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1. Comparative literature

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CONCENTRATION CAMP’S LOKUS IN MODERN AMERICAN AND RUSSIAN PROSE (W. STYRON, J. FOER, V. GROSSMAN, A. KUZNIETSOV)

XX century have fundamentally changed an issue of the past inheritance by young generation. After two world wars, genocides, large-scale social transformations and mass repressions the past understanding has acquired specific features. In the course of time that, which was a reality, turned into symbols, which are perceived very differently in different countries. It concerns the Holocaust; in the literature of different countries it is associated with such concepts as “anti-Semitism”, “gas chamber”, “Zyklon B”, “witness / victim”, but one of the fundamental symbols of this tragedy is a concentration camp.

Concentration camp theme, which is related with a new understanding of genocide and the Holocaust, gave rise to another one issue – the issue of personality, which did not break down in a moment of “tragic flirtation with death”. These issues are studied in the article based on works of American and Russian writers (*Sophie's Choice* by W. Styron; *Everything Is Illuminated* by J. Foer; *Life and Fate* by V. Grossman; *Babi Yar* by A. Kuznetsov), wherer the tragedy of the Jewish people is considered through the prism of the concentration camp’s locus. It should be noted that in this aspect the abovementioned theme is not studied.

A category of “locus” is fundamental for this research. In cultural studies, linguistics and literary studies a locus is considered as “landscape or artificial formations, which in texts of culture are orderly reproducible location in which the action proceeds and have a symbolic significance”. The article considers the most important locus of a totalitarian consciousness – the camp and concentration camp. It is shoved how the consciousness of human placed in concentration camp’s environment is changed

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**RECEPTION OF HISTORICAL PAST IN THE NOVELS
BY M. SHOLOKHOV AND M. STELMAKH**

Peculiarity of the historical process reception determines a specificity of history modeling by representatives of different cultures. In such an understanding of this aspect, a factor of time, epoch in the nation's life becomes important. In modern literary studies, a special attention is paid to the determining new approaches to the analysis of peculiarity of the artists' artistic heritage, revealing the system of images, principles of simulacrum of historical reality (in connection with the deepening of interest to national issues' understanding), poetics of works.

An idea of spiritual heredity of generations becomes one of the main in the works written by M. Sholohov and M. Stelmach for the personality's reproduction within the course of history, in certain time space. The works of both writers with the help of genetic heritage reproduction highlight such dominated issues of human being as war and peace, life and death, creation of new and destruction of old, which acquire the level of common to the whole nation and to all mankind tone.

It should be noted that writers paid much attention to the internal time. However, the understanding by novels' characters of past events through the prism of modernity gives a possibility to trace the development of national consciousness. Both artists depict a growth of character-making traits of characters in the play exactly against the historical background, analyzing the individual through the perception of the general. Taking into account that the writers consider genetically related phenomena caused by the historical similarity of the states of Ukrainian and Russian nations and initial conditions of their social development, features peculiar for the novels of both writers are considered. We differentiated an artistic device of retrospection by the ideological-thematic base of the novels and by the idea of writers.

Considering the abovementioned issues, it can be concluded that reminiscences in the novels of both authors perform a plot-making function, deepen a culturological aspect, promote a characteristic of historical and spiritual climate of a concrete epoch and enrichment of fiction genre poetics.

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«CHEKHOV’S» IN BERNARD SHAW’S DRAMATURGY

Dramaturgy of A. P. Chekhov is still a debatable area. This author’s plays continue to live in theatres, and unquestioning influence of “Chekhov’s” play on the dramaturgy of the XX century is time and again established.

Critics are equally of the opinion that the immortality of the author is provided by his peculiar, “Chekhov’s” view of modernity. Dissipating reality falling into pieces and the epoch values passing into history are shown in his works in lyrical way and with prevalence of elegiac intonation. Our contemporaries, hostages of the historical “break” and unclear future perspective, recognize themselves in Chekhov’s characters. It can be stated that Chekhov’s “world formula” is universal as it represent a picture of the world of historical and social changes’ age, displays a confused character who has realized a time ambiguity. This and his artistic reformation were interested for many European authors, in particular, for Bernard Shaw.

This article considers separate aspects of the regularity of reproduction of poetic features of A. P. Chekhov in B. Shaw’s dramaturgy. B. Shaw got inspired with Chekhov’s works, which has specified in the foreword to *Heartbreak House*. The influence of A. P. Chekhov’s creative work on the European dramaturgy of the early XX century is for a long time an established fact, however, an issue of synthesis and artistic reorientation need a concretization. This article shows the important principles of adoption of Chekhov’s tradition in the debatable drama of B. Shaw.

A feeling of “confusion”, “dissatisfaction” of *dramatis personae*, their disability to find their own place in the world and society are the feature of characters of Russian and English authors. A motive of dissatisfaction, advisedly strengthened, became conflict-making. Both authors like a plot of sudden clarification, which attracts readers by the attempt to overcome a commonplace of life. The lack of evident tragic end is compensated by pensive lyrical note of search and open end – it is unknown where the characters entangled themselves in their life should go.

Thus, the debatable play by Shaw, which is externally different from Chekhov’s work, is its continuance and development. Open issue concerning the present time and the future of countries and how to find oneself in a troubled world was relevant for both Russian and English playwrights. The XX century put complex tasks and both dramatists felt it.

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TYOLOGY OF ANACREONTIC MOTIVE OF A CICADA IN JOHN KEATS AND ARSENIY TARKOVSKIY'S POETRY

The article considers a modification of image of a cicada (grasshopper, cricket) as a through image in the world poetry. Transformations of images of Grasshopper and Cricket are traced in the poetic dialogue of John Keats and Arseniy Tarkovsky; invariant constituent embodied in the poets' idiostylistics, typological similarity and difference in the interpretation of these images are revealed.

