LITERARY DISCOURSE:
THEORETICAL AND PRACTICAL ASPECTS

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The monograph is aimed at analyzing the specific character of the literary discourse, which is viewed in theoretical and practical aspects. The volume thematically falls into five sections; each of them reveals particular items of the literary narrative. Special attention is paid to the literary approaches to discourse, its linguistic and translating perspectives, its realization in national literatures and usage in foreign language teaching. The issues researched by the authors of the book reflect the actual problems in the branch of literature, linguistics, translation studies, pedagogics and methodology, and represent the variants of their solution. The edition is mainly addressed to scholars, post-graduates and students engaged in the Humanities, and all those who are interested in peculiarities of literary discourse.

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CHAPTER 1. LINGUISTIC ASPECTS OF LITERARY DISCOURSE

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Abstract. This article gives a broad outline of literary criticism related to works of Augustan women writers, in particular, those who explored a love theme. The authors of the study review basic research papers which enable us to see different social contexts in which Augustan female writes worked and identify different aspects of female authorship, in particular, strategies employed by writing women to save and establish their reputation in society (using pseudonyms, claiming to have a masculine type of literary craft), the dominating pattern of women's literary culture (anonymous, metropolitan, professional).

A special focus of this article is Augustan love fiction presented by two opposite literary trends – pious and didactic love fiction of Jane Barker, Elizabeth Singer Rowe, Mary Davis, Penelope Aubin who stress the virtues of chastity or sentimental marriage, and amatory fiction authored by Aphra Behn, Mary Delavirier Manley and Eliza Haywood collectively known as the 'Fair Triumvirate of Wits' or the 'Naughty Triumvirate'. These authors depict love stories full of passion with such inseparable narrative constituents as the feeling of love, the plot of seduction, stunning adventures, intrigues, masquerades.

Until recently literary critics have not shown any academic interest in amatory fiction and have considered Behn's, Manley's and Haywood's

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literary heritage second-rated. However, feminist literary criticism, which declared itself a mature phenomenon in the 1970s – 1980s, has revived love prose of Augustan women writers. Despite a number of objective reasons contemporary academia have been trying to rethink the importance of such a literary phenomenon as amatory fiction and fit Manley and Haywood into the canon of English literature.

In future it would be worth while exploring literary heritage of other Augustan women writers with a view to including their works into a body of narratives considered to be the most important and influential of the indicated time period in England.

Introduction

At present women's writings, in particular, Augustan women's love discourse, is an issue of enormous significance and has been attracting scholars' attention since the 1980s. Traditionally referred to by many historians and critics as "Age of Enlightenment, Age of Reason, Age of Exuberance, Age of Elegance" [16, p. 87], Augustan Age is the time frame whose chronological boundary points coincide with the reigns of Queen Anne, King George I, and George II, ending with the deaths of Alexander Pope and Jonathan Swift in the 1740s.

In philosophy this period was marked by domination of empiricism, in economy – by the development of capitalism and the triumph of trade, in literature – by the rise of the novel, satire, poetry, drama, and melodrama as well as an active interaction of the basic stylistic trends – neoclassicism, sentimentalism rococo, pre-romanticism, thus, pondering over the existing compromise of Augustan worldview after the Glorious revolution in 1688.

A unique atmosphere of transition in English culture in the first half of the eighteenth century turned out to be favorable for many women who began to be quite actively involved in reflective literary writing. Having no access to a proper education and being locked in the domestic sphere of the family women were forced to widen the scope of intellectual stimulation to share their inner knowledge and experience in humble literary pieces.

The combination of such factors as female authorship, the woman as a key character and understanding women's destiny from the point of view of women's psychology encouraged female writers to look for new literary forms expanding the borders of traditional poetics.

In English society women writers had a mean and marginal reputation, in fact, if it was a reputation at all. According to Bridget MacCarthy, the public divided female authors into three groups:

– the dilettante ladies who wrote polite verse, translated plays and pious treatises and managed to escape public condemnation and criticism;

– privileged women writers who were relatives of literary men or enjoyed generosity of literary patronage (Sir Philip Sydney's sister, Countess of Pembroke and others);

– female authors labeled 'Queer' and condemned by the public as they were suspected of either eccentricity or doubtful moral reputation [17, p. 20–21].

Each of them, who took up the pen, entered the competition with male authors, and their act of writing questioned and slowly shook traditional ideas about the role of women in society, leading to a negative reception of female authorship in society.

In the introduction to *Memoirs of the Baron de Brosse* (1725), Eliza Haywood expresses her utter sadness conditioned by gender inequality and unfairness that characterized Augustan literary arena: "It would be impossible to recount the numerous Difficulties a Woman has to struggle in her Approach to Fame: If her Writings are considerable enough to make any Figure in the World, Envy pursues her with unweary'd Diligence; and, if, on the contrary, she only writes what is forgot as soon as read, Contempt is all the Reward, her Wish to please, excites, and the cold Breath of Scorn chills the little Genius she has, and which, perhaps, cherished by Encouragements, might in Time, grow to a Praiseworthy Height" [14, p. 4].

Under such unfavorable circumstances by far the most surprising and incredible was a rise in the number of women who focused their efforts on writing books, periodicals, newspapers, chapbooks, pamphlets. These female writers were: Aphra Behn (1640-1689), Mary Delarivier Manley (1663–1724), Eliza Haywood (1693–1756), Jane Barker (1652–1732), Elizabeth Singer Rowe (1674–1737), Mary Pix (1666–1709), Mary Hearne (?–1718), Penelope Aubin (1679–1731), Mary Davis (1674–1732), Elizabeth Boyd (1727–1745), Arabella Plantin (1700–?) and others.

So the aim of this article is to give a broad outline of literary criticism related to works of Augustan women writers, in particular, those who explored a love theme. The research includes two stages. The first stage

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involves a review of basic scientific publications that investigate social context in which women authors worked. It enables us to identify different aspects of Augustan female authorship. The second stage is based on an analytical method used for describing existing theoretical approaches to Augustan women's love discourse.

1. Augustan female authorship

In her monograph *Living by the Pen: Women Writers in the Eighteenth Century* (1992), Cheryl Turner attempts to highlight the major reasons that facilitated the unprecedented growth of the number of women writers early in the eighteenth century. She explains that the mass emergence of female authors during the indicated period occurred due to the rapid development of social and economic conditions with subsequent advances of print culture, an increasing interest in studying the problems of modern politics and ideology, the changing position of women in the family and society, an expanding circle of reading public whose tastes encouraged the rise of literary professionalism [32, p. 3].

Another important factor that influenced the emergence of mass female authorship, according to Janet Todd (1989), was popularity, 'sensitivity', morality and emotionality of the rising genre – the novel. As the literary critic remarks, "the exemplary Richardsonian heroine was an artistic embodiment of intuitive compassion, vulnerability, sentimental chastity, and passivity – those qualities which correlated with the then existing psychological image of the woman" [30, p. 110]. In all probability, the use of sentimental style by female writers eventually helped improve their social status and, most importantly, enabled them to embody their own emotions and values.

Dale Spender (1986) states that "for women who had no rights, no individual existence or identity, the very act of writing – particularly for a public audience – was in essence an assertion of individuality and autonomy, and often the act of defiance. To write was to be; it was to create and to exist" [29, p. 3]. The researcher also pays attention to aesthetic and psychological aspects that literary craft gave women authors: they were engaged in literature in order to find a form of self-expression and consciously reflect on the surrounding reality as well as realize their creative potential which made their life meaningful.

Embryonic signs of women's literary tradition could be observed at the beginning of the 1720s as by this time women authors had already started not only to participate in salon practice but devote their literary works to other writing female colleagues as well. In particular, an unknown author of *The Prude* (1724), 'Madam A', admires Eliza Haywood's writing style, Penelope Aubin dedicates *The Life of Charlotta du Pont* (1723) to her colleague, a respected poetess Elizabeth Singer Rowe. Female writers also practiced using identical names in their literary works. For instance, in an epistolary novel *The Lover's week* (1718), Mary Hearne introduces the character of *Philander* who has the same name as the protagonist in Aphra Behn's *Love Letters between a Nobleman and his Sister* (1684).

Augustan women authors chose different strategies to defend their right to voice their thoughts, opinions, views as well as avoid the negative impact that their sex might have upon the earning power of their writing. The factor in question could damage a proper evaluation of literary merit as "…the stigma of 'underfeminine' behavior remained attached to authorship throughout the period" [32, p. 95]. More than once did Eliza Haywood use her sexual identity as apology for any possible errors in her writing, yet realizing that such an ambiguous argument contributed to the fact that the reading audience had a low opinion of women's literary experiments.

Unlike Haywood, another famous writer Aphra Behn, known in the history of English literature as 'the Incomparable Astrea', announced herself to possess a masculine gift involving poetical skills and intelligence, which immediately earned the author a lot of compliments on her female literary forms from the cohorts of her male opponents. At the same the idea of having a masculine type of literary craft testified to the fact that female authorship was incompatible with femininity.

However, in most cases women authors preferred to publish their works anonymously (Manley, Haywood, Rowe, Boyd). Cheryl Turner (1992) attributes such a preference to a sheer desire of women authors to maintain a good reputation in society. Yet, literary disguise was not necessarily associated with women's intention to remain in the shadow. Anonymity was also employed to add an appropriate stylistic quality to their publication. For example, when Jane West became 'Prudentia Homespun' her educational books acquired an aura of sensible respectability; Lady Eleanor Fenn's anonymous names 'Mrs. Teachwell' and 'Mrs. Lovechild'reflected

her suitability for writing children's books; while 'Mrs. Penelope Prattle' (possibly Eliza Haywood) promised a comfortable casual conversation to the readers of the periodical *The Parrot* (1746). In Turner's opinion, the strategy of using pseudonyms by well-established women authors was just an illustration of their deep understanding of trends in the developing book market [Ibid, p. 95].

In her book *Women, Authorship and Literature Culture 1690–1740* (2003), Sarah Prescott makes a fruitful attempt to identify patterns of female authorship in 18th century Britain by exploring a variety of contexts which influenced women's publications and writings. In particular, she takes into consideration such contexts as the existing system of patronage, sociable literary salons, the commercial network of the London booksellers, publications by subscription. A very important aspect of Prescott's research into women's writing of this period tends to exclusively focus on women's place in provincial literary culture, which was previously neglected in academic criticism.

In general, the history of female authorship in Britain is associated with metropolitan literary life, Grub Street and hack work, however, the researcher argues that there was "a vital interaction between province and metropolis" in this period, and provincial literary culture"…was not only vibrant and productive but also enabling for many women writers" [21, p. 2]. In other words, living in a province (York, Bristol, Norwich, and Ipswich) did not prevent a woman writer from involvement in a literary career and being close to the mainstream literature, participation in literary market and critical recognition. Overall, Sarah Prescott reconfigures current conceptions of women's participation in literature and offers a fluid, pluralist model of female authorship which is both metropolitan (Eliza Haywood, Penelope Aubin) and provincial (Jane Barker, Elizabeth Singer Rowe), influenced by women's political and religious views as well as professional one.

