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NEOLOGY AND NEONYMY: DIFFERENTIATION OF MAIN NOTIONS

O.V.KOSOVYCH

Scientific, technical, cultural progress promotes a perpetual creation of considerable quantity of new terms that reflect all important components that are related with these processes: appropriate concepts, methods, special terms etc. Scientific researches in neology concern to, on the one hand, general language vocabulary, and on the other hand, range of problems of specialized language terms creation.

The differences and relations between general literature language and specialized one and between neologisms of general language and neonyms of some spheres of activity observation is the object of numerous works of linguists, lexicologists and terminologists. In this context our scientific research is limited by investigation of some aspects that concern to differences between neologisms and neonyms.

Element *neo-* borrowed from Greek language (νέος – new), has the significance «new». This terminological element is actualized in modern information society is one of the most productive terminological element. The most part of terminological lexemes are created on the base of this terminological element – *neologism, neonym, neographism, neosemantism* etc.

Among the terms of this group the notion *neonym* and the phenomena of *neonymy* is of a special interest.

The factors that are the base of neologism and neonym differentiation follow from their origin, form, their capability to attach to some message some spontaneity and capability to be in general use.

In contrast to neologisms of general literature language neonyms are characterized by a range of specific features that are caused by peculiarities of terms: systematicness that is based on notions classification; fixedness of the content within the limits of appropriate terminological system in the concrete period of development of science sphere; predicted character of the appearance (a new term is appeared as a result of the done research); absence of expressive and stylistic layers and, as a rule, poly-lexeme structure on the initial stage of its existence.

AUTOCOMMUNICATIVE CHARACTERISTICS OF PERSONAGES' DIARY ENTRIES

O.I. KRYUKOVA

One of the pressing issues in the linguistic theory of the text is the study of literary communication. The subject of the given work is personages' autocommunicative written speech as one of the components of literary communication. Special attention is paid to the description of the concept of "literary communication" and its kinds: real communication, realizing in the line "author – text – reader" and represented, fictional, intratextual communication, realizing the personages' communication in the text. The two types of communication are in constant interaction. Secondary communication (the communication between personages) is overlaid on primary communication. The act of auto-communication represented by personages' diary entries as the middle component of literary communication may have the following scheme: Author – character-sender – diary – Reader.

Writing and keeping a diary is a special type of text-formation in the communicative activity. The peculiarity of this situation is due to the fact that when doing diary entries, the sender and the addressee of the communication appear in one person. This is the main pragmatic feature of keeping a real diary.

The continued accuracy of written speech in a literary text is impossible without displaying its communicative nature. However, the autocommunicative character of the diary in terms of literary communication is only an imitation to a greater or lesser extent. At the level of intra-textual communication this type of written messages saves the identity of the communicative orientation of the real one that is the self addressed character of diaries; on the level of extra-textual communication personages' diary entries acquire the addressed character. This fact violates the principle of intratextual communication. The desire to get some action from the recipient's primary act of communication is crucial when building and displaying a secondary communicative act, in our case, the diary entries of personages.

Thus, autocommunicative speech of personages is quite different from its real prototype; it has its own peculiarities of organization and functioning in the structure of an artistic text.

DIDACTICO-ALLEGORICAL WORKS BY V.F.ODOEVSKY

T.V.MOREVA

Allegory is static by nature: emerging as an illustration of a phenomenon or fact, it is not, however, an immediate expression of any action or process and it does not reconstruct a structure of any phenomenon – it just reflects the same in a system of some steadfast, predetermined signs. It seems quite paradoxical that in the apologues by V.F.Odoevsky allegory becomes transfigured by an emergent dynamics. These works show development of an action or process. The writer represents his characters' inner life in dynamics. Admittedly, he often contours it rather schematically, in outline. In the apologues an important role is given to a personage's speech, their mimics, character sketch.