The images of Grasshopper and Cricket as "twins" of creative personalities go back to the Anacreontic motive of cicada. In the world poetry it has a rich history, which starts at the beginning of the XVIII century with the publication a bilingual collection of poems by Anacreon and Sappho in Holland. An interest of Russian literature to the natural, in particular, zoomorphic motives, images and symbols has been noted by the literary studies. The purpose of this article is to trace transformations of the images of Grasshopper and Cricket in the poetic dialogue of John Keats and Arseniy Tarkovsky, to reveal the invariant constituent, typological similarity and difference in their interpretation.

Sonnet "On the Grasshopper and Cricket" became one of the most famous poems written by John Keats. It includes the constants of his poetology, namely: assertion about harmonic unities of nature and poetry as equal realities; tendency to the beauty; naturalness of the creative process growing out of the author's freedom of choice. It should be noted that this ability to transfigure "haphazard traits" in a poetic word draws together such different poets as John Keats and Arseniy Tarkovsky. Both of them also value in the poetry the cultural memory's richness.

It can be concluded that there is a rethinking of common for the world literary tradition images of grasshopper and cricket in the poetic consciousness of A. Tarkovsky, which results in a creation of another one myth about the poet. In contrast to harmonic and placid Anacreontic motives of John Keats, the poem written by Russian poet is being accompanied with new overtones created by the galling experience of the XX century.

2. Russian language and literature

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BIBLE REMINISCENCES IN ANDREI PLATONOV'S CREATIVE WORK

The role of the Bible in the artistic consciousness of Andrei Platonov has been repeatedly raised in literary criticism. It is most commonly associated with attempts to define the “degree of Christianity” of the writer. And here the views of researchers differ significantly. This article considers the role and place of the biblical reminiscences in the formation of the Platonov's artistic conception of the world and man and makes an attempt to interpret a number of biblical allusions and reminiscences, which either do not fall into the field of view of Platonov scholars or leave the possibility of a multi-valued interpretation.

Even the early work of Platonov is full of with biblical-Christian allusions and reminiscences. In numerous journalistic texts of the late 1910s – early 1920s Platonov, in addition to direct parallels conducted between the modern age and the time of the rise of Christianity, the very beginning of a new world, born of revolution, draws in the spirit of biblical scenes of prime-creation. Biblical themes in the stories of the 1920s are also close to journalistic interpretation. For the first time here emerge the images of paradise, the motives of the world creation, searching and finding of the kingdom of God on the earth. In the future, these images and motifs are present in almost all the works of the writer, turning them into the author's social and historical versions of key Old Testament stories – “the Creation”, “the punishment of a city”, the Flood and so on.

Thus, it is obvious that the Bible was of great importance in the moral and aesthetic evolution of Andrei Platonov. However, the use of the biblical-Christian images and motifs in the writer's creative work does not give in an unambiguous interpretation. On the one hand, we see in his work sincere efforts of the author and characters to give the social revolution the value of moral and ethical remaking the world, which inevitably led them to Christian values. On the other hand, Christian eschatological expectations mixed with the revolutionary ideas, which are peculiar to Platonov's characters and often not consistent with common sense, are subject to parody and travesty by Platonov.

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CATHERINE II IN G. DERZHAVIN’S ARTISTIC CONSCIOUSNESS: VERBALIZATION AND VISUALIZATION

The article is devoted to the emblematic part of Russian culture of the end of the XVIII century, namely the deliberate intention of G. Derzhavin to include his works in a rhetorical epoch context, providing them with emblematic vignette. The article deals with poems dedicated to Catherine II. Traditionalist artistic consciousness of the epoch often depicts the empress as Minerva, with the attributes of justice, legality and power. The article also analyzes the relation of poetic texts and emblematic figures, examines the role and function of the emblems and the specificity of their artistic realization in the poetry.

The combination of the verbal and the visual in a poetic work of G. Derzhavin describes him as a unique poet of the turn of XVIII – XIX centuries and shows a synthetical character of his artistic consciousness, which manifests itself at the genre, stylistic and semiotic levels. Intermedial nature of Derzhavin’s poetry is seems to be caused by several factors: firstly, by the innate tendency of the poet to painting; secondly, by the European interests of the XVIII century in the visual, provoked by the discoveries in the natural sciences and, in particular, optics; thirdly, by the attempts of European thinkers to understand the nature of various kinds of artistic creativity and realize their essence.

At the turn of XVIII – XIX centuries, emblematical elements, rooted in the artistic consciousness, are realized in the work as an expression of cultural memory, expressing in poetic texts by allusions to emblems and some their elements. G. Derzhavin demonstrates a peculiar appeal to the emblems while seeking to visualize the poetic text. The purpose of this article is to reveal specifics of verbal and visual image of Catherine II in Derzhavin’s artistic consciousness, trace the relationship between textual and graphic components.

Carrying out this study, it is possible to draw the following conclusion. Verbal and visual components of the image of Catherine II in the artistic consciousness of Derzhavin are closely related, but not identical. The poet depicts the empress allegorically as Minerva by emblematic images and attributes. The attention is paid to its divine nature, but the autobiographical elements and individual details of drawings and texts allow the poet to see a human nature in the empress.

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**ARTISTIC INTERPRETATION OF THE SOCIAL
AND CULTURAL CONTEXT IN A. NAIMAN'S BOOK
"THE GLORIOUS END OF THE INGLORIOUS GENERATIONS"**

The article discusses the artistic interpretation of the cultural specificity of the era of the 1970s in the book of Naiman "The Glorious End of the Inglorious Generations". A certain section of society – intellectuals, regardless of the profession – is subjected to artistic research.