Before the 1980s research papers on the professionalization of women's writing were meager in contrast to those which studied the impact of various publishing market strategies on male professional authorship. In most of them the professional woman writer was associated with Grub Street and ironically compared to a 'Suburban Muse' [26, p. 18]. Sara Prescott (2003) offers a most detailed and objective model describing early professional female authors as those for whom payment was an insignificant component in literary

activity – "independent professionals", and "dependent professionals" for whom writing was the only source of income [21, p. 17–18]. The main reason which influenced women's decision to earn a living by penning was financial difficulties and lack of material support from the family.

Many women authors came to professional English literature after a successful debut in drama which was a very popular genre in the late 1690s. Inspired by Aphra Behn's success in drama other writers – Mary Pix, Kathryn Trotter, Mary Delarivier Manley, showed a considerable talent in writing plays that ultimately led to the unprecedented triumph of the contemporary theatre where more than a third of new plays was written by professional women writers [Ibid, p. 18].

The business partner of Augustan female writers was the publishing elite represented by such names as Curll & Franclin (1718), Parker, Jackson & Joliffe (1733), Becket and de Hondt (1769), Payne & Cadell (1782), and Carpenter & Hookham (1796). They determined to a great extent the development of the literary creative process and positively influenced the social status of women authors.

Another characteristic feature of female publications during this period is patronage. As a rule, women preceded their literary works with long introductions referring to an influential publishing patron. For example, Eliza Haywood devotes the introduction to her novel *Lasselia, or The Self-Abandon'd* (1724) to Edward Howard (1672–1731), the eighth earl of Suffolk, a prominent Whig and a patron of writers: "My LORD, When I presume to entreat your Protection of a Trifle such as this, I do more to express my sense of your unbounded Goodness, than if I were to publish Folios in your Praise. A Great and learned Work honors the Patron, who accepts it, but little Performances stand in need of all that Sweetness of Disposition so conspicuous in the Behavior and Character of your Lordship, to engage a Pardon" [13, p. 105]. The most common dedicatees, extremely popular with Augustan women writers, included the Duchess Dowager of Marlborough, Lady Abergavenny, Lady Elizabeth Germain and others.

It should be noted that the role of the royal and noble patronage of literature became relatively insignificant in the eighteenth century because of an enormous number of those who opted writing as a career. Thus, the institution of patronage gave way to such indirect forms of literary sponsorship as subscription and open book marketing which indicated

the rise of consumer culture in England due to the rapid development of journalism and the professionalization of writing. Traditionally critics associate the probable dates of the introduction and abolition of aristocratic patronage with the time frame of the creative writing activities of John Milton who began his literary career in the system of patronage, and later did everything to eliminate it.

In contemporary literary criticism, the eighteen century literature is presented as a discursive field with a lively rhythm and characterized by countless genre experiments grounded on a variety of prose forms authored by women who consciously learned and creatively transformed fictional traditions of the previous era. It is during this period that, from the perspective of the history of literature, there occurs quite a promising process of destroying the old canons, as well as an active convergence of genres and genre transformations, innovative aesthetic principles are being born. A variety of coexisting literary forms presented in English culture up to the middle of the eighteenth century could be compared to an ever changing mosaic of popular genre mask formations: adventures, lives, memoirs, expeditions, fortunes and misfortunes, tales. This is the moment when, along with love adventures, didactic story, autobiography, a new genre, the English novel, is acquiring power over sometimes unpretentious, sometimes quite sophisticated tastes of the reading public.

2. Augustan female love discourse

To avoid sharp and unjust criticism a number of women writers appealed exclusively to members of their own sex carefully avoiding topics which were considered unacceptable to women. They explored themes related to religion, spiritual practice, housekeeping and motherhood, etc. This limited scope of issues for discussion is originally based on the analysis of women's autobiographies and diaries that the eighteenth century was so much in love with [18].

It is not surprising that in the context of the outlined thematic limitations women writers displayed a considerable interest to the topic of love. The author of a fundamental monograph *Seductive Forms: Women's Amatory Fiction from 1684 to 1740* (1992) remarks that "the early eighteenth century, then, saw a split between female-authored pious and didactic love fiction, stressing the virtues of chastity or sentimental marriage, and erotic

fiction by women, with its voyeuristic attention to the combined pleasures and ravages of seduction" [3, p. 33]. The first group was represented by such names as Jane Barker, Elizabeth Singer Rowe, Mary Davis, Penelope Aubin, while the second one – by Aphra Behn, Mary Delavirier Manley and Eliza Haywood.

The dual character and contrasting impressions of women's prose of this period are quite accurately demonstrated in Jane Brereton's letter *Epistle to Mrs Anne Griffiths. Written from London* (1718). In a poetic message she gives a broad outline of the two opposite literary traditions:

Fair Modesty was our sex's pride,
But some have thrown that bashful grace aside:
The Behns, the Manleys, head this modey train,
Politely lewd and wittily profane;
Their wit, their fluent style (which all must own)
Can never for their levity atone …
First, our Orinda with her spotless fame
As chase in wit, rescued our sex from shame
Angelic Wit and pure thoughts agree
In tuneful Singer , and great Winchilsea" [8, p. 30].

The reasons of splitting Augustan women's prose into two contrasting trends have already been discussed by literary critics. John Richetti (1999) and Cheryl Turner (1992) attribute the literary split to the process of the professionalization of writing in the 1720s–1730s. As a result, some women writers had to conform to the patriarchal ideas of the then English society and attached a mentoring tone to their prose in "a deliberate attempt to sell female fiction to a wider audience by making it impeccably respectable" [24, p. 239]. In other words, the authors of pious fiction were genuinely interested in selling their manuscripts due to financial difficulties and significant limitations of women's opportunities for self-employment. However, Ballaster emphasizes the fact that pious and didactic fiction got the lion's share of the market much later [3, p. 33]

Such writers as Aphra Behn, Mary Delavirier Manley and Eliza Haywood, collectively known as the 'Fair Triumvirate of Wits' or the 'Naughty Triumvirate' particularly championed the theme of love, yet did not intend to please the Puritan circle of readers. They impressed contemporaries with freedom and independence of thinking, the triumph

of feeling, its permissiveness and impunity. They depicted love as passion which was rarely compatible with marriage.

No matter how popular and successful the works authored by Aphra Behn, Mary Manley and Eliza Haywood were, contemporary literary critics treated them skeptically. Approximately thirty years after Haywood's death, in a pioneering study of the English novel *The Progress of Romance* (1785), Clara Reeve mentions in passing the three best known authors of the novel's early literary history. In a similar way, Anna Barbauld considered the trio's writings to be 'pulp fiction' and did not find any place for them in "a canon-making enterprise" – a 50-volume series of *The British Novelists* (1810) No did Walter Scott and James Ballantyne mention those women writers in a ten volume collection *Ballantyne's Novelist's Library* (1821–1824), only referring to Richardson as the originator of the new domestic novel of sentiment.

This skeptical attitude to Behn, Manley and Haywood predetermined a dominant perspective of their neglectful treatment in the literary history and led to their exclusion from the canon of English literature. In particular, two most influential literary critics Ian Watt (1957) and Lewis Davis (1983) depict the novel exceptionally as a male tradition and do not associate amatory fiction with any of the novel's roots. However, feminist literary criticism, which declared itself a mature phenomenon in the 1970s–1980s and turned out to be a significant change in the worldview and aesthetics, revived academic interest in love prose of Augustan women writers.

In the 1990s an American researcher Jerry Beasley (1982) focuses his attention on the importance of finding new approaches as well as extensive and flexible methodologies to the study of Augustan women's love prose with a view to potential revising the existing canon of English literature. His book *Novels of the 1740s* (1982) contributes to academic discussion related to canonization of works written by the three authors and initiated by J. Gardiner (1981) and continued by J. Spencer (1986), J. Todd (1986), M. Schofield (1990) and others.

It is fair to note that one of the first attempts to canonize Augustan women writers' texts was made by James Harrison in a twenty three volume edition of *The Novelist's Magazine* (1786). In his opinion, the four genre categories reflected the aesthetic preferences of Augustan readership, namely: approximately two hundred translations of the best European

literary works, Oriental short stories, prose of famous journalists as well as prose authored by E. Haywood, S. Fielding and Ch. Lennox.

Inside modern academy there can be observed an ever-going philological discussion aimed at rethinking the importance of such a literary phenomenon as amatory fiction. Among objective reasons that cause difficulty in the study of Augustan women's love fiction experts in literature traditionally mention such factors as time distance, cultural and aesthetics barriers as well as its marginalization in literary practice, which obviously leads to lack of unanimity in solving the problem of fitting Behn, Manley and Haywood into the canon of English literature.

There are various definitions used to describe the corpus of Augustan love fiction: *amorous novels*, *amorous fiction*, *amatory novella*, *seduction stories*, *sensational tales of sexual intrigue*, *novel of amorous intrigue*, *sensational novella-fabliau*. These terms emphasize different aspects which the notion "amatory fiction" contains – the feeling of love, the plot of seduction, a stunning nature of adventures, intrigues as well as the women writers' preference of short narrative forms.

Ros Ballaster (1998) describes amatory fiction "a particular body of narrative fiction by women which was explicitly erotic in its concentration on the representation of sentimental love" [3, p. 31–32]. In the last decade the notion "amatory fiction" has been significantly transformed by Karen Harvey (2004). Basing on a deep historiographical research of erotic culture in the eighteenth century, she comes to conclusion that the domineering constituent of fiction authored by Behn, Manley and Haywood is sentimental love, and their "amatory fictions encased sexual events in a moral story" [12, p. 30]. In other words, Augustan amatory fiction also contains a didactic tone which is of great importance in the context of the eighteenth century when relationships between a man and a woman were discussed.

Literary critics often cite Eliza Haywood's statement announced in *Love in Variety* (1726): "Love… is dangerous to the softer Sex; they cannot arm themselves too much against it, and for whatever Delights it affords to the Successful few, it pays a double Portion of Wretchedness to the numerous Unfortunate" [15, p. 6]. This is the phrase which reflects the narrative theme of amatory writings in which the depicted love always brings satisfaction to egocentric and immoral characters, and ruined hopes and dreams is all a woman can expect from the lover she trusts.

It is not a mere coincidence that literary critics show a particular interest in another important constituent of the love narrative structure – the plot which centers around seduction defined in research literature as *the seduction plot*, *the amatory plot* or *the love plot*. Women writers turned their attention towards this topic during Augustan age when sensualistic philosophical ideas (Hume, Locke) liberated society from traditional regulations leading to the secularization of public consciousness. These circumstances forced women writers to start searching for new ways and strategies to ponder over such a sensitive topic with readers for whom "stories of coercive sexual relations offered recognizable narrative rubrics: familiar plot devices, character types, and themes" [7, p. 140].

Literary critics associate the genealogical roots of the seduction plot with poetic messages of Ovid's *Heroides* (5th century BC), Pierre Abelard's medieval romantic story *The Story of My Misfortunes* (*Historia Calamitatum* (1130?)), Madame de Lafayette's *The Princess of Cleves* (*La Princesse de Cleves* (1678)) and *Letters of a Portuguese Nun* (1669) written by Gabriel Joseph Guilleragues.

