

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RILKE AND TSVETAeva IN THE CONTEXT OF EUROPEAN MODERNISM (LITERATURE AND ART)

Rilke's and Tsvetaeva's elegies of 1926 – early 1927 are studied in the context of Russian and European Art Modernism-Secession. In this case, comparative approach made it possible not only to see the connection between two cultures, but also to visualize the visual range and style of “Elegy for Marina” and the poem “New Year's”.

When one speaks about the poets, one thing is realized: in their passionate desire to be close still not natural and primordial attraction of man and woman excels, but the relationship of the spiritual experience of a moment and the general comprehension of the world. The worlds of Rilke and Tsvetaeva's poetry have a two-way proximity and their differences. Yes, they were being attracted to each other, but the spiritual cosmos always remained the most important. Both – Rilke and Tsvetaeva – often are called as Neo-Romantics of the twentieth century.

The philosophical basis of the poetry of Rilke and Tsvetaeva was their general view of the world as the natural and the spiritual cosmos, in which utilitarian and mundane, spiritual and eternal phenomena coexist, complementing each other. The ideal for these poets was a harmonious unity of an unknowable and rationally recognizable. They dreamed of the perfect wholeness of the world. The desired harmony was opposed by the bloodiest century, in its own way it noted the fate of Rilke, and especially terrible – the fate of Tsvetaeva. Loneliness syndrome became an indicator of the time and, in the end, it determined the fate of both poets. Their poetry reflected it in the individual author's and, of course, in the elite aesthetic form. Artistic texts by Rilke and Tsvetaeva are unique. Both are characterized by flexible poetry euphony, virtuoso rhythm: from antiquity to the experiments of Apollinaire and Mayakovsky.

Researchers have repeatedly and rightly pointed to the close relationship of Rilke with a group of German modernists, led by S. George. This closeness is seen in the lyrical individualism and underlined aestheticism in subtle introspection, neglecting the theme of life, gravity to the origins of primitive art, which has its archetypal properties. A significant role in the works of Rilke, as critics point out, belongs to the two thematic complexes – “things” and “God”, which is very similar to the platform of Russian Acmeists and especially Adamists.

Approximately the same distinguished thing worlds of Rilke and Tsvetaeva, so their theme of “subject matter in eternity” organically read in the context of a search for the Art Modernism similar to the “Young, new style” – “Art Nouveau” (“Jugendstil”). It is also noted that the analysis of Rilke's modernist thinking should be carried out with the amendment to the Austrian-German secession (from the Latin “secessio” – waste, separation).

Poem “New Year's” became a possibility of combining two requiring the highest elevation of voice genres: love poetry and lamentation” – wrote Brodsky. Of course, such a combination of folklore and lamentation was peculiar only to Russian Modernism – and only in the mature period of its existence. But, placing names of Rilke and Tsvetaeva together, it can be seen once again: aesthetization of a genre (including epistolary) was peculiar to both of them; the thing and the eternal worlds, do not contradict each other, take them to some third world familiar to Vienna secessionists.

In this context, “Elegy for Marina” by Rainer Rilke and “New Year's” by Marina Tsvetaeva are read in a special and apparent closeness of images and stylistic solutions.

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ANTON CHEKHOV AND PIERRE-AUGUSTE RENOIR. URBAN SCENE IN THE ARTISTS' AESTHETICS

Epoch-making consciousness in art is always characterized by a change of the human concept, world view transformation and appearance of its new artistic models. This is a time of artistic and aesthetic reorientation, when one of the main problems is the rejection of the old and the formation of a new tradition. Such words as crisis, crash, chaos, lack of perspective, which have become iconic concepts of our time, were heard a century ago.

Works belonging to different spheres of art are rarely studied in the comparison of their artistic systems. However, such comparisons make it possible to identify common and individual features in the works of the representatives of different spheres of culture. Movement of impressionists is also interesting by the fact that it is based on a variety of differently oriented attractions, which are refracted in various arts. Therefore, the problem of comparative analysis of the work of A.P. Chekhov and P.A. Renoir is relevant and current, as it gives the possibility of theorizing in the field of comparative comparisons of different art forms.