The article consistently reveals the problem of A. Naiman: the study of the creative intellectuals' subculture, functioning of literature as a social institution (the work of publishers), consideration of the issue of existence and ratio of "Moscow" and "Leningrad" artistic cultures in their relationship with the social context, mentality and traditions.

One of the tasks of A. Naiman in his memorial and autobiographical book "The Glorious End of the Inglorious Generations" is an artistic study of the epoch, coverage of cultural community, creation of a generalized generation portrait. An important aspect of the study of the epoch's cultural identity is a social and cultural one.

Thus, A. Naiman, studying the subculture of creative intellectuals, creates his own version of the intellectuals of 60-70s, where the role of retrospective and value orientations is played by the poetry of the Silver Age, as well as mythology and style of behaviour of writers at that time.

The author describes in detail the way of life, customs established in the range of creative intelligence, in other words, he describes the life of bohemians. In his interpretation there is no moralistic condemnation, rather, he emphasizes a staginess of what is happening and its typicality. Private life and literary life are becoming angles of studying the cultural atmosphere and an important aspect in interpretation and literary portraits of individuals and the generation in general.

3. literary theory

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**NAME'S MASK IN CONTENT-SEMANTIC SPACE
OF THE LITERARY TEXT**

The article deals with the phenomenon of a name-“mask” as the artistic device in the arsenal of artistic poetics. Names-masks are not denotatively correlated with real people but present some specific transformations of personal names within a literary text. The semantics of “mask” anthroponyms creates a certain “horizon of expectation”. With a semantic equivocation this kind of names not only calls a character, describes it but also creates an onomastic space of the artistic world.

Researches of anthroponyms functioning in the structure of literary text show that features of realization of nominative and identifying-differentiated function of proper names are heterogeneous. The idea about semantic and functional nonhomogeneity of the anthroponymic system is not new in the linguistics and draws an attention of onomatologists (Y. A. Karpenko, E. S. Otin, V. M. Kalinkin, V. N. Mikhailov, N. V. Mudrova, A. V. Superanskaia). The authors considered that in the aspect of embodied, individualized, individual proper names it is also necessary to consider such class of anthropoetonyms as names-“masks” with a stable semantics. Informative and functional importance of masked proper names in the text is a separate problem, which studying will supplement the ideas of onim lexicon significance within the literary text and research of its linguistics.

It is clear that names-“masks” are denotatively correlated with fictional images. Fictional characters that have fictitious names occur in very rare cases. It is more common for the literature of the XIX – the beginning of the XX centuries.

Masked poetonyms are various types of naming and the most widespread of them appears to be the following: counterfeiting; naming of fake narrators; “mask” names of characters associated with a certain artistic cultural tradition; names-“masks” of characters associated with a concrete artistic conception, which function in two variants of masking (as short characteristics of characters and as “substitutes” of official names).

Thus, having a so-called effect of linguistic manipulation, the name-“mask” is a unique, important onomastic unit. Masked proper names are the complicated language signs, which accumulate the cultural information and function as concise diachronic national-cultural macrottexts keeping in the collective memory. Performing its designated purpose of naming heroes, masked anthroponyms always perform a function of key words in the text since they always have a certain underlying theme.

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DISCOVERISM OF UKRAINIAN SPACE (DISCUSSION OBSERVATIONS OVER THE NOVEL BY MYKHAILO SLABOSHPYTSKYI)

The article presents the debatable observations over the novel by Mykhailo Slaboshpytskyi “What is Written in the Book of Life: Mykhailo Kotsiubynskyi and others”. The theoretical basis of the study is the concept of discoverism, which is interpreted as the latest variant of hermeneutics.

The current view of events, processes, trends, phenomena and personalities, especially those relating to the past, must be equipped with optics in the style of Discovery, which relays an intellectual strategy that should be defined as discoverism.

Mykhailo Slaboshpytskyi by his novel “What is Written in the Book of Life: Mykhailo Kotsiubynskyi and others” (2012) announced the development and installation of modernized interpretation optics concerning time stratum, mental conflicts and notable personalities of the late XIX – early decades of the XX century. His attempt to tell under extra-traditional perspective about life and psychological space around M. Kotsyubinsky deserves a comprehensive study primarily through the prism of discoverism that determines the relevance of the topic of this article.

The purpose of the study is to find out the factors that determine discoverism of Ukrainian space as the intellectual and artistic dominant of the novel by Mykhailo Slaboshpytskyi “What is Written in the Book of Life: Mykhailo Kotsiubynskyi and others”.

Discoverism is not a “revaluation of all values”. Discoverism is a scientific and philosophical practice with maximum attention to the past – but without its cultivation and absolutization. Discoverism does not deny and moreover does not reject the past, it absorbs it – but it is such absorbing the past that upgrades, modernizes it. Discoverism is a philosophy of global discovery, it is a constant intellectual movement that is marked by both extent and immensity of radicalism – and that at the same time always keeping in memory what was done and previously achieved. Philosophy of discoverism supports the world in its infinite hard-organized development, as long as the world is developing intellectually – it is moving forward, moving toward the prospects of tomorrow’s history.

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TO THE QUESTION OF THE FORMS OF THE AUTHOR'S CONSCIOUSNESS IN LYRICS

The article deals with the modalities of the author's consciousness in the lyrics. The paper considers such forms of the author's consciousness as "lyrical hero", "role-playing hero", "lyrical I", "lyrical subject". The article traces the formation and transformation of the concept of "lyrical hero" from its appearance in the literary studies of the 20s of the twentieth century up to modern research. Particular attention is paid to the analysis of the typology of forms of expression of the author's consciousness, proposed by B. Korman and subsequently supplemented by S. Broitman.