In the narrative space of love prose authored by Behn, Manley and Haywood, the seduction plot acquires a special functional status, thus, becoming the subject of academic discussion. According to McKeon (1989), the love story was on the level of political allegories and illustrated the problem of power and subordination. Considering the fact that the three women authors sympathized with the Tories, Tony Bowers agrees with McKeon and supposes that the private story which depicted a man's power over a woman served as a pragmatic and hidden means in the struggle for consciousness of the mass readership of amatory fiction, which, from the point of view of ideological sensibility, would eventually support the royal power in their fight against the Whigs [6, p. 130]. Yet, Ros Ballaster refuses to read the love plot solely as such. She states that seduction plots are an integrative narrative device which enables the authors "to articulate sexual and party political interest simultaneously with reference both to the struggle for a specifically female authority in sexual and party political representation and to the more general struggle to resolve ethical and epistemological crises in the social order through narrative form" [3, p. 16].

John Richetti (1999) expresses a different opinion as far as the functional aspect of the seduction plot is concerned and believes that the latter to be the

most effective compositional and narrative technique used in amatory texts and a means of abstracting readers from a conflictive reality in society as well as satisfying their voyeuristic and erotic fantasies [24, p. 39].

Academic discussion also centers around a key role of French literary tradition in the rise and development of Augustan amatory fiction. In this respect it should be noted that a number of French literary works were translated by Aphra Behn. In particular, she translated love fiction authored by Bernard Le Bovier de Fontenelle, Duke De La Rochefoucauld, Balthazar de Bonnercorse (*The Discovery of the New Worlds* (1688), *The History of Oracles, or, the Cheats of the Pagan Priests* (1688), *Reflections on Morality, or, Seneca Unmasqued* (1685), *La Montre, or, The Lover's watch* (1686)).

No less popular at this time were about two hundred forms of romance: the chivalric, the Arcadian, the Euphuistic, the classical, the political, the allegorical, and the heroic. Such specific narrative features of the plot as the theme of love, heroic acts and fantasy element were primarily associated with the heroic-gallant novel (trans. from French *Roman de longue haleine*), which gained popularity not only in France but in England as well. It is this very form which for the first time marks the interrelationship between a literary genre of romance and gender (femininity) and establishes aesthetic foundations for works written by Behn, Manley and Haywood in the late seventeenth – early eighteenth century. At the same time, as Ros Ballaster remarks, amatory fiction in England inherited French models of women's authorship (the use if pseudonyms) as well as feminine modes of literary production and consumption rather than formal elements of the heroic novel [3, p. 43].

Over the time the ideas of French aristocratic idealism lost their importance and the number of readers' interested in imaginary and incredible stories declined. A new tendency of women's rationality was in progress. Such short forms as the *petite histoire, histoire galante*, or *nouvelle* became dominating on the literary arena. Among most influential French literary works were *La Princesse de Cleves* (1678) authored by Madam de Lafayette and *The Love Journal* (1668), *The Love of Sundry Philosophers and Other Great Men* (1673), *The Disorders of Love* (1675) written by Mary Catherine Desjardins.

Reflecting on the dynamics of the feminocentric content of French prose, Rose Ballaster notes that the theme of love continues to be the leading narrative and a driving force in the organization of the plot in the *nouvelle*. But unlike feelings, a woman's heroic act and fantasy depicted in the genre

modification of the gallante-heroic novel, the novelistic story claims the cult of female erotic desire and passion most commonly followed by unhappy experience, collapse of hopes and tragedy [Ibid, p. 50].

A significant segment of French love prose inherited by the English authors Manley and Haywood is represented by the scandalous chronicles traditionally defined in literary criticism as a fictional story of a servant or a confidant who hiding behind stylized names and initials provides narratives of the sexual intrigues of French aristocracy. The formal origins of *the chronique scandaleuse* are notoriously difficult to pin down. Most scholars trace back the genealogy of the scandalous literary genre to *The Secret History* of Procopius, the personal secretary and legal adviser of Belisarius (around 527-540 BC), though academic discussion about the origin of another important source of amatory fiction is far from complete. Peter Wagner describes it as "a hybrid form, with literary, semi-literary, and sub-literary branches offering many degrees of fact and fiction" [33, p. 89], whereas, in Ronald Paulson's opinion, it represents another form of anti-romance, a conscious effort to attain to the real in reaction to romance" [20, p. 221].

The theme of love in this type of the 'feminine' narrative becomes subsidiary turning the heroine into a victim of amorous admiration and ambition. The authors of the scandalous chronicles utilize satirical tools to represent her greed, masculine traits and desire for power eventually devaluated due to lack of common sense. Yet, they adhere to a gallant tone of the heroic novel balancing in the guise of crafty tricksters in the gender dichotomy of the scandalous textual space.

The English followers of Bussy Rabutin, Madame d'Ollone, and Madame de Chatillion in this literary genre turn attention to an innovative narrative technique introduced by Marie Katherine La Motte, Baronness d'Aulnoy – the female gossip based on the natural weakness of the woman's mind – curiosity about other people's private lives. There is also an innovation from the perspective of the character paradigm. Unlike Bussy Rabutin whose main heroes are a polite lady admirer and a seductress, d'Aulnoy's reverses the roles of the major characters in her *Memoirs of the English Royal Court* (1695) and presents the reader with a cunning aristocrat who seduces a virtuous heroine, unable to assess his true villainous intentions. The narrator shows a deep understanding of female psychology and becomes a keeper of women's secrets blaming the male character for initiating a love affair.

Overall, in the scandal chronicle it was almost impossible to tell whether the story was real or a product of the author's imagination.

However, the most popular and ubiquitous literary form of the late seventeenth- early eighteenth century both in France and England was the love letter which "became the trop of absolute sincerity" [3, p. 61]. The rise of this genre is traditionally associated with women and Ovid's classic love specimens of epistolary art – *The Art of Love* (*Arsamatoria*) and *Remedies for Love* (*Remedia Amoris)*. The functional aspect of letters is well defined by Ros Ballaster who says that "…in the heroic romance, little history, and scandal chronicle in France, the letter was mainly employed as a plot device. The loss, discovery, theft, forging, or exchange of love letters function as a means of 'witnessing' (the letter, obtained by the author, supposedly proves the verity of his or her story), as a means of disclosing a secret, or the source of misunderstanding or misinterpretation between lovers" [Ibid, p. 61].

In many ways Augustan women's amatory fiction was influenced by *The Letters of Abelard and Heloise* – a medieval romantic epistolary story about scandalous and tragic love of a renowned scholar and teacher at the cathedral school at Notre Dame to his brilliant and beautiful student. *The Letters* were published in a Latin addition in 1616 and then freely translated into French in 1765 and in 1695. The translators altered the original to make them resemble like another noticeable sentimental literary piece – *The Portuguese Letters* (1669) written by Gabriel-Joseph de La Vergne, comte de Guillerragues. It is characterized by a rare psychological depth and frankness in depicting passion of the unfortunate Portuguese nun to her beloved. Unlike in the genre of romance where the feeling of love is "…a stimulus for heroic denial, refinement of sensibility, and moral sensitivity" [Ibid, p. 63], in *The Portuguese Letters* whose plot is reduced to the struggle of the desperate and lonely woman for a single letter from the object of her admiration, love inspires the triumph of the flesh and idolatry.

Close copies *The Portuguese Letters* in English were Behn's *Otway's Orphan* (1680), *Venice Preserved* (1682), Manley's *Letters in Imitation by a Portuguese Nun* (1696), *Letters of Love and Gallantry* (1693) and others where passion is expressed through all linguistic levels – graphical (exclamation marks, dashes), syntactical (the rhetorical question, inversion, abbreviated sentences), but mostly lexical ('soul', 'heart', 'sigh', 'tear', 'torment') [Ibid, p. 63].

All these four French genre modifications – the romance, the petite histoire, the scandalous chronicles and the love letter, introduced English love fiction the most essential constituents – the topic of love, the seduction structure and various patterns of the character paradigm.

In a different way, the theme of love and sentimental drama about seduction were presented in pious love fiction authored by Jane Barker, Elizabeth Singer Rowe, Mary Davis, Penelope Aubin who warned their readers of the dangers of temptation, cautiously recommending women not to cross the borderline of decency in private situations of flirtation. For example, in most of her novels Penelope Aubin shares with the reader a story of a young girl or virtuous woman resisting the advances of a charming rake in favor of the 'perfect lover' and being rewarded by worldly goods for her virtue, while her wicked tormentor is brought to a horrible and disgraceful death.

The authors of didactic love fiction explore sentimental feelings in the context of such issues as the ephemerality of life, people's equality when faced with death, self-sufficiency as an ideal, stoic adherence to moral principles, the virtuous nature of the individual, and cultivation of intellectual self-development in solitude. They reflect on women's virtues and consider their major aim to provide the female readership with information on how to achieve a better life in a socially limited space, space women were unable to change at all at that time.

The roots of didactic love fiction are attributed to the conduct books *A Serious Proposals to the Ladies for the Advancement of Their True and Greatest Interest* (1694) and *A Serious Proposal, Part II* (1697) Mary Estell (1666-1731). In those works she offered a new type of institution for women with the view of educating them. She also preaches spirituality of a woman and her ability to restrain herself from passion as the only way to avoid sufferings and injustice of the patriarchal society.

It is quite natural that the authors of pious and didactic fiction should take pains to distance themselves from the notorious trio including Behn, Manley and Haywood, which can be illustrated by Penelope Aubin's preface to *The Life of Charlotta du Pont* (1723): "My booksellers say my novels sell tolerably well, but they tell me I shall meet no encouragement and advised me to write rather more modishly, that is, less like a Christian, and in a style careless and loose

, as the custom of the present age is to live. But I leave that to the other female author, my contemporaries whose life and writings have, I fear too great a resemblance" [1, p. 35].

Despite significant differences in general tonality of literary works, love novels written by the authors of amatory fiction and pious and didactic fiction have a number of common features which include sharing solely female experience, the role of love in a woman's fate which is complex and at times unpredictable in the patriarchal society. The authors of both literary traditions also use the seduction plot, fuse fact and fiction, add psychological elements while depicting dramatic trials of the female character in search for her identity in society where a man's power and laws dominate; they employ autobiographical, gossip, carnivalization elements in describing a woman's lot and reflecting on women's problems [30, p. 68]. For example, Jane Barker's pious novel *A Patch-Work Screen for the Ladies; or, Love and Virtue Recommended: In a Collection of Instructive Novels* (1726) has certain common features with short stories of Aphra Behn, in particular, dynamism and the authors' interest in psychological states of the female characters. Throughout their novels Mary Davis' and Eliza Haywood's selfish and vain heroines grow up and come to understand their spiritual evolution, take responsibility for their actions and show respect for their partners and marriage.

Literary critics note that early in the eighteenth century women's love fiction introduces a new motif – a motif of freedom with its variations prompted by search for different avenues to understand and describe in novels women's lots and the issue of women's position in the patriarchal society, ranging from political and sentimental coloring in Manley's satire to Haywood's works to absolutely tragic tonality in Aubin's prose. For instance, a virtuous beauty Mary, one of the major characters in a popular novel *The Noble Slaves, or the Lives and Adventures of Two Lords and Two Ladies* (1722), chooses a rather shocking and grotesque strategy to preserve freedom and moral chastity in her struggle against the unbridled passion of a Turkish potentate that she encounters on her oriental adventures – she tore the eyeballs out and throws them at her offender.