Certain features of impressionistic thinking in the works of A. Chekhov were noticed by his contemporaries. At the end of the twentieth century, the question of the impressionistic attitude of the writer was discussed in the works of such Chekhov scholars as V.B. Kataev, Z.S. Papernyi, E.A. Polotskaia, V.I. Silanteva, A.P. Chudakov, I.A. Bunin, A.I. Kuprin.

Thus, impressionistic text patterns, peculiar to painting, were close to Chekhov. Humour, similar to the first impressionists' paintings, formed in the writer's texts through the lyrical understanding of landscape sketches and the overall scheme of half-tone transitions from the lyrics to almost the essay (fixing a time) principle of the reality reproduction.

Such a reflection of the world was started by French artists. They are first who brought to painting the mobility and variety of urban and rural life, the freshness and immediacy of perception of a separate piece. They preferred landscapes, scenes of urban life. In all this, the impressionists tried to find something unusual. Due to them, new forms of reflection in painting began to form in the early twentieth century.

One of the artists and innovators was Pierre-Auguste Renoir. His spontaneity and ease of artistic expression later made him famous. The desire to capture on canvas the elusive moment led to the development of a new writing technique. Colourful surface was being filled with fine reflexes and soft and warm shades. Renoir worked on the landscape, but he also was a reformer of genre scenes. Captured by Renoir moments seemed as snatched from the stream of life and stopped. These scenes were different from works of predecessors by lyricism and humour.

As an artist P.A. Renoir, writer A. P. Chekhov has an angle of instant vision. Despite all the "fragmentarity" of his works, the texts of this author are still left a sense of integrity. Episodes of Chekhov's texts are combined not with logic of petty domestic events, but the logic of overall mood, like in impressionism.

Thus, impressionistic thinking at the end of XIX – early XX century vividly manifested itself both in art and in literature. In accordance with the nature of that time A.P. Chekhov and P.A. Renoir have reformed their artistic style. They were close due to a feeling of new, keen sense of modernity, denying stamps. In their works they revealed the unity of the life stream, poetic breath of life, where, perhaps, is a place for household details. Authors are seemed not interested in the typical, both prefer the instant.

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OSSIANIC MYTHOLOGY IN THE STORY “THE WITCHES OF KIEV” BY O. M. SOMOV

Pagan mythology in the cultural consciousness of the Slavic peoples plays a significant role. Appeal to the pre-Christian beliefs of the Slavs gives an opportunity to reveal the spiritual culture, peculiarities of mentality and ideological bases of ideas of the ancient Slavs. From this position European Ossianism that created one of the first ethnic literary theories and proclaimed the return of each country to its past helped to organize all into a new system.

Ossianism – is one of the first phenomena in modern literature of the turn of XVIII-XIX centuries, which applied to folklore in the national sense. Heroic and epic direction of Ossianism and its appeal to the historical and cultural roots were in Russia in the direction of close ideas. Russian Ossianism largely inherited features of Western Ossianism.

Among the basic concepts the following can be identified: a gloomy landscape; philosophy of the storm, which characterizes the instability of the universe; rapture of grief sweetness; ecstasy of death; deep melancholy; poetics terrible, which creates mystical mood, a sense of the constant presence of something terrible and dreadful; heroics, where strong and courageous heroes who live by a code of honour, love for the Fatherland brought to the forefront; repentance problem as a primary in the Slavic Ossianism, reflecting the mentality of the Slavic peoples; national historical past as “captivating dullness”.