The problem of the author, as well as the relation of the author and his text, despite numerous studies, is one of the most complex, controversial and at the same time topical in the contemporary literary studies. It includes solving issues about the author as the subject of creativity and the objectification of the author's consciousness in the structure, language of art.

The purpose of our work is to clarify such concepts as "lyrical subject", "lyrical hero", "role-playing hero", "lyrical narrator", "lyrical I" in poetry texts.

Author's consciousness is "a category of literary analysis, which expresses the writer's attitude to the world, which is embodied in artistic images of the work, its entire structure". It should also be noted that the author's consciousness is a kind of literary assessment of depicted in the work.

The broadest of the concepts under consideration is a "lyrical subject", which is any expression of the author's "I" in the poem, which is the main difference between "lyrical subject" and "lyrical hero". One of the most well-established terms in the literary studies is the term "lyrical hero", which was first introduced by Y. Tynianov.

Thus, in spite of the vast array of prestigious and the newest work, the problem of the author's consciousness forms in poetic texts requires further detailed study. The most complete, in our opinion, is the classification of forms of the author's consciousness proposed by B. Korman and supplemented by S. Broitman. The theoretical aspect of the question of the author's consciousness forms in poetic texts is a fertile ground for further research.

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GENRE CHARACTERS OF THE BILDUNGSROMAN: THEORETICAL SEARCH IN THE LITERARY CRITICISM OF THE XVIII – XIX CENTURIES

The article studies the genesis of studies on the Bildungsroman in the XIX century in the German literature, philosophy and aesthetics (works of Ch.F. von Blanckenburg, G.E. Lessing, G.W.F. Hegel, J.G. Herder, K. Morgenstern), which has demonstrated a deviation from the ideas of this kind of genre as a truly German and opened the prospect of its studying in other literatures – mainly French and English ones.

Most literary critics are of the opinion that the first definition of the wording “bildungsroman” appears in the work of German literary scholar Ch.F. von Blanckenburg “Versuch über den Roman” (1774).

In scientific discourse the term “bildungsroman” is introduced by K. Morgenstern in his three works written in the 1820s: “Über den Geist und Zusammenhang einer Reihe philosophischer Romane” (1817), “Über das Wesen des Bildungsromans” (1820), “Zur Geschichte des Bildungsromans” (1824).

The first theorist of the novel genre in Ukrainian literary Ivan Franko in his article “The power of earth in the modern novel” (1891) proposed six stages of the novel genre development in literature: ancient Greek novel, Christian novel, tale of chivalry, humorous novel, “flat-humorous thieves” and didactic and sentimental novels, humorous novel and instructive novel.

Thus, the genesis of studies on the bildungsroman in the XIX century demonstrated a departure from the ideas of this kind of genre as truly German and opened the prospect of its research in other literatures, primarily French and English. A peculiar result of these investigations are the conclusions of W. Dilthey about the presence of at least five types of bildungsromans – the first two are presented by “schools” J.-J. Rousseau and J.W. Goethe. In Ukrainian literary studies I. Franko was first who posed the problem of bildungsroman, but scholars have begun to consider it in more detail only in the 90s of XX century.

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RUSSIAN DRAMATIC ART AT THE TURN OF THE XX – XXI CENTURIES: PROBLEMS OF STUDY

The article deals with actual problems of studying drama of the end of XX – beginning of XXI as an artistic and aesthetic phenomenon of transition. The author focuses on the different approaches and controversial issues concerning the identification of modern drama in the paradigm of a particular type of work (realistic, post-modern, modernist). A special place is obtained by the analysis of postmodern strategies of classics transcoding and various estimates of the phenomenon on the part of literary critics.

Many researchers say that the crisis is already in the modern plays that have emerged after the “break” of the 1990s. Thus a variety of parameters of considering this phenomenon is offered. The most fundamental reproach is that playwrights, especially belonging to the younger generation, cannot create in their works an integrated concept of reality. Another aspect of the study of the drama crisis state is associated with the general process of the art commercialization, with its attempts to meet the mass taste. In many critical works, this phenomenon is seen as a negative, but researchers place the blame for its spread not on playwrights but the management of theatres and publishing houses.

Researchers sceptically enough concern to the dramatic works in which an attempt is made to combine high art and commercial success, believing that such cases of synthesis are rare, although interesting from the point of view of social psychology as an attempt of mediation, smoothing the severity of the social crisis experience of society.

In fact, it is put the task of creating such works, which, while maintaining a high literary quality, would be attractive to a mass audience. It should be noted that nowadays the same purpose is being solved by many postmodernists, especially by the prose writers, for example, V. Pelevin, V. Sorokin, V. Turchkov, and it is a fact that scientists have noted (e.g., M. Berg, who investigated the facts of using the principles of mass literature by postmodernists). Designated radically opposing viewpoints suggest that the problem is very serious.

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STYLISTIC DEVICES USED TO EXPRESS SPATIALITY IN LITERARY DISCOURSE

This article deals with the usage of diverse stylistic devices expressing spatiality. Frequency of the exact stylistic devices usage is analyzed on the basis of “The Financier” by Th. Dreiser.

The problem of spatiality studies refers to one of the domains of cognitive linguistics, which believes that none of its categories (concepts) can be effectively studied apart from the context in which it is met. Set of backgrounds (psycholinguistic, cultural, historical, etc.) are taken into consideration. Quite problematic it seems to most of the scientists to trace spatiality in different literary works.

As the analysis of various scientific investigations shows, there is a strong opposition between those who believe that spatiality can be expressed in literature only on the semantic level of separate lexical units and those considering it possible to point out exact stylistic devices aimed at (or partially related to) expressing the category of spatiality.