A number of scholars (Castle (1986), Schofield (1990), Craft-Fairchild (1993) and others) studying theatricality focus their attention on the masquerade motif in love prose penned by women authors of both female literary trends. Masquerade introduced a certain degree of open-endedness into the system

of human relations and perfectly suited the elaboration of the plot which, as Tzvetan Todorov (1969) remarks, "depends on the initial destabilization of the ordinary – a *disequilibrium* at the heart of things" [31, p. 163].

Behn, Manley and Haywood don't only use the masquerade in the thematic plane symbolically defined by Dryden in the comedy *Marriage A la Mode* (1673) and embracing such notions as love, masquerade intrigue, mystification, pleasure, women, deception, and shock. These female authors employ masquerade as a means to destruct old, outdated socio-cultural notions of femininity in the eighteenth century and build new ones as well as seek the ways how to liberate a woman, give her freedom and power, thus, contributing to the development of 'an Amazonian race'. Barker, Davis and Rowe, on the contrary, apply masquerade in an unconflicted way.

In addition to the masquerade motif the authors of amatory fiction and didactic love fiction continue to use the motif of travel to exotic countries, which gives the female character impetus to change her personality and is associated with her sacrifice for the sake of knowledge she gains. Another focus is the heroine's difficulties, hardships and trials she encounters while searching of her identity. In such distant and exotic settings as desert islands, remote Welsh caves, or Russian prisons, her virtue comes under repeated pressure from pirates, seducers and would be-rapists [2, p. 11].

In eighteenth century women love fiction presented by the rival literary trends there appear autobiographical beginnings, confession, childhood memories, and personal love experience. Contemporary literary critics refer to autobiographical narratives in Aphra Behn's prose, Mary Manley's scandalous chronicles *Secret Memoirs and Manners of Several Persons of Quality of Both Sexes, from The New Atalantis, an Island in the Mediterranean* (1709) and *Advetures of Rivella, or The History of the Author of The New Atalantis* (1714), Jane Barker's trilogy *Love Intrigues* (1713), *A Patch-Work Screen for the Ladies* (1723) and *The Lining of the Patch-Work Screen* (1726).

Conclusions

It can be concluded that in late seventeenth-early eighteenth century the then-existing stereotypes of femininity and masculinity begin to contradict, eventually leading to the gender inversion not only in political and economic spheres of life but in literature as well. Women authors make an attempt to transform

the patriarchal literary canon where the subject is historically associated with masculinity and in contrast to femininity that invariably serves as the object. In other words, the main character in male literary texts is a man with a good capacity for self-reflection, capable of moral progress and discoveries directing his actions at the female character. However, in Augustan women love fiction the gender opposition was being reversed, and the female character was made of central importance. As a result, an ordinary woman – a provincial young woman, a maid, or a middle class girl, – gains a voice and starts to play a significant role in complex and dramatic relationships with a man.

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CHAPTER 2. PECULIARITIES OF LITERARY DISCOURSE TRANSLATION

DEUTSCHSPRACHIGES ERBE UKRAINISCHER AUTOREN UND IHRE ÜBERSETZUNGEN INS DEUTSCHE

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Vita Hamaniuk[2]

Abstract. The article examines the German-language achievements of Ukrainian authors, namely the results of their translation activities from German into Ukrainian. Attention is focused on the translations of two classics of Ukrainian literature – P. Kulish and I. Franko, who belong to the «old masters» of Ukrainian translation and are considered its founders. The traditions of translation, first of all, of German-language classical literature's works in the Ukrainian context are traced, the character and purpose of translation activities of outstanding figures in Ukrainian literature are determined.

P. Kulish's creative work in the field of translation is analyzed on the example of W. Goethe's ballad «Erlkönig». Attention is drawn to the role of the figure of P. Kulish as a writer, translator, public figure. It is noted that P. Kulish, who studied foreign languages on his own and did not strive for perfection in mastering them, undoubtedly had an extraordinary talent as a translator, which is demonstrated by his translations of works by German-speaking authors. He was one of the first who moved away from the tradition of so-called «perespiv», but retained the advantages of such a transfer in the Ukrainian language of the creative heritage of German literature. The focus of the analysis is primarily on the lexical side of the translation and the ability to convey the emotionality, mood, spirit of the work by means of the Ukrainian language.

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The article analyzes the creative work of another personalities – I. Franko, another famous writer, poet, translator, linguist, publicist, historian, philosopher and ethnographer. He left behind an extremely rich creative legacy, which is the subject of research by many scientists in various fields of science. The milestones of I. Franko's life and creative path, which influenced his formation and development, can be traced. Three spheres of Franko's translation activity are defined: he translated literary texts, scientific works and apocryphal literature.

Franko's translation style, his vision of the purpose of translation of works and texts of foreign authors (writers and scholars) into Ukrainian, the role of translations in the development of the Ukrainian language and national literature are characterized. However, Franko considered it necessary to acquaint Europeans with the creative heritage of Ukrainian authors. That is why he wrote and translated into German his own works and the works of other writers. The skill of the translator is illustrated by the examples of his translations of T. Shevchenko's poems. The main features of I. Franko's translation style are determined.

In order to illustrate the differences in the approaches to the translation of «old» and «new» masters of Ukrainian translation, a comparative description of the translations of Goethe's famous ballad «Erlkönig» into Ukrainian by P. Kulish, B. Hrynchenko and M. Rylsky is proposed. Differences in the interpretation of the images of the work, the transfer of emotional color, tone and mood of the original text are indicated.

Einleitung

Das Territorium der heutigen Ukraine war immer multikulturell geprägt, da es sich zu verschiedenen Zeiten unterschiedlichen europäischen Staaten angehörte. Jede Periode in der Geschichte der Ukraine hat sprachliche Spuren gelassen, die noch heute in der modernen ukrainischen Sprache leicht zu erkennen sind, aber auch literarische Spuren sind leicht zu entdecken: viele Autoren schrieben ihre Werke in ihren Muttersprachen: auf Deutsch, Ungarisch, Polnisch, Tschechisch, Rumänisch. Die namenhaften ukrainischen Schriftsteller sind in Europa und weltweit gelesen; man kennt z. B. die Namen ukrainische Klassiker wie Taras Schewtschenko, Iwan Franko und Lesja Ukrainka, deren Denkmäler sind nicht nur in der Ukraine zu sehen. Aber das literarische Erbe vieler, nicht weniger begabten und nicht

weniger beliebten von Ukrainern Autoren sind so gut wie nicht bekannt. Die meisten wissen auch nichts davon, dass diese Künstler als Übersetzer anerkannt sind, die einerseits, ihre Werke in anderen Sprachen (darunter auch auf Deutsch) verfassten, und anderseits, klassisches europäisches Erbe in das Ukrainische übersetzten, um literarische Meisterstücke den Ukrainern zugänglich zu machen und dadurch die ukrainische Sprache und Literatur zu bereichern.

Die Situation mit spärlichen Publikationen von Werken, die ukrainische Literatur repräsentieren könnten, bestätigt A. Woldan im Vorwort zur Anthologie der ukrainischen Frauenliteratur „Schwester, leg die Flügel an! Frauenstimmen aus der Ukraine", die 2019 erschien: „die ukrainische Literatur, auch was ihre männlichen Vertreter betrifft, [ist] nur wenig bekannt und noch weniger übersetzt" [15, s. 11]. Der Literaturwissenschaftler hat recht, dass die ukrainischen (männlichen und weiblichen) AutorInnen der Vergangenheit im Ausland nicht so aktiv in andere europäische Sprachen übersetzt und veröffentlicht wurden. Außerdem war die Mehrheit von im Ausland erschienen Werken, deren AutorInnen Migrantinnen aus der Ukraine sind, waren in der fast „exotischen" für Europa ukrainischen Sprache herausgegeben und deswegen nur den Fachleuten zugänglich, deren Schwerpunkt „ukrainische Literatur" war. Deshalb halten wir für sinnvoll im Rahmen dieser Studie wenigstens auf die wichtigsten Vertreter der ukrainischen Literatur, die auf Deutsch gedichtet / geschrieben oder ins Deutsche übersetzt haben, aufmerksam zu machen.

1. Traditionen des Übersetzens
im ukrainischen literarischen Kontext

Das Übersetzen und das Dolmetschen spielen eine sehr wichtige Rolle in der Verständigung verschiedener Völker und die Übersetzungen der Werke dienen oft als eine gute Quelle interkultureller Informationen und vermitteln zwischen den Kulturen. Einer der Klassiker der ukrainischen Literatur – Iwan Franko – betonte, dass die Übersetzungen den breiten Massen der Bevölkerung die Möglichkeit geben, „sich mit den Werken des menschlichen Geistes bekanntzumachen, die in anderen Orten und in verschiedenen Zeiten erschienen sind". Der Schriftsteller behauptete, dass die Übersetzungen wichtiger und einflussreicher Werke „fremder"

Literaturen bei jedem Volke von alten Römern beginnend immer zu den Grundlagen des eigenen Schrifttums gehörten [5, s. 397].

Die Ukraine, wie jede andere europäische Kultur, hat auch eine lange Geschichte des Übersetzens. Sie beginnt mit den Übersetzungen von Sachtexten und Vermittlung unter Vertretern der Botschaften aus europäischen Staaten in den Zeiten der Kiewer Ruß. Die Übersetzung von literarischen Texten betrachtete man damals als eine Art interkulturelle Kommunikation; das war eines der Instrumente mit der weiten Welt Kontakte zu knüpfen und sie zu unterstützen [8]. Diese Aufgabe des Übersetzens war in allen Perioden der ukrainischen Geschichte aktuell und hat noch heute an die Aktualität nicht verloren.

Viele Seiten der wechselhaften und widersprüchlichen Geschichte der Ukraine sind mit den Deutschen (Politiker, Wissenschaftler, Architekten, Musiker, Schriftsteller und Dichter), mit der deutschen Literatur, Kultur und Geschichte verbunden. Deutschsprachiges Erbe vertreten in der Ukraine die Autoren, die ihre Werke nicht selten auf Deutsch schrieben und nur später ins Ukrainische übersetzten, die Autoren deutscher oder jüdischer Herkunft, die in den westlichen Gebieten der heutigen Ukraine gelebt haben (die Bukowina und Galizien) und die Übersetzungen des klassischen Nachlasses von europäischen deutschsprachigen Schriftstellern, die einen wesentlichen Beitrag zur Popularisierung der deutschen Kultur und der deutschen Sprache in der Ukraine geleistet haben.