Summarizing, it is possible to note a significant impact of Ossianic tradition on the work of O. Somov, in particular, in the chosen story “The Witches of Kiev”. O. Somov in his work reveals the basic concepts of Ossianism: this gloomy landscape of Bald Mountain, and the raging devil’s elements accompanying the witch acts, and night as the main time of activities. Somov also does not move away from the tradition of deep melancholy and sweet sorrow, which are reflected in the relations of the young couple. The death of the hero entails the death of his beloved. However Somov in a new way transforms in his novel the Ossianic heroics; the motif of duel-ordeal is covert, hidden in a complex mental fight of Fedor with evil spirits. But the honour and courage of the Cossack, faithfulness to his views and ideals, no doubt, put him on a par with the great heroes of Ossian. Somov also introduces a motif of repentance as the main way of salvation of Katrusia and hope for a new happy life, which, unfortunately, according to Ossianic tradition, Katrusia and Fedor could not see. O. Somov brings to Ukrainian Ossianism a completely new; he associates it with the picture of the national Ukrainian mythology.

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YURII FEDKOVYCH'S INTEGRAL IMAGE IN KAJETAN ABGAROWICZ'S CREATIVE WORK

The article analyzes the reception of artistic figures of Yurii Fedkovych in the prose works by Kajetan Abgarowicz. The emphasis is made on the integral image of Ukrainian writer in the literary heritage of Abgar Soltan, including the study of works of Hutsul artist by Polish writer, introduction to the plot of Kajetan Abgarowicz's story of events of celebrating the 25th anniversary of Yurii Fedkovych's artistic activity.

Discovering the world of Yurii Fedkovych, Kajetan Abgarowicz draws in the study the image of a writer who devoted his life to the awakening of national feeling in the hearts of Ukrainian. Abgar Soltan describes Yurii Fedkovych as a true folk singer. Patriotic motives can be traced almost in each work of Ukrainian writer because the author – is a man who devotedly loved his land.

Kajetan Abgarowicz refers to the literary heritage of Ukrainian writer not only in his literary-critical essay. In the story "Do Mety", which is included in the Abgar-Soltan's collection "Rusyns", the author introduces to the plot of the story a figure of the singer from the Huzul Land and events that took place in real life of Ukrainian society at the end of the nineteenth century – the 25th anniversary of Yurii Fedkovich's work.

The interest of Kajetan Abgarowicz in the literary heritage of Yurii Fedkovych results in the unique image of Bukovynian Poet and serves as some integral in the work of Abgar Soltan. Acquaintance of Polish readers with creative achievements of Ukrainian artist, reproduction of significant event in the life of Ukraine of the nineteenth century and perpetuating the creative personality of the poet of Bukovina in literary works of the writer – all shows the understanding of importance of Yurii Fedkovych's artistic figure for Polish literature and value of Kajetan Abgarowicz's works for Ukrainian literacy, because through the centuries their original works carried a flame of tolerance, mutual responsibility and friendship between the two Slavic nations.

3. Russian language and literature

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CHEKHOV'S SHORT-STORY "THE STROKE": POETICS AND LITERARY CONTEXT

The peculiarities of problematics and poetics in Chekhov's short-story "The Stroke" are analyzed in the article, in particular, the author of the work considers the artistic structure, subjectively-objective narrative manner, the role of indirect speech, artistic details, repetitions, allusions, and reminiscences. The author of the article also determines the functions of quotations in the operas by A. S. Dargomyzhsky, written on the basis of the namesake drama by Pushkin, and the typological connections of Chekhov's short-story under consideration with the works of L. N. Tolstoy and V. M. Harshyn.

The problems of understanding and interpretation of Chekhov's works are not exhausted. They have not lost their relevance in today's Chekhov studies. These issues, as well as the complexity of Chekhov's text analysis, largely related to the peculiarities of their narrative structure, as well as hidden character of the author's point of view. Peculiar to writer objective manner of narration or narration in the "tone" and "spirit" of the characters, the presence of overtones in his works make the reader in each individual case to solve a difficult problem: what the author thinks about the represented in the story? Researchers rightly attributed this problem to the riddles of Chekhov.

The purpose of this work is to analyze the features of the poetics and context of Chekhov's short story "The Stroke", in particular, to clarify the features of its narrative structure, role and functions of separate details, quotations, allusions and reminiscences.