To conclude, we should say that out of the overall repertory of spatial terms, spatial dimensional terms are applied whenever a spatial axis is relevant, for example, because a spatial direction needs to be specified, or because alternative terms, such as distance expressions or those expressing in-between relations, are not contrastive in a situation requiring contrastivity, such as referential identification. In contrastive discourse tasks, perspectives are seldom mentioned explicitly, and relata are mentioned mostly if this enhances reference. Linguistic modifications seem to be more prominent in discourse tasks involving the description of a spatial relation rather than the identification of an object out of several possible candidates, where modifications only come into play if the reference is otherwise not unambiguous. Spatiality in Th. Dreiser’s “The Financier” is very restricted: every space has its limits, most of the spatial descriptions deal with people and buildings, and nature is described in rough, non-touching manner. Quite often space exists in the opposition: one space counteracts with another. Stylistic devices contributing to the concept of space are very rare, with epithets and simile prevailing.

4. Literary process: theoretical and historical aspect

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PECULIARITIES OF PERCEPTION OF AN ANTIQUE TEXT IN MEDIEVAL FRENCH LITERATURE

The article analyzes features of perception of antique texts (myths, literary texts) in medieval French literature. From the perspective of contemporary literary philosophies like perceptive criticism, theory of reader response, selective reading, it gives grounds for defining the peculiarities of active perception of mythological, philosophical, and literary texts of Antiquity by the medieval writers.

In the process of analysis of every original text not only the socio-cultural context of a recipient but also the whole his literary experience is taken into account as a reader, even reading an ancient text, perceives it through the prism of already known interpretations created in more recent epochs. Analyzing the literary reception of the ancient heritage in French literature of the turn of the XX-XXI centuries, the researcher inevitably faces a problem of identifying causes of such a reader response. An analysis of diachrony of antiquity reception in French literature contributes to solving this problem.

The antiquity reception in the Middle Ages is well-studied in the native literary studies by S. Averintsev, M. Bakhtin, M. Gasparov, V. Lukasik, A. Mikhailov, A. Fomenko, A. Gurevich, and others. Summing up their investigations, it can be noted that all of them provide insight into the antiquity reception in the Middle Ages, however, their analysis predominately has an interdisciplinary nature. Using the comparative-historical, mythopoetic, complex methods, a discourse analysis of literary dialogue from the point of view of author-text-reader, where the author is the antiquity and the reader – a medieval writer, becomes prospective for future research.

Thus, a cursory retrospective analysis of various works on medieval reception of the antiquity demonstrates a conflict, polemical nature of this interliterary discourse. Resonating of socio-cultural codes of the antiquity and Christian Middle Ages with the latter prevailing, impossibility to give up on the intertextual base of Greco-Roman heritage lead not only to the partial receding of original texts but also to the change of “horizon of historical impact” of new texts. In other words, it anticipates the Renaissance as the conflict always gives a powerful impetus to development.

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GNOSEOLOGICAL PECULIARITIES OF THE ENGLISH-AMERICAN FABLE'S TEXT

The article focuses on investigation of functional characteristics of the English-American fable's text within up-to-date linguistic paradigm of knowledge. Gnoseological peculiarities of the traditional as well as the English-American fable are under the analysis of two approaches. The link between satirical function of the fable and comic tonality is highlighted.

The purpose of the article is to study gnoseological peculiarities of the English-American fable's text that by the side of its ontological features indicate the main lines of this genre's development.

The study of the interrelation between satirical content of a lexical unit and its form testifies that the latter is an independent and effective means of this content creation. Suffixes -ish, -ard, -eer express evaluative connotations and give a contemptuous shade to nominative unit. As the analysis of actual material shows, only affixes with a positive connotation are used in order to condemn vices of human society. The main means of creation of occasional neologisms are word-building and word creation (composites or composite words). Satirical word-building is carried out with the help of suffixes -ism, -ist, -er and prefixes pro-, anti-, out-. A linguistic base for the word rethinking is a deviance of internal valency of combining elements. Occasional addition of the affix to the word's lexical stem that is characterized by valency, which is incompatible with its lexical-semantic parameters, leads to the hiding a primary meaning of a stem, broadening of a spectrum of its semantic-syntactical relations and, as a consequence, to the change of connotation. Thus, for example, in a fable of the modernism epoch "The Peacelike Mongoose" a comical meaning is based on the shift of referent correlation of nouns "cobra", "mongoose" and is caused by twisting of the affixes' valency, according to which they are combining with the base morphemes, which express the following concepts: human, social circumstances: "The word went around that the strange new mongoose was not only pro-cobra and anti-mongoose, but intellectually curious and against the ideals and traditions of mongoosism".

It should be noted that the description of compositional features of the English-American fable's text is considered as prospective.

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CRITERIA OF STEREOTYPES OF THE CHARACTER IMAGE IN WORK OF LITERATURE

The article deals with the phenomenon of stereotypes of the character image in the English adventure novel. Specific Somatic, Kinetic and Ethical stereotype features are defined and the analysis of lexical stylistic devices with the help of which these character features are expressed is presented.

The purpose of the article is to analyze criteria that allow referring principal characters of adventure novels to main stereotypes, which are distinguished during the investigation, namely the Hero and the Antagonist.

Thus, a term “stereotype” was for the first time used by W. Lippmann for marking prevailing and deep-rooted in the mind of the citizenry preconceived ideas of various social groups. In sociology and culturology it is determined as a usual canon of thought, perception and behaviour, an image that captures certain ideas, common knowledge peculiar to some culture-bearer group, as a semantic and structural base for the schematized and standardized image and idea of an object, which usually has a high stability. Psychology understands it as an inclination of perceptive subject to classify a percept easy and fast depending on its features, physical qualities of a personage (in particular, its appearance); psychoemotional characteristics; intellect; moral qualities and, as a consequence, socially important traits and acts.