Die Ukraine hat auch ihre eigenen Traditionen entwickelt, was das Übersetzen deutscher Autoren ins Ukrainische anbetrifft. In unserer Studie stützen wir uns auf die Forschungen von M. Ivanytska, die die Geschichte des literarischen Übersetzens der ukrainischen Autoren und Übersetzer aus dem Deutschen in das Ukrainische im Laufe von 100 Jahren (Ende des XIX. – das XX. Jht) studierte. Die Forscherin stellte fest, dass diese 100 Jahre nach dem Kriterium „Beitrag in die Entwicklung der interliterarischen Kontakte" in drei Epochen einteilen lassen: die 1. Epoche bezeichnet M. Ivatytska als „Fenster in das literarische Europa in der Zeit der Jahrhundertwende", die 2. – die poetische Explosion 20-30er Jahre des XX. Jhdt. und die 3. – Nachkriegsjahre [10, s. 2]. Selbstverständlich, dass seit 1991 beginnt in der Geschichte der deutsch-ukrainischen Übersetzungen eine ganz neue Etappe, die ihre eigenen Merkmale hat. Jede der obengenannten Epochen ist eine extra-Studie wert, wir aber beschränken unsere Analyse

auf die „goldene" Zeiten des deutsch-ukrainischen Übersetzens der Epoche der Jahrhundertwende. Diese Zeit zeichnet sich aus durch „aktive inter(kulturelle)literarische Kontakte, welche von einer Reihe der ukrainischen Künstler inspiriert wurden, die sich ganz wohl sowie in der ukrainischen, als auch in der deutschen (aber auch in den anderen europäischen) Kulturen fühlten" [10, s. 2] und ist mit großen Namen verbunden; darunter sind folgende zu nennen: Iwan Franko, Panteleimon Kulisch, Lesja Ukrainka, Borys Hrintschenko und auch weniger bekannte, wie: L. Starytska-Tscherniachivska, I. Steschenko, P. Grabowskyi u.a.

Dank Übersetzungen der obengenannten Künstler, Übersetzer und Wissenschaftler wurden die wichtigsten Werke von namenhaftesten europäischen deutschsprachigen Autoren, die das gemeinsame literarische Erbe der Weltliteratur ausmachen, dem ukrainischen Leser zugänglich gemacht. Aber nicht nur das war das Ziel der Übersetzer jener Zeit, meint M. Ivanytska. Sie wollten auch die kulturellen Errungenschaften deutsch-sprachiger Literaturen in einen besonderen Teil der eigenen Kultur verwandeln, Werke „fremder" Kultur auf den nationalen Boden übertragen und dadurch die ukrainische Literatur bereichern" [10, s. 4] und die ukrainische Sprache selbst auf die Probe setzen, beweisen, dass alle Feinheiten der „hohen" Literatur auch im Ukrainischen zum Ausdruck gebracht werden können.

In dieser Zeit wurden viele Werke der deutschen Literatur ins Ukrainische übersetzt. Zu nennen sind einzelne Fragmente des deutschen Epos „Das Nibelungenlied", viele Gedichte von W. von Goethe, darunter sein Lebenswerk „Faust" [6], Werke von F. Schiller, G. E. Lessing, H. Heine und G. Keller, K -F. Meier, N. Lenau und anderen deutschsprachigen Autoren.

2. „Alte Meister" und ihr literarisches Erbe
2.1. Panteleimon Kulisch – begabter Künstler
und talentierter Übersetzer (1819–1897)

Panteleimon Kulisch ist eine hervorragende Gestalt im ukrainischen kulturellen Raum. Sein Beitrag in die Entwicklung der ukrainischen Literatur und der ukrainischen Gesellschaft ist schwer zu überschätzen: er ist als Schriftsteller und Dichter genauso gut bekannt wie Übersetzer aus vielen europäischen Sprachen und Forscher; aber P. Kulisch hat auch viel im öffentlichen Bereich geleistet, war Historiker, Publizist, Ethnograf, Redakteur und Herausgeber.

N. Demydenko analysierte das Schaffen von P. Kulisch und behauptet, dass die Forscher oft darauf weisen, dass bei der Einschätzung des geleisteten Beitrags, der aus der vielseitigen Tätigkeit von P. Kulisch resultierte, oft die stehende Wendung „zum ersten Mal" gebraucht wird. Er begann als *Erster* wissenschaftliche Schriften auf Ukrainisch zu verfassen, war der *erste* literarische Kritiker, hat den *ersten ukrainischen historischen Roman* geschrieben, das ukrainische Alphabet geschaffen, das bis heute fast ohne Änderungen gebraucht wird (deswegen hat der andere ukrainische Forscher P. Kulisch „Vater des ukrainischen Schrifttums genannt"), als *Erster* öffnete P. Kulisch dem ukrainischen Leser die Tür in die Weltliteratur und machte sie mit Werken von europäischen Klassikern, Autoren der Antike und anderen Meisterstücken unterschiedlichen Epochen und Kulturen in ihrer Muttersprache bekannt [2, s. 1].

Die Mehrheit von Lesern und Forschern in der Ukraine und im Ausland assoziieren den Namen von P. Kulisch mit dem literarischen Schaffen und kennen ihn als den Autor des ersten ukrainischen historischen Romans „Tschorna Rada" (1857), den der andere ukrainische Klassiker – I. Franko – als „das beste Werk der historischen ukrainischen Prosa" [4, s. 293] bezeichnete, obwohl seine schöpferische Tätigkeit als Übersetzer nicht weniger auf Aufmerksamkeit verdient hat, als seine eigenen Werke.

P. Kulisch kannte einige Fremdsprachen. Obwohl seine Muttersprache Ukrainisch war, begann sein Weg zur Mehrsprachigkeit mit dem Russischen, da diese Sprache in Russland eine der Voraussetzungen für das erfolgreiche Studium war. Später lernte der Schriftsteller und Übersetzer andere Fremdsprachen, deren Zahl ziemlich groß war: Französisch, Englisch, Deutsch, Polnisch, Lateinisch, Spanisch, Italienisch, Schwedisch. Nicht trivial war die Motivation des Künstlers zum Erlernen einer Fremdsprache, sowie auch die Art und Weise, wie er sich die Sprache aneignete. Die Wissenschaftler, die den Lebensweg und das literarische Erbe von P. Kulisch geforscht haben, behaupteten, dass er alle Fremdsprachen beim Lesen von Werken der Weltliteratur im Original studiert hat. Auf eine originelle Weise hat P. Kulisch English und Französisch erlernt, indem er ihm gut bekannte Romane von W. Scott in beiden Sprachen parallel lies.

P. Kulisch übersetzte sowie Poesie, als auch prosaische Werke. Zu seinen Lieblingsautoren gehörten Adam Mickiewicz, dessen Gedichte er aus dem Polnischen übersetzt hat, sowie auch deutsche Klassiker

Wolfgang Goethe und Friedrich Schiller. Um die Bibel, das Buch der Bücher, ins Ukrainische zu übersetzen, studierte P. Kulisch Hebräisch, da er überzeugt war, dass man jedes Werk in eine Fremdsprache unbedingt aus dem Original übersetzen muss, nicht aus den vorhandenen Übersetzungen in anderen Sprachen, obwohl er die Bekanntschaft mit den Texten dieser Übersetzungen für lohnenswert hielt. P. Kulisch strebte nicht danach eine Fremdsprache perfekt zu beherrschen; er erwarb Grundkenntnisse einer Fremdsprache ziemlich schnell und diese Stufe hat ihm gereicht, Texte der schönen Literatur auf dem rezeptiven Niveau zu verstehen und in die Muttersprache zu übersetzen, mit oder ohne Wörterbuch.

P. Kulisch war einer der ersten Übersetzer, der sich von der ukrainischen Tradition des sogenannten Nachgesangs – „perespiv" (Ukr.) zur literarischen, adäquaten Übersetzung überschritten ist [3]. Unter dem Begriff „perespiv" versteht man in der ukrainischen Literaturwissenschaft ein Gedicht, das nach Motiven eines von einem anderen Autor geschriebenen Werkes, oft mit Elementen der Nachahmung, das nah einer Übersetzung steht, aber sich davon durch eine Reihe von Merkmalen, z. B. Rhythmus, Reim u.a. unterscheidet.

Panteleimon Kulisch, obwohl ihm das fehlt, was wir heute als Grundlage für die erfolgreiche Karriere halten und zwar die Ausbildung, die mit einem Dokument bestätigt wird, hat in seinem mannigfaltigen Erbe Übersetzungen hinterlassen, die noch heute von Lesern und Fachleuten studiert und hochgeschätzt werden. Es ist leicht zu belegen, wenn man die Texte deutscher Autoren und ihre ukrainischen Fassungen miteinander vergleicht. Es ist leicht zu bemerken, dass die Übersetzungen von P. Kulisch nicht nur die Gestalten-Welt eines Werkes abbilden, sondern auch den emotionellen Hintergrund, die Rhythmik des Autors, seine verbale Ansicht und das momentane Gefühl wiederspiegeln, die Stimmung, allgemeine Atmosphäre, in die der Autor eingetaucht war, während er den Text schrieb.

Die Besonderheiten der Übersetzungen von P. Kulisch zu veranschaulichen wäre es möglich am Beispiel vom Vergleich des „Erlkönigs" von W. Goethe im Original und in der ukrainischen Fassung. Wir haben uns bewusst auf die lexikalische Seite der Übersetzung konzentriert, da, unseres Erachtens, gerade sie zählt zu den bemerkenswerten Besonderheiten von P. Kulisch als Übersetzer. In der Tabelle sind die Stellen, die sehr nah dem Original stehen

Tabelle 1

Lexikalische Ausprägung Goethes „Erlkönigs"
im Original und in der Übersetzung von P. Kulisch

Wer reitet so spät durch **Nacht** und *Wind*?	Хто їде під *вітер* **нічною добою**?
Es ist **der Vater** mit seinem *Kind*.	*Синка* на сідельці везе *під полою*,
Er hat *den Knaben wohl in dem Arm*,	**Коня острогами раз по раз торкає**,
Er fasst ihn sicher, er hält ihn warm.	*Дитину* до *себе* в тепло пригортає.
Mein Sohn, was birgst du so bang **dein Gesicht**?	"Чого се ти, синку, **очиці** ховаєш?" - *"Вільшаний цар, тату, хіба не вбачаєш?*
Siehst Vater, du den Erlkönig nicht!	В *короні* вітластій, **кудлатий, патлатий,**
Den Erlenkönig mit *Kron'* und Schweif?	**Сягає рукою, мов хоче піймати**".
Mein Sohn, es ist ein Nebelstreif.	"*Коханий мій хлоню, ходімо зо мно,*
Du liebes Kind, komm geh' mit mir!	*Гулятимем гарно-прегарно з тобою,*
Gar schöne Spiele, spiel ich mit dir,	*Квітками в нас пишно лука процвітає,*
Manch bunte Blumen sind an dem Strand,	**Парчею** матуся **мене зодягає**".
Meine Mutter **hat manch gülden Gewand**.	
Mein Vater, mein Vater, und hörest du nicht,	"Хіба твоє **вухо**, *татуню* не чує,
Was Erlenkönig mir leise **verspricht**?	Що цар той вільшаний зо мною **жартує**?"
Sei ruhig, bleibe ruhig, mein *Kind,*	"*Спокойся, дитино;* нічого немає,
In *dürren Blättern säuselt der Wind.*	*Се вітер у листі сухім завиває!"*
Willst feiner Knabe du mit mir geh'n?	*"Вродливий мій хлоню! Ходімо зо мною,*
Meine Töchter sollen dich warten schön,	**Царівни гуляти там будуть з тобою,** -
Meine Töchter **führen den nächtlichen Reihn**	**З тобою гуляти**, *вночі танцювати**,** На вітті *гойдати*, **коточка** *співати*".
Und *wiegen* und *tanzen* und *singen* dich ein.	*"Хіба ти не бачив, татуню, вільхівен,*
Mein Vater, mein Vater, und siehst du nicht dort	**Танців і гойдання** *маленьких царівен?"* -
Erlkönigs Töchter **am düsteren Ort?**	"Я бачу, мій синку, **в гаю на майдані**
Mein Sohn, mein Sohn, ich seh'es genau:	**Колишуться вільхи в густому тумані**".
Es scheinen die alten Weiden so grau	*"Люблю тебе, хлоню, за личко принадне,*
Ich lieb dich, mich reizt deine **schöne Gestalt**,	Не хочеш по *волі,* - **неволя** притягне!" -
Und bist du nicht *willig,* so brauch ich **Gewalt!**	*"Татуню, татуню! Мене він хапає!*
Mein Vater, mein Vater, jetzt faßt er mich an,	Вільшаний цар **душу мою пориває**!.."
Erlkönig hat mir **ein Leids getan**.	
Щомога став батько коня *з ляку* ***гнати***,	Dem Vater *grauset's*, er **reitet geschwind**,
Маленька дитина - стогнати-конати,	**Er hält in den Armen** das ächzende Kind,
В домівці не радість його зустрічала,	**Erreicht den Hof mit Mühe und Not,**
Дитина мовчала, *дитина сконала*.	**In seinen Armen** *das Kind war tot.*