The poetics of the short story "The Stroke" is characterized by features peculiar to works created by Chekhov in the mature period of creativity: the objective-subjective way of narration, the uncertainty of the subject of speech, the combination of laconism with plenty of repetitions (especially in the interior monologues), the system of leitmotiv details, as well as the use of quotations, allusions, reminiscences, which widen the semantic field of the text. In "The Stroke" there is a "dialogue" with the works of Pushkin, Harshyn, Tolstoy, and other writers.

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PROBLEM OF CONSCIOUS / UNCONSCIOUS IN I.A. GONCHAROV'S CREATIVE WORK

The article deals with the reception of I.A. Goncharov's creative work in the criticism of the 19th century and the peculiarities of his novels' interpretation in the literary studies of the 20th century and the beginning of the 21st century. In the article, it is analyzed a wide range of statements while revealing the question of conscious / unconscious in the writer's creative work. The author sets a stress on the ambivalence of author consciousness of writer that finds expression in two creative incarnations: conscious-critical and unconscious-poetic.

The criticism and literary studies of the XIX and XX centuries in the study of the author's position of I. A. Goncharov posed a problem of objectivity and subjectivity (tendentiousness). This subjectivity is linked to the conscious creativity and objectivity with the unconscious one. For a century and a half, which have passed since the publication of the first novel by I. A. Goncharov "Ordinary Story", a critical and research literature has repeatedly appealed to the issue of conscious / unconscious in the writer's work. It is even possible to say that in this aspect the creative heritage of the writer generally is unique and is the only one in the history of Russian literature of the nineteenth century, which caused such a stormy debate on the issue.

The objectivity of I.A. Goncharov's creative work is analyzed in the works by I. F. Annenskyi, D. S. Merezhkovskyi, M. A. Protopopov, A. M. Skabichevskyi, N.V. Shelgunov and others. According to the study, there is observed a fairly wide range of views in covering the issue of consciousness / unconsciousness of the novelist's work.

It is characteristic that I. A. Goncharov chooses the main object of study his own works, his writing personality in its entirety. Novelist stresses that the ability to create consciously or unconsciously depends on what dominates in the artist.

The tension, impulsiveness, obsession are typical qualities of writers of the second half of the nineteenth century. I. A. Goncharov is characterized by unusual for that time calmness and steadiness. Epic objectivity of Goncharov is, essentially, a unique form of expression of the author's active position.

Thus, all the romance philology of I. A. Goncharov is characterized by a dynamic combination of poetry in a plastic reproduction of characters by the writer with rationalistic methods and forms of their assessment. In his novels, the author depicts the life, guided by conscious intention as well as unconscious impulses, unaccountable desire to do something exactly in this way, rather than the other.

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THE MOST HOLY GOVERNING SYNOD AND VOLODYMYR THE GREAT (FROM THE CENSORIAL HISTORY OF M. ZAGOSKIN'S NOVEL "ASKOLD'S GRAVE. THE STORY OF VOLODYMYR THE FIRST'S TIME")

The publication deals with some aspects of difficult way of M. Zagoskin's novel "Askold's Grave. The Story of Volodymyr the First's Time" to the reader through censorship.

In particular, it concerns the remarks, set by religious censorship to definite plot situations and some characters' interpretation by the author. The given details from the censorship history of the novel can serve as an additional expressive example for Russian literary life of 1830s characteristics.

In 1833, the world saw the third novel by M. M. Zagoskin – "Askold's Grave. The Story of Volodymyr the First's Time".

According to S. Aksakov, this new work of known at that time writer had much less success than his previous novels. But M. Zagoskin not aspired to historical accuracy in his novel. His goal was different. A few years later, the author of "Askold's Grave. The Story of Volodymyr the First's Time" identified the focus of his novel as religious. This Christian didacticism of the novel provided him success among a certain segment of readers. However, "scenes, which are written in the spirit of Christian", not saved the novel by M. Zagoskin from censorship oppressions. Author edited his novel several times (in 1833 and 1834 years), after which the Moscow Censorship Committee finally allowed to publish a novel.

The carried out research allows making a conclusion that the censorial history of the novel by M. Zagoskin shows how difficult was the way of "Askold's Grave. The Story of Volodymyr the First's Time" to the reader; and it can serve as a clear example for the characteristic of the literary life of Russia in the 1830s.