These parameters are constitutive elements of the image of a stereotypic personage, its literary-artistic portrait. The conducted analysis allows singling out the constant stereotypic traits and features, which are combined into two main groups: external features and ethical features.

The conducted research allows supposing that the stereotypic personage formation mechanism is connected with the hypertrophied significance of certain traits of the object, in other words, the personage image comes down to a few features. A feature is a separate estimable characteristic of an object; in most cases, not objects undergo an assessment but only their properties or characteristics. Identification of repetitive constant features marked depending on the plot function of this character with a positive or negative assessment in a number of personages gives an opportunity to determine the images of these personages as the stereotypes of the Hero and the Antagonist in the literary work.

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IMAGE OF GERMANY IN THE NOVEL THE READER BY B. SCHLINK

The article is devoted to the imagological problem of perception of Germany in the works of the contemporary German writer B. Schlink. It deals with the new author's image, correcting the traditional perception of postwar Germany.

The author refers to the "painful" topic of the German past, as well as rethinking and adjustment of already well-established post-war image of Germany. This image has been associated with a complex of "collective" guilt and has long since become a part of German identity.

The image of Germany, implemented in a literary work, is a subject of study of imagology – a modern field of comparative linguistics. Imagology, when fixing features of the national mutual perception, "reconstructs the literary image of the country and people", created in the national consciousness and embodied in the literature. By definition of D. Nalivaiko, the image is an integrated ethnic and socio-cultural discourse, which is characterized by the stability and duration. The main image indicators, according to M. Kagan, should be considered as projectivity, generality, visibility, dialogueness. An important feature of the image is its secondariness in relation to reality and its "artificiality".

Thus, B. Schlink revises key for German national identity concepts (guilt, shame, responsibility, past) in terms of the representatives of the "generation of children", which "could only freeze with horror, shame, and self-consciousness of guilt." Grown-up Michael understands that "the suffering of love for Hanna to some extent repeated destiny ... of the generation. (They) were a German fate, which I could not avoid." As it turned out, a conceptual core of the image remains more or less stable, but the temporal distance allows talking about the emerging new vision of national guilt problem. Although the past still plays a decisive role in the German consciousness, "children" and "grandchildren" have already obtained the right to re-evaluate the past, to condemn those with whom they are related by "the bonds of kinship, generation ties, and historical destiny." This is the internal conflict of Michael Berg, in the space of the novel, who forced to balance between the desire to help Hanna and the desire to condemn her.

5. Ukrainian language and literature

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VITAISTIC COMPONENT OF THE CHARACTERS IN THE PLAY “DID NOT UNDERSTAND” BY DMYTRO MARKOVYCH

The article emphasizes the priority problems of the rural intellectuals at the turn of the XIX–XX centuries in Ukrainian drama. The vitaistic component of the characters in the play «Did not understand» by D. Markovych is analyzed. The attention is given to the prototype of the protagonist and the joint range of problems in the abovementioned play and the drama «Over the Dnieper» by I. Karpenko-Kary. An assumption about the role of feminism in the creation of the image of the main heroine is made.

It should be noted that interest to the intellectual’s image in Ukrainian literature reinforced every time when it came to root changes in society. Various embodiment of such an image in the Ukrainian drama of the late XIX - early XX century are studied by many researchers, but the play that was written by D. Markovych “Did not understand” has been neglected, its heroes are not considered through the prism of vitaism that caused the relevance of this article.

The purpose of the article is to prove that the play expresses and accents by taking a vitaistic device the author’s faith in the indestructibility of good energy of the democratic intelligentsia.

In the late XIX - early XX centuries many dramas were depicting events in the village. Problems of villages and Ukrainian intellectual with his desire to help the farmer with knowledge are not bypassed by such playwrights as I. Karpenko-Kary, B. Grinchenko, and D. Markovych. I. Karpenko-Kary wrote the play “Over the Dnieper” (1897), in which the prototype of the main character was the organizer of the cooperative movement in Kherson Mykola Levytskyi (1859-1936). He was also the prototype of the hero of the drama “Did not understand” by D. Markovych (1848-1920).

And if we compare play by M. Markovych and I. Karpenko-Kary, it is obvious that the most powerful vitalistic stream comes from the heroine of the first author’s work. It might be influenced by the feminist movement, activation of which was at the time of writing the play “Did not understand”.

The considered problem requires further study in many ways, especially in connection with the adoption of feminist ideas in Ukrainian literature.

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THE TELEOLOGY OF EGOCENTRISM AS UNFINISHED PROJECT BY MYKOLA KHVYLOVYI

The article analyses one of the points of the transformation of reality in Mykola Khvylovyi's fiction, namely the crisis of the dynamic formation of the ego. The subject of analysis is the novella "Elegy", its interpretation is completed within the methodology of the structural psychoanalysis by Jacques Lacan.

Works of modernist of the 20s-30s of the twentieth century occupy a special place in the national literature history. Its complexity and diversity, qualitative difference from previous experience require a deep study, the use of modern techniques, the hidden code reading, which determines the urgency of this study.

Mykola Khvylovyi is one of the most prominent figures of this period – he recognized the problem of his era as a phenomenon of personality splitting.