und als lexikalische Entsprechungen auftreten, *kursiv* markiert; die Stellen (einzelne Lexeme, Wortverbindungen, Sätze), die verbale Unterschiede mehr oder weniger aufweisen, z. B. Gegenüberstellung „Nacht" und „нічна доба", а не „ніч", або „dein Gesicht" та „очиці", sind **fett** markiert; und die Stellen, die in einer der Fassungen, entweder im Original oder in der Übersetzung, fehlen oder keine Entsprechungen finden, wie z. B. „Коня острогами раз по раз торкає", „кудлатий, патлатий, Сягає рукою, мов хоче піймати" oder das Paar „**Es scheinen die alten Weiden so grau**" – „**в гаю на майдані Колишуться вільхи в густому тумані**", sind in einer anderen Schrift gedruckt.

Es fällt sofort auf, dass die meisten inhaltlichen und verbalen Merkmale des Originals in der Übersetzung berücksichtigt werden. Selbstverständlich, da es um einen poetischen Text geht, ist es nicht immer möglich, lexikalische Ausprägung des Ausgangstextes in Wort und Form zu behalten, deshalb verwendet P. Kulisch lexikalische und syntaktische Transformationen. Es ist damit zu erklären, dass es im Ukrainischen keine strengen Regeln gibt, was die Wortfolge anbetrifft, unterschiedliche im Vergleich zum Deutschen wortbildende Modelle möglich sind und andere für volkstümliche Literatur charakteristische Eigentümlichkeiten (des Deutschen und des Ukrainischen), die sich schwer übersetzen lassen. Aber das Wesentlichste, was der Autor dem Leser sagen wollte, der Hauptgedanke, die Stimmung, das Gefühl, werden vom Übersetzer auf jeden Fall zum Ausdruck gebracht.

So, z. B., findet P. Kulisch eine interessante Lösung für die Übersetzung der Zeile „Er hat *den Knaben wohl in dem Arm*, *Er fasst ihn sicher*, *er hält ihn warm*". Dazu verwendet der Übersetzer *„під полою"* und weiter *„Дитину* до *себе в тепло пригортає"*. Beide Wortverbindungen, obwohl sie den originellen verbalen Inhalt nur teilweise wiederspiegeln, bilden aber den Grundgedanken ab: der Vater macht alles, damit das Kind außer Gefahr ist und sich sicher fühlt.

Was noch in der Übersetzung von P. Kulisch sofort auffällt, ist die Tatsache, dass der Übersetzer die Wiederholungen, die zu den Merkmalen einer Ballade gehören, oft vermeidet: *„Mein Vater, mein Vater,* und siehst du nicht dort …"* – „Хіба ти не бачив, *татуню..";* „*Mein Sohn, mein Sohn*, ich seh'es genau" – „Я бачу, *мій синку";* . *„Sei ruhig*, **bleibe ruhig**, mein Kind…" – „*Спокойся,* дитино; нічого немає..".

In unserer Studie wurden in erster Linie Übersetzungen lyrischer Werke deutscher Dichter analysiert, aber die Übersetzungen prosaischer Texte zeichnen sich auch durch Meisterschaft der Wiedergabe des Geistes der Werke. Der Nachlass von P. Kulisch als Übersetzer war und bleibt noch lange Zeit Gegenstand einer gezielten Suche nach Rezepten und Tipps wegen des Reichtums der Palette von Gestalten, Ausdrucksmitteln und Mannigfaltigkeit der Formen in ihrer meisterhaften Übertragung, wegen seiner virtuosen Fähigkeit, das literarische Erbe europäischer Künstler, Vertreter verschiedener nationaler Literaturen darzustellen, ohne dabei den Text zu fälschen.

Es ist leicht zu bemerken, dass die Übersetzungen von P. Kulisch immer ein spürbares nationales Kolorit enthalten. Jeder Text appelliert an allgemeingültige menschliche Werte, an das nationale Bewusstsein seiner Mitbürger, obwohl nationale Gefühle in jener Zeit nicht so populär waren. Trotzdem bringen die Übersetzungen von P. Kulisch die Ideen und Botschaften des Autors ganz deutlich zum Ausdruck, setzen Akzente so, wie sie im Originaltext gesetzt sind, und verwandeln den Text nicht auf eine gelungene oder wenig gelungene Interpretation. Sie werden von Lesern als Übersetzungen wahrgenommen, aber mit einem nur für diesen Übersetzter typischen Charme.

Die Analyse des Schaffens von P. Kulisch als Übersetzer der Werke, die zu dem europäischen kulturellen (literarischen) Erbe gehören, lässt behaupten, dass sein Schaffen noch lange geforscht wird, denn die Fähigkeit, den Nerv des Textes genau zu treffen, richtige Formen zu finden und den Geist abzubilden, gehören heute zu den Schlüsselmerkmalen einer guten Übersetzung und gerade sie zeichnen den Übersetzungsstil von P. Kulisch aus.

2.2. Deutschsprachiges kreatives Schaffen
von Iwan Franko (1856–1916)

Einer der berühmtesten Vertreter der ukrainischen Intelligenz, Iwan Franko, war Dichter, Schriftsteller, Literaturkritiker, Übersetzer, Linguist, Publizist, Historiker, Ethnograph, Philosoph. Daher umfasst sein kreatives Schaffen eine Reihe von Werken, deren Themen- und Genrepalette sehr vielfältig ist.

Iwan Franko war der Sohn eines Dorfschmieds deutscher Abstammung, dessen Familienname «Frank» war, aus dem der Name «Franko» wurde.

Vielleicht ist dies zum Teil darauf zurückzuführen, dass in seinem literarischen und schriftstellerischen Erbe Werke in deutscher Sprache vorhanden sind. Darüber hinaus war Iwan Franko 1892–93 in Wien, wo er seine Dissertation abschloss, die an der Universität Wien erfolgreich verteidigt wurde. I. Franko war lange Zeit Mitarbeiter der Wiener Wochenzeitung «Die Zeit», für die er vor allem kulturgeschichtliche Artikel schrieb, manchmal aber auch Satiren über das Leben in seiner Heimat Galizien veröffentlichte. Er arbeitete auch für eine Reihe anderer deutschsprachiger Zeitschriften, insbesondere für die «Arbeiter-Zeitung», «Aus fremden Zungen», «Das literarische Echo», «Magazin für die Literatur des In- und Auslandes», «Neue Revue», «Vorwärts».

Die 1963 erschienene, wenn auch nicht vollständige Ausgabe deutschsprachiger Werke von I. Franko umfasst Hunderte von Seiten. Wie S. Simonek bemerkt, waren die deutschsprachigen Werke von I. Franko von großer Bedeutung, weil sie über den nationalen literarischen Ansatz hinausgingen. Die Darstellung der Wurfqualen zwischen der Vergangenheit und der Gegenwart, zwischen einem Fremden und dem Eigenen, war ein Zeichen des Pluralismus seiner künstlerischen Texte auf sprachlicher Ebene [16, s. 2]. In Anerkennung des Wertes der deutschsprachigen Werke von Iwan Franko als einem bedeutenden, mehrsprachigen, politisch aktiven ukrainischen Schriftstellers, Übersetzers und Journalisten sind österreichische Forscher seiner Tätigkeit, der Meinung, dass es einen bedeutenden Platz im Wiener literarischen Umfeld einnimmt.

I. Franko führte Übersetzungstätigkeiten in drei Hauptbereichen durch: literarische und wissenschaftliche Übersetzungen sowie Übersetzungen von Heiligen und apokryphen Schriften. Franko hat mit der deutschen Literatur, Kultur und Wissenschaft und mit dem kulturellen Erbe anderer Nationen viel für seine Landsleute getan. Im Hinblick auf die Aufklärungsbedeutung der Übersetzungstätigkeit behauptete Franko, dass Übersetzungen der Weltliteratur diese zu einem Teil der ukrainischen Kultur machen. Die monumentale Reproduktion vieler europäischer Autoren unterschiedlichen Zeiten – Schriftsteller verschiedener Literaturen und kultureller Epochen der Weltgeschichte – durch den Franko-Übersetzer hat dazu beigetragen. Franko verstand die erzieherische Aufklärungsrolle von Übersetzungen sehr breit.

Als Übersetzer «fühlte er sich nicht verpflichtet, wörtlich von einer Sprache in eine andere zu übersetzen; er passte die Texte so an, dass sie

auch für Leser verständlich waren, die nicht über dem durchschnittlichen Bildungsniveau lagen» [9, s. 2]. Unter den zwei Dutzend Literaturen des XIX. Jahrhunderts, von denen Franko übersetzte, standen ihm (zumindest unter den Westeuropäern) die deutsche und die deutschsprachige Literatur vielleicht am nächsten. Sein Übersetzungserbe umfasst Übersetzungen aus der deutschen Literatur - Johann Wolfgang Goethe, Heinrich Heine.

Und umgekehrt tat Franko viel, um die Deutschen mit der ukrainischen Literatur vertraut zu machen, mit seinen allgemeinen Rezensionen der ukrainischen Literatur, Artikeln über Schriftsteller und Übersetzungen ukrainischer Poesie und Prosa. Franko übersetzte Werke von Taras Schewtschenko, Pantelejmon Kulisch und Wassyl Stefanyk aus dem Ukrainischen ins Deutsche. Die Übersetzungen von Prosa und poetischen Werken ukrainischer Autoren, die er auf Deutsch anfertigte, nehmen einen besonderen Platz in Frankos Erbe ein. Er hat Übersetzungen von einigen ukrainischen Volksliedern und Gedichten von Taras Schewtschenko ins Deutsche gemacht. So machte Franko 1848 eine Übersetzung von Schewtschenkos «І небо невмите...» («Und der Himmel ist ungewaschen...»):

AM ARALSEE
Ungewaschen der Himmel
und verschlafen die Hellen
und am Ufer, so weit man nur blickt,
Schilf und Schilf wie betrunken,
ohne Wind hingesunken
neigt sich, beugt sich und raschelt und nickt.
Mein Gott, soll ich noch lange
an dem elenden Tange,
in dem offenen Kerker zumal,
in den dumpfigen Mauern
meine Tage vertrauern
und versauern mir selber zur Qual?
Keine Antwort! Beständig
nickt das Gras wie lebendig,
will die Wahrheit mir nimmermehr sagen;
ach, und sonst
hab' ich niemand zu fragen [13, S. 207].