As much as V.F.Odoevsky didn't deviate from the traditional structure of a didactic story, however he always retained a "moral". It makes the reader return to an initial idea actuating their perception and inciting them to consciousness and self-determination. V.F.Odoevsky enriches the artistic function of a "moral" and intensifies its immediate influence on the reader by an emphasized intonation and lyrical pathos reaching its culmination in the final part of the apologues. The idea and the system of characters consubstantiate, and a "moral" may be considered as a natural continuance of a character's development.

The analysis of the cycle of apologues by V.F.Odoevsky will allow of drawing a conclusion about complication of the structure of didactico-allegorical narration in the writer's works. An apologue ceases to be an illustration of an idea; it bears in itself both development and solution of a conflict embodying a certain conception. At the same time, a story becomes event-driven in the process of transition from being merely illustrative to turning into a self-consistent reflection of a character and circumstances.

MOTIVES OF THE ENIGMATIC STORY «MYSTERIOUS PLATE» BY O.S.GRIN

V.B. MUSIY

The paper offers a view of A.S.Green's artistic manner as neo-Romantic. Author of the article takes into account the points of view of scientists according to which it is the eclectic artistic system. There are signs of expressionism, impressionism, symbolism in Green's prose. In addition, as the author of the article specifies, the "Mysterious plate" was written in years, when A.S.Green's artistic manner changed from realism with his interest to the features of social environment of hero as dominant to mastering of romantic elements. So basic attention is paid to A.S.Green as a neoromanticist. Determining the features of that kind of neoromanticism A.S.Green belonged to, author of the article sees a fit to talk about connection humanitarian and ontological kinds. Exactly

interest to ontological problems defines the peculiarities of story the "Mysterious plate", of the code of enigmatic in it. Several variants of the interpretation of the episode of the exposing of the criminal, being key in the story, are offered. These mythopoetic, psychological (activity of unconscious), culturological (allusions on works by A.S. Pushkin, for example), philosophical reasons of enigmatic in Green's work – all of them help to study the features of and also character of A.S. Grin's artistic manner. Author of the paper suggests to consider the Green's story as work about doubles. This is one of dominant configurations of the "double identity" in modernist literature: "invaded personality". The criminal involves in herself victim's self. So it's (victim's) voice perceives as real, displaces own voice of criminal. The special attention is spared to understanding of authorial conception of music – it's ontological sense as the carrier of the highest spiritual truth.

GENDER DIVERGENCE OF THE LEXICAL LEVEL IN DETECTIVE LITERARY TEXT

G.O. OLENIKOVA

The article deals with the notion of gender and its implementation in a literary work of art. This paper focuses on the issue of gender as a whole, and the definition of gender-conditioned differences at the lexical level of a literary work, namely in the genre of detective prose is investigated. The work is devoted to revealing gender asymmetries in contrastive analysis of lexical units and idiomatic levels speech in both men and women speech.

Gender analysis was established in the 70s of the twentieth century in the British (M. Adler, R. Makauley, S. Romaine) and American linguistics (D. Cameron, G. Lakoff). During the last decade gender issues are actively studied in the domestic (O.L. Byessonova, N.D. Borisenko, A.L. Kozachyshyna, Miller JP, S.K. Topochevskyy, N.M. Gotz et al.) and in Russian linguistics (O.I. Goroshko, A.V. Kirilina, V.V. Potapov, etc.).

Gender linguistic peculiarities are clearly manifested in language and speech features of male and female characters in different genres of fiction. The genre of detective prose also belongs to this trend, where the main events are depicted for the purpose of ascertaining the circumstances and disclosure puzzle action where the main character can be either a male detective and a female detective.

Conducted quantitative analysis shows differences of male and female gender at the lexical level. Analysis of differences in the use of language units in speech of male characters and female characters are as follows: in the usage of stylistically colored vocabulary and the usage of reduced vocabulary. The usage of colored vocabulary of character speech of modern English detective works reflect greater sensitivity of women compared to men, the desire of women to create a friendly atmosphere communication and the desire of men to impress interlocutor for its erudition. The percentage of the use of negative/positive words underlines woman tendency to attract companion to the topic, expression of opinion and inclination to explain what she meant.