4. Ukrainian language and literature

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**CONCEPTOSPHERE „LAND” AS ONE
OF THE SEMANTIC IMAGE CENTERS OF HUZULSHCHINA
IN POETIC VISION OF MOLODA MUZA’S MEMBERS**

Based on comparative characteristics of works of poets of Moloda Muza (Young Muse) the peculiarities of interpreting images-concepts, which make up a single unit in the disclosure of Ukraine’s and Huzulshchina’s images, are revealed. Using the concept of image-concept, in the poetry of writers of the early twentieth century the basic semantic centers of the land element as one of the elements of the life of Ukrainian ethnos are determined.

In modern literary different definitions and terms-equivalents of the term “conceptosphere” or “image-concept” are quite actively used: “cycle of images”, “continuous imagery nests”, “clichés”, “steady verbal complex”, “key words”, “image-dominant”. The whole system of images and concepts of the Moloda Muza’s poets concerns primarily the characteristics of Ukraine’s image (including Huzulshchina’s image), which is a main image concept that defines the main space of life of the Moloda Muza’s artists. This image for them is a kind of semantic center or nucleus around which there is a concentration of peripheral zones, or more precisely – a core, where several coordinate systems (images and concepts) are crossed. So this image should be considered as a center of a higher level that combines art (painting, music, sculpture) and poetry of the Moloda Muza.

Huzulshchina as the intersection of such concepts as “mountain”, “meadows”, “mountain water”, “wind”, “rock”, “Hutsul”, “song” and so on stands above the center of the semantic being of those poets who eulogize this area in the poetic word. Conceptosphere of land in their poetry covers a considerable number of images and concepts that were mentioned earlier. Particular attention should be paid to such semantic rows: land – planet, land as homeland, land as a sign of death, land as relief surface of the native terrain. Semantic values of the land image often interact and undergo transformations in the poetry of the Moloda Muza’s poets.

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**CHRISTIAN AND EXISTENTIAL ASPECT OF THE PROBLEM
OF CHOICE IN THE STORY “THE CAT FROM THE DROWNED HOUSE”
BY HALYNA PAHUTIAK**

The author of the article analyzes religious and philosophic aspects of the problem of choice by specifying its invariants in the story “The cat from the drowned house” by Halyna Pahutiak, finding its connections with the image system of the literary work and the texts of the Bible.

The phenomenon of the reception and writers’ artistic rethinking of biblical ideas, motifs and images is the object of literary interest for a long time. The tendency of a writer to deepen into the human’s inner world correlates with the need to get closer to the sphere of the sacred. The author, which is characterized by the intention to image existential experiences and, accordingly, interpret Christian ideas, is Halyna Pahutiak.

Halyna Pahutiak’s works are studied by such scholars as A. Artiukh, O. Korablov, O. Halaiev, Y. Holoborodko and other.

The purpose of the article is to analyze Christian existential dimension of the problem of choice in the story “The cat from the drowned house”. Its achievement involves the following tasks: 1) identify invariants of choice problem in the story; 2) find out relationship of the story’s problems and poetics with the texts of the Bible.

Polyphonic problem of choice in the analyzed story is implemented in several invariants: its heroes face a choice between the loneliness and socialization, selfishness and love of neighbour, darkness and light (which is transformed into a choice between good and evil), captivity and freedom, knowledge and ignorance.

The text of the story uses many antinomies and antitheses that highlight the problem of choice: body – soul, calm – panic, sadness – joyfulness, righteous – sinners, executioner – victim, fire – water, reborn – die, worm – superman. Invariants of the defined problem, implemented through the allusions to Christian doctrine, acquire sacred semantics and are comprehended by the writer in connection with all the images of the story.

Given the significance of the biblical texts as a source of the reception of motives, ideas and images for creative work of Halyna Pahutiak, the prospect of further research in this direction is clear: samples of the writer’s prose can be the subject of further analysis of religious and philosophical discourse in the works of the author.