Iwan Franko selbst wurde vor allem in seinen Texten von der deutschen Poesie beeinflusst. In seiner Jugend war er der deutschen Romantik zugetan und schrieb unter ihrem Einfluss. In seinen eigenen deutschsprachigen Gedichten versuchte I. Franko dem deutschsprachigen Leser die Liebe zu seiner Heimat, das Verständnis für deren schwierige Situation, aber auch den Glauben an die glückliche Zukunft seiner Heimat und ihrer Söhne zu vermitteln:

Voll Schwere ist dein Joch, so schwer ist es zu tragen,

O du, mein Vaterland!

Als wäre es ein Kreuz, muss ich darunter sinken.

Und einen Becher voll von Gift zu Neige trinke

Aus deiner Vaterland.

Ich segne dich dennoch! Und mag die ferne Zukunft

Mit Glanz und Ansehen krön dich zuletzt –

Ich flehe, dass nur Eins der Himmel dir vergönne:

Dass sie von dir nicht fliehn – die besten deiner Söhne

Durch Qual und Hunger weggesetzt.

(Aus «Mein Ismavogd»)

Goethes «Faust» [6] ist das Hauptwerk der übersetzerischen Tätigkeit von Franko. Er begann bereits in den 70er Jahren mit der Arbeit an dieser Übersetzung. Im Jahre 1875 erschienen die Auszüge aus dem «Faust» in der Zeitschrift «Freund». In den 70er und 80er Jahren veröffentlicht Franko weiterhin seine Übersetzungen dieses Werkes. Erst 1881 schloss er die Übersetzung des ersten Teils ab und fügte detaillierte Kommentare hinzu. 1882 erschien die Übersetzung unter dem Titel «Faust, die Tragödie von Johann Wolfgang Goethe, von I. Franko aus dem Deutschen übersetzt und erklärt».

Der organische Teil von Frankos Übersetzungskontext, der direkt mit den tiefen Fundamenten der Weltkultur zusammenhängt, waren, wie M. Moskalenko betont, seine Übersetzungen der Folklore verschiedener Völker. Einige dieser Übersetzungen wurden direkt aus den Originalsprachen (slawischen und verbreiteten europäischen) gemacht, während Franko im Falle anderer, weniger bekannter Sprachen mit Hilfe von Zwischentexten, meist auf Deutsch, übersetzte. Dabei war Franko, wie in unzähligen anderen Fällen, mit ukrainischen Übersetzungen von englischen und schottischen Balladen, spanischen Romanzen oder deutschen Volksliedern ein Innovator

und Entdecker. «Beim Aufbau eines breiten Panoramas der europäischen Folklore, deren organische Komponente die ukrainische Folklore war und ist, leistete der Autor von «Moses» und «Mein Smaragd» grundlegende Arbeit, um das moderne ukrainische Bewusstsein zu bekräftigen, das die spirituelle und kulturelle Erfahrung anderer Völker aufnahm» [11].

Doch wie F. Arwat bemerkte, war Iwan Franko nicht nur ein unübertroffener Übersetzer, sondern auch ein herausragender Theoretiker in der Kunst der Übersetzung. Seine theoretischen Artikel, zahlreiche Präambeln zu seinen eigenen und fremden Übersetzungen, Rezensionen und begleitende Kommentare zur Übersetzung in seinen kritischen Werken sind ein klarer Beweis dafür, dass er in der Zeit vor Oktoberrevolution den Höhepunkt in der Entwicklung der Übersetzungstheorie erreicht hat [1, s. 3].

Die Übersetzungstätigkeit von Iwan Franko war für die Entstehung der ukrainischen Literaturübersetzung von großer Bedeutung. Iwan Franko gilt als Begründer der klassischen Schule der ukrainischen Übersetzung. Franko entwickelte die Methode der Übersetzungsanalyse und begründete das Konzept der Übersetzung als die Einheit einer Reihe von Faktoren – literarisch, sprachlich, stilistisch, ethno-linguistisch, psychologisch, psycholinguistisch, ästhetisch. Franko verteidigte die Idee, dass die Genauigkeit des übersetzten Textes nicht in der wörtlichen Übersetzung des Originals liegt, sondern in der Wiedergabe der Ideen des Originals unter Wahrung der Einheit von Inhalt und Form. In seinen theoretischen Positionen sprach er sich gegen die Verzerrung der vom Autor des Originals geschaffenen Bilder aus und plädierte für einen einfachen Übersetzungsstil und Klarheit des Inhalts. Deswegen hatte I. Franko an der Gattungsgrenze zwischen Original und übersetzten Werken oft freie poetische Umformungen gemacht.

Freie übersetzerische Bearbeitung von I. Franko, der ein direkter Erbe jahrhundertealter Traditionen der Assimilation und Transformation «fremder» Themen und Motive auf ukrainischem Boden war, kann gleichzeitig als eine Art Prototyp einiger Originalwerke der ukrainischen Literatur betrachtet werden. Noch mehr Energie widmete Franko jedoch der Arbeit an den Übersetzungen selbst, was sich in der Ausführlichkeit seiner Übersetzungspläne und – interessen und in der Aufmerksamkeit für die verschiedensten Phänomene der Weltliteratur widerspiegelt [11].

Das deutschsprachige Erbe von I. Franko bedarf trotz seiner hohen Wertschätzung in der Forschung einer eingehenderen Untersuchung. Insbesondere die Ergebnisse der praktischen und theoretischen Übersetzungstätigkeit dieses herausragenden Sohnes der Ukraine verdienen die besondere Aufmerksamkeit der Wissenschaftler.

3. „Alte Meister" vs. „neue" Meister (am Beispiel von «Erlkönig» von J.W. Goethe): eine Vergleichsanalyse

Johann Wolfgang Goethes Ballade „Erlkönig" ist eine der berühmtesten deutschen Balladen. Sie hat nur eine Handlung: Vater und kleiner Sohn fahren nachts durch einen dunklen Wald, in dessen Dunkelheit der Junge den Waldkönig sieht. Er winkt das Kind zu sich, und der Vater hält es für eine Vision und versucht, den Sohn zu beruhigen. Doch nachdem er den Weg hinter sich hat und nach Hause kommt, sieht er, dass das Kind tot ist. Anders als die Balladen anderer deutscher Autoren seiner Zeit reflektierte Goethe die Natur nicht lyrisch und ästhetisch, sondern mystisch und tragisch. Die Mystik, Dynamik und subtile Psychologie der Ballade zog Meister des poetischen Wortes an, die sie in verschiedene Sprachen zu übersetzten und die Figur des Waldkönigs im Kontext seiner Epoche oder einer bestimmten literarischen Bewegung zu interpretierten. Selbst Übersetzungen in einer Sprache unterscheiden sich in der Interpretation des Hauptbildes, das die Verkörperung der majestätischen Natur mit ihrem Dualismus – Charme und mörderische Wirkung – verkörpert.

Die Übersetzungen der ukrainischen Dichter – Maxym Rylskyj, Pantelejmon Kulisch und Borys Hrintschenko – lassen sich unter diesem Blickwinkel vergleichen.

Über die Übersetzungstätigkeit von Pantelejmon Kulisch wurde schon oben erwähnt. Deswegen über Maxym Rylskyj und Borys Hrintschenko. Der ukrainische Dichter Maxym Rylskyj gehört zu einer Kohorte von anerkannten Theoretikern und Übersetzern. Er ist der Autor des übersetzungstheoretischen Buches „Die Kunst des Übersetzens". Darüber hinaus hat er Dutzende von Gedichten deutscher Dichter übersetzt. M. Rylskyj meinte, dass das Bestehen einer inneren Verwandtschaft zwischen dem Autor des Originals und dem Übersetzer erforderlich ist. Der Übersetzer soll außerdem eine kreative Wahl haben, damit seine Übersetzungen kreativ sind.

Boris Hrintschenko übersetzte Gedichte von Johann W. Goethe, Lyrik und Dramen von F. Schiller, Gedichte von H. Heine. B. Hrinschenkos Übersetzungen deutscher Lyrik zeichnen sich durch stilistischen Reichtum, sprachliche Nähe zum Leser, besondere Aufmerksamkeit für die Feinheiten und Details des Originals aus.

Die Unterschiede der verglichenen Übersetzungswerke lassen sich bereits beim Titel der Übersetzung erkennen: bei M. Rylskyj – „Der Erlkönig" („Вільшаний король"), bei P. Kulisch „Der Erl-Zar" („Вільшаний цар") und bei B. Hrintschenko – „Der Wald-Zar" („Лісовий цар"). Der Name der Ballade „Erlkönig", und dann die Schlüsselfigur, kommt von den deutschen Wörtern „die Erle" und „der König". B. Hrintschenko erklärt die Hauptfigur als den Wald-Zaren und betont, dass er ein mächtiger Herrscher des Waldes ist, der den Vater und seinen kleinen Sohn umgibt. Er kann ihnen alles antun, was er nur will. Die Absicht des Übersetzers ist dadurch ganz klar zu sehen – er will die Macht des Wald-Zaren und die Hilflosigkeit des Menschen zeigen, die keinen Zweifel zulässt.

Die Analyse der Semantik der Bestandteile des deutschen Namens und seiner Konnotationen offenbart jedoch andere Motive für die Entscheidung, die Natur in den Übersetzungen von M. Rylskyj und P. Kulisch wiederzugeben. Die Erle wird in der deutschen Folklore mit dem Tod in Verbindung gebracht, daher ist das Lexem „вільшаний" („König" von M. Rylskyj und „Zar" von P. Kulisch) nahe an der ursprünglichen Quelle und vermittelt die Tragik und Unvermeidbarkeit des menschlichen Todes genauer.

Auch die Varianten der Wiedergabe des Auftritts von Erlkönig durch Übersetzer sind unterschiedlich. J.W. Goethe stellt seine *„mit Kron und Schweif „* [7], also, mit Krone und Schwanz dar. In der Übersetzung von M. Rylskyj [14] wird der König des Waldes auch kurz und bündig beschrieben:

«Він у короні, хвостатий пан!».

B. Hrintschenko stellt den Erlkönig auch wortkarg dar, obwohl er von der Absicht des Autors abweicht und den Wald-Zaren etwas „vermenschlicht":

«У довгій кереї, в короні…»

P. Kulisch verwendet zusätzliche Definitionen und ergänzt die Beschreibung des Erlkönigs durch seine Handlung. Es ist absichtlich und offensichtlich dazu gemacht, um die Emotionalität zu erhöhen:

«В короні вітластій, кудлатий, патлатий,
Сягає рукою, мов хоче піймати».

Die Schmeichelei der Rede des Erlkönigs, wenn er den Jungen zum ersten Mal anspricht und versucht, ihn zu verführen, ihn dazu zu bringen, dass er freiwillig zu ihm geht, wird im Original durch den Fragesatz betont:

«Willst, feiner Knabe, du mit mir gehn?»

In einer der Übersetzungen wird dieser Appell jedoch nicht äquivalent wiedergegeben. Der Erlkönig von M. Rylskyj ruft das Kind auf:

«Хлопчику любий, іди ж до нас!»