As for the male characters, they direct their attention first of all to express their own thoughts and unconscious self-demonstration, they pay special attention to the clear and logical presentation of information, not paying attention to the expression of their own positive or negative language situation.

Thus, the gender asymmetry of the two sexes in the genre of detective prose is displayed using lexical and stylistic means having visible gender marks and is characterized with detective genre verbal behavior of a particular sex. A typical feature female verbal behavior is the desire to create a friendly atmosphere communication, avoid drugs that can offend the interlocutor, show the

overall positive attitude of female characters. As for the male verbal behavior, it demonstrates the overall negative mood communicant, focusing on their own thinking, unwillingness to consider the interests of interlocutor.

**POLYPHONIC AS A MEANING PENETRATION OF THE COPYRIGHT CODES IN
ACRITICAL TEXT
N.M.RAKOVSKAYA**

An object of study is the world of the Russian criticism of the XIX century. The subject of the study is polyphonic or diversity of copyright codes in a critical text.

The aim of the study is discursive thinking, communicative and dialogue connection that make it possible to identify special notes of author's critical consciousness.

The work is based on the research of R.Bart, M.Bahtin, V.Izer. It mountains to identify evolution of "clearness of the senses" in a critical text. As a result of the study the author of the article comes to the conclusion that to characterize the regulatory code of a critical text within only one of the types of thinking or personal consciousness is hardly possible, because a critical text is a complex structure, in which the artistic and abstract scientific thinking are subject of dominants of bilinguals' pragmatic nature. Contacts of critical remarks to the destination has been repeatedly noted, but this problem has been addressed in genre aspect, that limited the understanding of the nature of literary criticism. In the meantime the specificity of literary-critical judgments seems to be in the analysis and assessment of artistic works that are committed in the process of the dialogue with the reader and do not exist independently of it. Moreover, the problems of the dialogue connections between the author of the text and the reader are put forward. An appeal to the reader is the necessary moment that acquires sense. In the driving thought of the critic, where logical building is supplemented by the evidence of a special kind (associations of critic chord counter-association of reader, the author of article quotes and illustrations become material, to a certain extent under the power of the critic), where snippets of the article can live under the laws of art alive, but their inclusion in an integer is defined by logical links, but not by laws of artistic world. So synthesis of scientific and artistic types of thinking is created.

**VERBALIZATION OF GESTURES IN THE DIALOGIC SPEECH OF CHARACTERS
(ON THE BASIS OF I.NECHUI-LEVITSKY'S TEXTS)**

I.V.ROMANYUK

Communication is a difficult and obligatory process of interactive communication, which happens due to the desire of speakers to receive or transmit new knowledge, abilities, skills and feelings. Communication process is performed with the help of verbal and nonverbal components of language. For a long time non-verbal means of communication dealt only with biological and psychological points of view, linguists were little interested in the problem.

Non-verbal means of communication constitute a key part of character speech. In the process of communication they play an important role both complementing and replacing to some extent verbal means. All components of non-verbal communication are sufficiently informative and provide the speakers with individual and social characteristics.

Among non-verbal means of communication gestures occupy a significant place. Gestures enhance speech activity, make it vivid, more convincing, diverse. They are the carriers of various types of information and they are associated with the emotional state of the speakers.

The problem of gestures typology in the narrative texts of I.S. Nechuy-Levytsky remains neglected by researchers. This fact explains the relevance of our research.

The main types of gestures available in the dialogical speech of the characters in the narrative texts of I.S. Nechuy-Levytsky are the following: 1) index and illustrative; 2) aggressive; 3) ritual; 4) symbolic; 5) non-normative.