In the heritage of Mykola Khvylovyi, a place of fundamental phantasm is taken by the image of "the commune behind the mountains", an ideal society of the future that permeates the writer's work, repeating in various texts as the unattainable object of characters' desire. Following the logic of structural psychoanalysis, this image of M. Khvylovyi can be seen as an imaginary integrity of own "I" in the harmony with the world, and works of the writer – as a search for integrity, the path to it through the opening of its "duality". It is no coincidence that in most texts written by M. Khvylovyi an important place is obtained by the motive of the road, and a movement to the target is inevitably linked with the internal contradictions of a character, the components of which often appear as full characters.

Thus, the texts written by M. Khvylovyi are appropriate to be considered as different variants of constructing the ideal, holistic ego by opening its disunity. This illusory wholeness is objectified in the fantasy of "the commune behind the mountains" and the movement towards it is expressed in the embodiment of various spiritual movements of characters, the creation of images-twins of the main character and the modelling of interaction and struggle of these images with the aim to achieve a compromise. However, none of the proposed ways to integrity is completed successfully and a "chase" for misleading unattainable object leads not to the finding an illusory ideal but to the self-destruction and death. Literary heritage of M. Khvylovyi requires further research in the chosen aspect based on the analysis of the writer's texts.

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MYKOLA KULISH AND IVAN DNIPROVSKYI: A DIALOG THROUGH TIME

The article presents few aspects of the relationships between Mykola Kulish and Ivan Dniprovskiy, the leading figures of the Executed Renaissance. Their lives were connected since their young age till death. The research is based on the materials archived in the Kharkiv Museum of Literature.

Today the work of Mykola Kulish is the subject of many literary explorations (it is worth mentioning the names of such researchers as Y. Holoborodko, L. Taniuk, T. Plakhtii, V. Panchenko, A. Matiushchenko and others). The purpose of the article is to compare the fragments of two biographies of prominent artists of the Executed Renaissance, attracting both known and still unpublished sources. This includes Ivan Dniprovskiy's archive stored in the Kharkiv Literary Museum.

In general, literary historians have repeatedly appealed to the epistolary of Ivan Dniprovskiy: his letters that Arkadii Liubchenko exports with his archive, and letters of Kulish to Dniprovskiy are published, some of the writer's correspondence is kept in various collections of the Institute of Manuscripts of the Vernadsky National Library of Ukraine, but most of the archive – manuscripts of works, letters, documents, books with autographs, photos and other – were being kept by Dniprovskiy's widow, Maria Mykhailivna Pylynska (1898-1976), who lived and worked in Odessa. She gave some materials in 1968-1970 to the Central State Archive of Literature and Arts of Ukraine, the rest of the archives during 1990-2000 years has come to Kharkiv Literary Museum, where it is still stored.

It seems that to count the writers' fault to one another – is not a productive way to study the history of that tragic period. It should be recognized that there was not and could not be undoubtedly right or guilty, accordingly, it is necessary to estimate actions of the Executed Renaissance figures from the modern point of view very carefully. Mykola Kulish and Ivan Dniprovskiy despite the discussed in this article and others, which are not mentioned here, conflicts are still considered as the representatives of the same cohort of artists who often in inhumane conditions created the newest modern Ukrainian culture. At purely living level their relationship can be defined not as a debate but a dialogue, which is relevant for further studies of the literary life of the 1920-30-ies.

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THE SEMANTICS OF ZOOMORPHIC IMAGES IN THE PROSE BY M. KOTSIUBYSKYI AND M. CHERNIAVSKYI

The article examines the semantics of zoomorphic images in the prose by M. Kotsiubyskyi and M. Cherniavskyi, the world of domestic animals in particular. The symbols of a horse, cow / ox, sheep, goat, pig, dog, cat became the key to the understanding the psychology of protagonists in novels and short stories of these writers. Special attention is paid to the natural and, in particular, animal part of human personality, which was skilfully enclosed by the authors in a complex paradigm of the natural and human.

Zoomorphic images in literature are quite universal. They have no epochal and national restrictions, combining realistic and mythological consciousness. Images of animals reflect a consumer culture of the people and at the same time an intimate world of a writer. For a long time, the animalistics existed within fables and bestiary and performed a symbolic function. The situation changed dramatically in modern times when the plots and genres, which are inextricably linked with animal imagery, appeared in the art. This aspect seems the most fruitful in the era of romanticism. At the present stage of the art of speech, the images of animals are perceived equally with the images of people, becoming the object or subject of narration.

We believe that small prose by M. Kotsiubyskyi and M. Cherniavskyi represents a wide field for the development of such research. Such scholars as I. Bestiuk, A. Haidukevych, H. Zemliana, T. Saiapina, K. Haddad, S. Shevchuk applied to different aspects of human / animal in the works by M. Kotsiubyskyi and M. Cherniavskyi, but it is clear that chosen theme requires further research.

Therefore, the purpose of the article is the understanding of the semantics of zoomorphic images in the works of these writers, the determination of originality of their individual and creative interpretation. Given the limited nature of the study, the focus is made on the analysis of images and symbols of domestic animals, taking into account their proximity to the world of characters of Ukrainian artists. Business card of short fiction of these writers is considered as zoomorphic images that often serve as the means of characters' individualization.

During this study, it is found that M. Kotsiubyskyi and M. Cherniavskyi are talented writers and animal painters, well aware of the world of flora and fauna. This article reveals only some aspects of artistic semantics of zoomorphic images in the works by M. Cherniavskyi and M. Kotsiubyskyi. In this connection, an expansion of the interpretation of stated problem seems to be fruitful.

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THE ADDRESSED LYRICS BY MYKOLA ZEROV

The article is devoted to the analysis of addressed lyrics genre phenomenon and its representation in M. Zerov's poetry. Genre forms of the addressed lyrics by M. Zerov, their typology and poetics are investigated.