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UKRAINIAN POETRY OF THE XVI – XVIII CENTURIES IN THE SCIENTIFIC PERCEPTION BY V. PERETZ

The article analyzes the main provisions of work of Vladimir Peretz “Little Russian poetry and songs in the records of XVI – XVIII centuries” that is dedicated to the analysis of the poetry of the XVI – XVIII century. The researcher examines issues of interliterary influences that appeared in a number of verse texts. Particular attention is paid to the syllabic system of versification that at this stage of the literature occupies a dominant position.

The purpose of the article is to analyze the works of Peretz “Little Russian poetry and songs in the records of XVI – XVIII centuries” (1899) from a position of studying the author’s reception aimed to research samples of ancient Ukrainian “artificial” poems.

In his work V. Peretz considers an introduction to readers in the Ostrog Bible (1581), Andrii Rymsha’s *Khronolohiia* (Chronology, 1581), Polish variants of Ukrainian poems and songs and other examples. Analyzing the Russian and Ukrainian collections of songs, the scholar found many of them that have not only the same plots but also some linguistic forms and sizes, which indicates borrowings. To determine the originality of Ukrainian texts the researcher uses a variety of methods, including a search for specific rhymes.

So it can be said that in his scientific work “Little Russian poetry and songs in the records of XVI – XVIII centuries” V. Peretz analyzes in detail the verification system of XVI century in Ukraine, defines features of works of those artists who initiated it in the national writing, drawing on the experience of Polish literature. In the works V. Peretz placed the full versions of some texts, which exemplifies judgments and conclusions of the scholar, gives a possibility to compare samples of different poetical works. Much attention is paid to the mutual influence of literatures, defined the system of domination of the syllabic versification system, a folk-song size that qualitatively distinguishes Ukrainian poetry, analyzed similarities in the texts at semantic and formal levels. V. Peretz concluded that a number of famous Russian author’s text comes from the Polish and Ukrainian literature, and sometimes Ukrainian version is a “mediator” between Polish and Russian literature.

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PROBLEMS OF DRAMATIC ART AT PAGES OF UKRAINIAN MAGAZINES AT THE TURN OF XX-XXI CENTURIES

The article is devoted to the analysis of problems of dramatic art in pages of Ukrainian magazines Kyiv, Dnipro, Kurjer Kryvbasu and other at the turn of XX-XXI centuries.

Problems of dramatic art, including a modern, increasingly become the object of scientific interest of literary scholars. This issue is studied by many scholars, for example in monographs by O. Bondareva, L. Zaleska-Onyshkevych, M. Shapoval, A. Kohut. Publications of plays and literary criticism materials of magazines are used by mentioned scholars in the context of problems identified by them; at the same time, periodicals' dramatic material can be the subject of a special study.

The purpose of this article is to study the reception of dramatic art problems in Ukrainian magazines at the turn of XX–XXI centuries.

Ukrainian drama of the late 80s of the twentieth century was in decline. The existence of modern Ukrainian drama and theatre has a noticeable positive trend. During 2008 there were 23 premieres in Ukrainian theatres, 11 of them are by works of I. Karpenko-Karyi, I. Franko, Lesia Ukrainka, V. Vynnychenko and other classics, including modern, for example, V. Shevchuk, L. Kostenko, and 12 – by the works of modern drama's authors A. Krym, Neda Nezhdana, O. Mardan, O. Mykolai-chuk-Nyzovets and others.

Review of publications on the problems of dramatic art at pages of Ukrainian magazines allows making the following conclusions. Publications on the state of Ukrainian drama and theatre were being sporadically published in literary magazines, including such as Kurjer Kryvbasu, Dnipro, Kyiv, Vitichyna, and others. The vast majority of authors recognize the critical state of drama and theatre, however, there is a visible dynamics in overcoming it. Formulated a complex of problems of a modern dramatic situation and ways to overcome them, including the most relevant – active creative process, revival of literary and critical reception, creation of public organizations and so on.

In general, the study of the dramatic art's problems in the pages of magazines needs to be continued. We consider as promising a further research on genre-making and stylistic trends of published dramatic works, their reception by literary criticism and readers.

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