The main functions of gestures in the act of communication are: a) regulation and control of the verbal behavior of the characters; b) reflection of the relevant speech activities in the communicative act; c) a representation of the emotional state of the characters.

ROMANTIC DISCOURSE IN LITERATURE OF THE 1920S IN THE SCIENTIFIC RECEPTION OF A.A.SLYUSAR A.A.SAVOROVSKAYA

At the present stage of development of scientific thought the interest of scientists in a literary era of the first decades of the XX century has amplified. The article is devoted to the analysis of scientific searches of A.A.Slyusar. In the dissertation work of A.A.Slyusar the factors which distinguished the character of the esthetic program of the poets of “Smithy” (“Kuznica”) are defined.

The poetry of this literary group, according to the scientist’s, point of view is a sample of proletarian romantic lyrics of the first years of the Soviet era. First of all, it was shown in their romantic maximalism and subjectivity, aspiration to approve the new public relations and understanding of art, importance of a role of the artist as the prophet in life.

However these lines gave way in creative work of the poets of “Smithy” to a national and communist party membership subsequently.

The defining role in ideologically art evolution of poets of “Smithy”, according to A.A.Slyusar, belonged to the achievements of young Soviet literature. It was the time when writers achieved concreteness in display of reality that promoted the formation of socialist realism.

Speaking about literature of the beginning of the XX century and considering that disclosure of the formation of the socialist personality was a paramount task of the artist of that time, A.A.Slyusar wrote that romantic abstractness was inherent both to poets of “Smithy”, and many other Soviet writers.

Taking into consideration the activity of poets of “Smithy” in dynamics, A.A.Slyusar comes to the conclusion that romantic lines in works of the poets gave way to the method of socialist realism.

The attitude of working poets towards reality, according to A.A.Slyusar, is of particular importance consisting in hobby for an estheticism. However, with the transition to the New Economic Policy apprehended as revolution defeat, the poets of “Smithy” tested despair, the crisis which was revealed in the crash of romantic illusions began in their creative work.

PUN AS ARZAMAS TRADITION OF LAUGHTER IN A.S.PUSHKIN “EUGENE ONEGIN” T.A.SAVOSKINA

The article considers monological speech in terms of dramatic speech production. With the help of two episodes of the novel – Tatiana’s letter and Onegin’s response to it – it is proved that inner and uttered speech of characters is not only monosubjective but intersubjective as well. The contact of two consciousnesses is carried out by a hidden dialogue with the invisible addressee and the direct subject of communication. Accounting the anti-word, anticipating it, leads to the disintegration of the uni-voice word. Within one monological utterance there appear dynamic and tense relationships between your own and alien word. Overall, intersubjective monologues of

Onegin and Tatiana can be interpreted as “lessons-dialogues”: an experienced aristocrat teaches an inexperienced young lady to comprehend people by mind, she teaches him to understand them by heart. From this perspective, relationships of the novel’s characters can be seen as “mutually enriching contacts of different moral positions bearing the spiritual potential of the entire social and ideological worlds”.

In conclusion, the author states that dialogicity of monological speech of the characters in the novel acts as one of the original forms of poetic speech, revealing the dialectics of art thinking of A.S.Pushkin. Including the story of Onegin and Tatiana in the paradigm of philosophical and ethical knowledge of reality, the poet looks for the center not in the limited sphere of the subject (intra-being), but in the overall negotiability of being with its circulation of good and evil, happiness and suffering. In this sense, intersubjectivity becomes for the author of the novel one of the ways of philosophical understanding and artistic reproduction of love collision as unity and struggle of “eternal contradictions of essentiality”.