An important task of modern literary studies is to develop methodological approaches to isolating genre varieties of lyrics, theoretical justification of conceptual criteria that allow the building of one or another model of the genre typology. In spite of quite a significant number of studies (H. Nudha, A. Kaspruk, M. Hnatiuk, I. Volkova, M. Sulyma, M. Bondar, E. Solovei, O. Astafiev, M. Tkachuk, M. Kodak, Y. Kovaliv, Y. Klymiuk, O. Tkachenko, L. Frizman, and others), a classification of its genre-themed varieties and, particularly, poetry genre forms of addressed lyrics in modern literary studies is practically not developed, which in turn necessitates its theoretical and practical justification.

The purpose of the article is to develop a genre typology of addressed lyrics in its theoretical aspect and practical application, in particular, as regards poetry of M. Zerov.

Addressed lyrics – a theoretical phenomenon, which began to attract the attention of researchers only recently. If in the Russian literary theoretical and historical aspects of the addressed lyrics are investigated deeply enough and convincingly, our scientists have shown interest in this phenomenon only in passing, usually in the theoretical context of other research tasks. The result is an almost complete absence of more or less clear criteria and guidelines for terminology definition of the concept “addressed lyrics” and its individual genre forms in Ukrainian literary criticism.

In our opinion, the addressed lyrics – a kind of poetic meta-genre formation, which includes three genre forms – message, dedication, and poetic letter. The common artistic denominator for all three of these genre forms is implemented in their structural and semantic artistic organizations emphasized targeted guidance. In other words, a specific aspect of the artistic organization of genre forms of the addressed lyrics is that the subject of the image there is a communication with intertext addressee.

A considerable share of the poetic heritage of M. Zerov consists of addressed lyrics, represented by genre forms of the message, dedication, and poetic letter. Prospects of further research will be studying the genre forms of addressed lyrics of neoclassical poets.

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FOLKLORE CONTAMINATIONS IN CREATION OF PROSAI AND LYRICAL NARRATION

The article presents a research of the peculiarities of Modernistic floral symbolism in the works by Olha Kobylanska and some of her contemporaries, viewed through the prism of folklore. There is shown that one of the conceptual aspects of image making is the introduction of “flower”, “plant” details into the paradigm of prose-lyrical narration marked with folklore (first of all, fairy-tale and song) intonations.

Floristics of the twentieth century represents a very active and flexible use of plant image in the lyrical prose. These are various functions that it can perform (from decorating lyrical narrative to expressing the essence, idea of a work), and stylistic devices (comparing the phenomena of nature with states of the human soul, antithesis of plant images), and new connotations on the basis of traditional values. All this can be described as one of the effects of the use by a writer of folk means and techniques.

At the time O. Potebnia recognized a language as the main principle of human cognitive activity, giving it a definition of “language-as-thought”. This concept acquired a content of “language-like-thinking” and “language-as-rethinking” in the literature of the twentieth century. The same can be said about the “language of flowers”, presented in the analyzed lyrical prose narratives by O. Kobylanska and U. Kravchenko, because in the works belonging to different genres and style systems, it has a crucial importance in the understanding the archetypal and symbolic worldview of Ukrainian people and the inner world of the individual.

The author, character, and recipient see the same image of a plant in different ways, but their views are common in the fact that everyone perceives a tree, bush, flower as an element of a kind of “language” of associations and feelings by means of which our hearts and minds speak to us.

M. Cherniavskyi was right when in the time he said about the work on the oeuvre of Ivan Franko: “It is lesson and pleasure to investigate a good”. “lesson and pleasure” is also the penetration of the creative laboratory of these writers at the turn of XIX-XX centuries, who did everything to discover in a person the person, to combine knowledge and self-knowledge, and also to see in each individual a swirl of passions and desires, faith and doubt – the goal which they achieved thanks to the symbolic picture of the world, originally melted in lyrical prose narrative.

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MYTHOLOGEME OF THE STEPPE IN ARTISTIC PROSE BY DMYTRO MARKOVYCH

The article deals with the forms and functions of embodiment of the steppe mythologeme in the artistic prose by Dmytro Markovych. The subjective connotations of the concept of the “steppe” are interpreted as manifestations of innovation.

Dmytro Markovych, like most writers who have long lived in South Ukrainian steppe zone of inherent a specific psycho-complex of a “poet of steppe” – the original version of “borderland consciousness” that in modern science is analyzed mainly based on the concept of the frontier by Frederick Turner.

The steppe occupied an important place in cosmological beliefs of our ancestors as an integral component of the universe. In addition, the Ukrainian literature entrenched two main types of steppe art models: the hostile “unknown field” (“Wild Field”) and the steppe committed to people, where they can be free and achieve welfare by means of their labour.

The purpose of article is to clarify the implementation forms and functions of the steppe mythologeme in the prose by D. Markovych, to expand the understanding of the value of traditional and innovative features in his work.

In this way, the traditional steppe mythologeme appears in the stories written by D. Markovych as modified on the basis of various combinations and artistic transformation of archetypes peculiar to Ukrainian mentality: “steppe-freedom”, “steppe-enemy” and also associated with them archetypes of oriental origin: “steppe-house” and “steppe-father”, who entered into the attitude of Ukrainian steppe people. The steppe in his works is not only a landscape background but also a kind of “actor” in the human dramas and tragedies. Through all this the concept of “steppe” has acquired in the prose by D. Markovych connotations, which certify innovative searches of the author both in the steppe image and the image of its inhabitants. A conceptual area of the steppe mythologeme includes not only concepts that outline a geonatural phenomenon, but also the psychological characteristics of steppe people, specific way of their life. The artistic form of these concepts’ implementation gives them an original subjective colour but, in general, they retain their mental basis that requires further research based on the works of many Ukrainian writers.

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