PROZAYIZATSIYA OF THE POETRY AS AN ELEMENT OF THE ARTISTIC WORLDVIEW OF W.H.AUDEN

L.V.STATKEVYCH

Artistic worldview is the reflection of the creative individual of the poet’s world view, that is why variability is inherent to this phenomenon. And the main thing here, of course, is the coherence between the world that is apperceived and the human mind, which is in process of cognition. Meanwhile it must be noted that exploring the poet/writer’s creative world picture should be done through the prism of the dynamic features of the cultural factors which either directly or implicitly contributed to the formation of the author’s idiostyle. That is the subject of the scientific understanding of this publication which is based on the example of W.H.Auden’s (1907-1973) poetry.

Auden’s poetry undergoes the best understanding in the context of modernism and existentialism, two major trends in the literature of the first half of the past century. Analyzing the creative world picture of Auden it is important to focus on the vocabulary of his poetry, because it is associated with the vocabulary of poet’s “modernity”. It really feels his poems as modern, the effect of modernity is created, firstly, by the approach from the poetic language to conversational, secondly, by the syntactic organization of the poetry. “Overall it was a poetry of intellectual “conversational” poetry. More precisely, it was the poetic imitation of the conversational language, sublimity, metaphor and the organization of this poetry was higher than in the usual spoken language, but lower than in the language habitual to English poetry” [Perkins David. A history of modern poetry: modernism and after Belknap Press of Harvard University Press, 1987 – 694 p. P.124].

Spoken language effect in the poetry of W.H.Auden is formed at two levels: the lexical and the syntactic. Poet actively uses the conversational cliches to create the desired feeling. It should be emphasized that in this combination of heterogeneous material poet achieves the desired result, has the effect of novelty and the deceived of the reader’s expectation.

CHERCHEZ LA FEMME: THE ORDEAL TOPOS IN THE UKRAINIAN AND ENGLISH LITERATURE OF THE FIRST HALF OF THE XIX CENTURY

D.CH.CHYK

The article examines the ordeal topos – a trial by fire or water – in the works “The Witch of

Konotop” by G.Kvitka-Osnovianenko, “The Hunt of Eildon; Being Some Fragments of an Ancient Romance” by J.Hogg, “Lois the Witch” by E.Gaskell, “Ivanhoe” by Sir W.Scott. The features of conducting witch processes and the emphasis on the use of historical information in real courts are analyzed. Both in “The Witch of Konotop” by G.Kvitka-Osnovianenko, and in the novel “The Hunt of Eildon; Being Some Fragments of an Ancient Romance” by J.Hogg the author also shows the struggle with witchcraft when the authorities also take the initiative – in the personages of the King and his retinue. The same criticism of the authority one can see in the novels “The Witch of Konotop” by G.Kvitka-Osnovianenko and “Ivanhoe” by Sir W.Scott. In the novel by the Scottish writer the witch trial is also initiated by the main representative of local authorities – Grand Master of the Knights Templars Lucas de Beaumanoir. Finally, in Salem and in Konotop inhabitants do not notice their own vanity and obsession of both “scientific” preachers fighting witchcraft and zealously support their antihuman actions.

In the ordeals analyzed a kind of special socio-psychological “climate” is reflected which always provokes panic and demands to punish witches which are supposedly guilty of intentional poisoning, plague, spoiling, drought, etc. So the novels the ordeal topos fully reflect the real trials in certain historical periods of general fear of witches and its impact on all stages of power – from the church to the secular authorities.

ABOUT THE PROBLEM OF GENRE SYNTHESIS IN THE PROSE OF NEW JOURNALISM AND IN T.CAPOTE’S NONFICTION NOVEL YU.A.CHIRVA

At the modern stage of the development of native study of literature the necessity of new interpretations of the brightest phenomena of the American literature of the XXth century. The presence of the intentions of genre experiments and innovations in the American literature of the second half of the XXth century met the need of that time. The originality of “In Cold Blood” is possible due to the combination of various views, of factual documentary material and its literary journalistic and psychological interpretation.

The article deals with the peculiarities of genre synthesis in the prose of New Journalism and in T. Capote’s novel “In Cold Blood”. During our research it was found out that one can see two stable tendencies in the American literature of the second half of the XXth century. On one hand, literature resembles journalism, factual reality, on the other hand, journalism borrowed different techniques from fiction. That’s why studying T. Capote’s creative work is very important. He has made an original genre experiment – a nonfiction novel “In Cold Blood”.

The research of nonfiction novel “In Cold Blood” showed that T. Capote didn’t defraud us, he really wrote an unprecedented work in all senses, especially, genre. In crucial period of social development the actualization of this genre demanded the author’s great dedication and outstanding talent as comprehended material generated the need in a new form. “In Cold Blood” has got the world’s recognition and has become a literary tendencies of art typical for the American literature from the early 1960s.

EVALUATION AS A MARKER OF EMOTIVENEN OF THE GERMAN YOUTH LEXICON T.S. SHAVLOVSKAYA

This article deals with the investigation of the youth lexicon’s emotiveness in the modern German language on the basis of the lexicographic sources and fiction of contemporary German writers.

This research focuses on the problem of the emotiveness, expressivity and emotional-evaluative relations based on modern youth version of the German language. The ways of the youth lexicon's formation in the German language, the lexical means of emotiveness are defined and analyzed.

The main attention is allotted to the role of the evaluative lexical units, because they give an emotional hue to any expression. The categories of emotionality, emotiveness, evaluativeness and expressivity are determined in the article; the main thematic groups containing evaluative lexical items and their integral signs are defined. Among all evaluative statements in youth slang the most common ones are those, which belong to the thematic group of "human evaluation", which contains stylistically reduced vocabulary, phraseological units, vulgarisms, taboo-words.

The integrated features of all lexical units of this thematic group are:

- 1) lexical unit belongs to the youth slang;
- 2) in-logical meaning of "positive or negative estimation of a man" and elements of estimation of human qualities in connotative meaning.

Emotionally-evaluative vocabulary that expresses emotive estimation of a man in comparison with rational one is always a more difficult phenomenon. In such cases an in-logical seme of "estimation" is accompanied by a connotative seme of "emotiveness", as rational estimation gets emotional understanding.

Such "multi-layered structure" makes the estimation more intensive and expressive. It also expresses emotional attitude of the speaker to the object of estimation: I don't like it or it doesn't attract me that causes associative-vivid thinking about prototype's behavior .

METAPHORICAL MODELS IN ENGLISH ECONOMIC DISCOURSE

T.V. SHILYAEVA

The article is devoted to the problem of cognitive study of the religious discourse. It studies the world modeling function of metaphors in English sermons. The author sets the task of singling out typical metaphorical models of the English religious discourse on the material of sermons of Anthony of Sourozh.

It is pointed out that metaphor is widely used in the investigated discourse for the sake of making an emotional impact on the reader or listener. Metaphors help to create images of such notions as "faith", "soul", "sin", "heaven", "hell" and others, thus forming a religious model of the world.

The study is based on the theoretical works of such linguists as Chudinov, Rarasik, Krasnyh, Balashova, Bobyрева.

As a result of the investigation four metaphorical models have been singled out: anthropomorphic, artifactual, nature and socio-morphic, which are subdivided into frames.

Within the metaphorical model "World of nature" the church is compared to heaven on earth, while human sins are similar to darkness. Life of people is called "a road to God". The frame "Plants" uses the notions of fruit and harvest. The frames of "Animals" and "Minerals" are also used. The anthropomorphic model is very characteristic of the sermons of Anthony of Sourozh. God has the parts of the body, professions and features of character peculiar for man. The artifactual metaphorical model uses the concept of "house". The socio-morphic model is mostly manifested in the military metaphor which helps to show man's life as a battle with sins, vices and temptations. The peculiarity of military metaphor in the religious discourse is lack of aggressiveness and cruelty.

It should be mentioned that metaphors affect the addressee and form the emotional attitude to the task of saving their soul. It is concluded that the cognitive approach to the investigation of the religious discourse is very promising for further study.