Wir sehen einen solchen Aufruf in der Übersetzung von P. Kulisch:

«Вродливий мій хлоню, ходімо зо мною!»

Die Übersetzung von B. Hrintschenko enthält aber weder eine Frage noch einen Appell, sondern einen direkten Befehl:

«До мене, мій хлопче…»

Als der Junge begann, sich zu wehren, änderte der Erlkönig seine imaginäre Freundlichkeit und griff zur Gewalt, was sich auch in verschiedenen Übersetzungen widerspiegelt. Im Original packt er den Jungen und verletzt ihn:

«Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leids getan!»

M. Rylskyj gibt nur „schmerzhafte Umarmungen" wieder:

«Мій тату, мій тату, він нас догнав!
Ой, як болюче мене він обняв!»

P. Kulisch setzt ein besonderes Augenmerk auf gewalttätige Handlungen, die nicht gegen die physische Natur des armen Kindes, sondern gegen seine Seele gerichtet sind:

«Татуню, татуню! Мене він хапає!
Вільшаний цар душу мою пориває…»

B. Hrintschenko hingegen repräsentiert die Macht des Wald-Zaren in der physischen Dimension:

«Ой тату, вже близько!.. Він нас дожене!
Він давить, він душить, він тягне мене!...»

Nach einer vergleichenden Analyse der Übersetzungen von Goethes Ballade „Erlkönig" von M. Rylskyj, P. Kulisch und B. Hrintschenko, kann man feststellen, dass ihre Interpretation der in der Ballade dargestellten Figur der Naturgewalt in vielen Details unterschiedlich ist. Die Unterschiede

werden ebenso wie die Abweichungen vom Original aufgrund der Deutungen der Hauptfigur von den Autoren festgestellt.

Fazit

Die Rolle des Übersetzers der schönen Literatur, der im Stande ist, eine adäquate Übersetzung anzubieten, ist sehr wichtig. Der Übersetzer ist Schöpfer eines neuen Textes und seine Rolle in der Repräsentation des „fremden" Werkes der schönen Literatur ist nicht geringer als die Rolle des Autors selbst. Leider kommt es heute nicht selten vor, dass die Übersetzungen der Werke moderner schöner Literatur nur zum Teil den Inhalt und die emotionelle Färbung des originellen Textes abbilden. Oft ist es mit der Weltanschauung des Übersetzers, seinem Sprachniveau, manchmal sogar mit seinen politischen Einstellungen und anderen weniger erkennbaren Faktoren verbunden. Manchmal verzichten die Übersetzer auf die Notwendigkeit, den Text wenigstens auf dem verbalen Niveau korrekt wiederzugeben, und geben sich keine Mühe, in den sprachlichen Kontext einzutauchen, alle möglichen lexikografischen und Media-Ressourcen einzusetzen, um an das passende Wort zu kommen, und geben den allgemeinen Inhalt wieder, sich nur auf die vorhandenen Kenntnisse stützend. Das verfälscht oft nicht nur den Inhalt, noch mehr verliert daran die emotionelle Färbung des Textes.

Die ukrainische Übersetzungstradition, die vor allem von berühmten Persönlichkeiten wie P. Kulisch und I. Franko geprägt wurde, die die Grundlagen für die Prozesse der gegenseitigen Annäherung der ukrainischen und deutschen Literatur und Kultur legten, tauchte den ukrainischen Leser in die Atmosphäre der Poetik der großen deutschen Dichter und Schriftsteller ein und machte gleichzeitig den deutschen Leser mit den Werken ukrainischer Autoren vertraut. In diesem Zusammenhang werden die Erforschung der Besonderheiten der Übersetzungstätigkeit der Klassiker der ukrainischen Literatur und der Feinheiten der Übersetzung von Belletristik und damit die Erforschung der gegenseitigen Beeinflussung der deutschen und ukrainischen Literatur im Rahmen des gesamteuropäischen Kulturprozesses wichtig und relevant. Die Berufung auf den historischen Kontext der Übersetzung des ukrainischen und deutschen Belletristik-Wortes, der Vergleich des interpretatorischen Verständnisses «alter» und «neuer» Meister der ukrainischen Literatur – bekannter ukrainischer

Übersetzer, das Verständnis ihrer Tätigkeit schafft eine Grundlage für die weitere Bereicherung der Traditionen und die Entwicklung der ukrainisch-deutschen kulturellen Zusammenarbeit.

Auf das deutschsprachige Erbe ukrainischer Übersetzer stützend, die entweder als „alte" oder als „neue" Meister der ukrainischen Übersetzungstradition gelten, kann man bestimmte Schlussfolgerungen ziehen und zwar: Die Meisterschaft des Übersetzers eines Werkes der schönen Literatur besteht in seiner Bereischaft und seiner Fähigkeit adäquat zu vermitteln, die Intention des Autors, seine Botschaften richtig zu verstehen und zu interpretieren, stilistische, emotionelle Färbung, die Stimmung und allgemeine Atmosphäre der angegebenen Informationen wahrzunehmen durch das Prisma der gegenwärtigen Vorstellungen von allgemeinen, alltäglichen, menschlichen Dingen, sowie Erscheinungen und Prozessen, die eher in weit vom Menschlichen und Alltäglichen entfernten Bereichen liegen.

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TRANSLATOR'S GENDER IN THE TARGET TEXT

Marharyta Berezhna[1]

Abstract. For the last three decades, the issue of translator's gender and its representation in the target text has been actively researched in translation studies. Over the period there appeared numerous, sometimes contradicting views on markers of feminine / masculine / other types of speech, on whether the translator's gender is revealed in the target text, and on the quality of translation depending on the translator's gender.

The present paper focuses on the translator's gender markers in the target text. Taking into account the results of other linguists and my own observations, I consider the researched units being either definite or ambiguous markers of the translator's gender. I want to bring to light gender differences in two Ukrainian translations (female translation by Natalia Tysovska and male translation by Viacheslav Brodovyi) of George R.R. Martin's A *Game of Thrones*. The semantic, pragmatic and stylistic shifts in the target text conditioned by the translator's gender and gender stereotypes blur the sense of the source text. Thus, such shifts should be regarded as unwanted changes and better be avoided.

Introduction

The issue of speaker's gender and its effect on the produced text has been attracting attention of the linguists throughout the world since the late 1970. Over the period, the research has taken different directions and has focused on numerous nuances. I am particularly interested in the area of translation studies, namely whether the translator's gender is reflected in the target text and (if it does) how exactly. If we turn to works on this issue, we find many articles that often contain conflicting data. First, there is no single point of view about the degree of influence of gender on the speaker's speech patterns. On the one end of the range, we encounter the idea of V. Gorban' and O. Poberezhnaia that 'the gender factor is often decisive in the translator's choice of certain language means' [9, p. 28] and even the

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opinion of T. Akasheva and N. Rakhimova that 'the most relevant factor is the gender of the translator' [1, p. 40]. On the other end of the spectrum there is the opinion of J. Lorber that we should altogether stop dividing the world according to the traditional sex and gender differentiation, and start regrouping people basing on other criteria [15, p. 18]. Thus, A. Vandysheva says about 'complex influence of various factors when the translator chooses linguistic means of communication. Often, a significant role is played not only and not so much by gender, but also by the communicative situation, the difference in social and professional status, age characteristics, as well as the ethnicity of the communicants. There is a noticeable tendency towards a decrease in the influence of biological and hormonal factors' [24, p. 8]. Susan Ehrlich states that it is not gender itself that forms linguistic practices, 'but rather the complex set of gendered social practices that individuals participate in' [5, p. 440].

I want to believe that we are complicated creatures, who are ruled neither by our genitalia nor by gender stereotypes imposed on us by the society without our conscious evaluation and agreement. Thus, gender should not be considered as the crucial factor determining the target text, it is just as important as other factors such as socio-economic background, age, education, religion, ethnicity, class and life interests.

Second, there is no agreement among researchers on the elements marking a person's speech as feminine or masculine. These markers include (but are not limited to):
– the extensive use of interrogative and exclamatory sentences;
– higher frequency of expletives and vulgar lexis;
– increased number of words with diminutive suffixes;
– the use of strategy of commentary;
– being true towards the ST;
– being more creative in writing;
– being more cognizant of some spheres of life;
– being influenced by corresponding gender stereotypes;
– the prevalent use of domestication in translation.

I call these elements in the paper either *definite* or *ambiguous* depending on the opinion of other researchers and my own observations. Thus, if I find similar views on some of the above-mentioned points and it agrees with the results of my investigation, I classify the marker as definite. In the

opposite cases, when different authors have contradicting results on some issue and/or my conclusions do not support the views, I define such markers as ambiguous.

Additionally, we may conclude that with time, the gender markers and their frequency change and the difference between feminine and masculine speech disappears. Thus, A. Vasilevich and M. Mamayev having investigated twenty-two novels, written in XIX and XX centuries and proportionally divided between female and male authors, conclude that 'the gender differentiation of the writers of the XIX century was more pronounced... Contemporary authors have a tendency to converge... Moreover, this process is two-way: men have become less *masculine*, and women correspondingly more *masculine*' [25, p. 24]. Interesting that the authors being males use the term *masculine* both to the texts written by men and women. They do not call women's texts less feminine as could have been expected, making it clear that the number of masculine markers decreased in men's speech and increased in women's. It brings me to the conclusion that the markets are not stable and shift their gender category with time and change in social environment, thus they are not ingrained in our brains from the moment of birth but are imposed on us by the surrounding.

Third, there are different opinions on the topic of gender itself. While there exists a long tradition of dividing speakers into the binary system of female and male representatives, there have been constantly appearing new categories, which now are as numerous as fifty-four. As a rough approximation, we can talk about three main types of speech patterns, namely feminine, masculine and androgynous. A. Fomin states that 'comparison of the results of sociolinguistic studies of the last three decades suggests that in general the violation of gender integrity leads to a decrease in the differentiation of male and female speech in almost all social classes' [6, p. 16].

D. Trepyshko and S. Chugunova report that 'according to the data of psychological testing *The Bem Sex Role Inventory* (BSRI), the prevalent part (70.58%) of the interviewed students majoring in Translation and Translation Studies belong to the androgynous psychotype, and the translations performed by the subjects of this particular gender psychotype were found to be more professional' [23, p. 25]. It is not surprising that among translators there is a high percentage of androgynous types, as in the

everyday professional routine they constantly have to work with people of different linguistic psychotypes and adapt to their speech (consciously or unconsciously). Working with a multi-gender group, they need to switch from one register to another all the time. Thus, they form speech patterns consisting of both feminine and masculine elements.

Finally, there is the issue of correlation between the gender of the translator and the quality of translation. M. Mamayev believes that translator's gender reveals itself in the TT and changes the ideas of the ST, thus 'the optimal solution to the problem of manifestation of male / female accentuation is the coincidence of the gender characteristics of the author of the text and its translator' [16, p. 13]. I suppose that the gender factor is not crucial here. Experience and skills of a particular translator are more relevant. Moreover, if gender stereotypes in the cultural environment of the ST and TT do not coincide, errors and shifts are inevitable in translation regardless of the author's and translator's gender. I once again come back to the idea that culture, education and socio-economic background are more important parameters for a translator's self-determination.

I suppose that both conscious and unconscious changes to the ST including translator's errors and shifts in the TT, which are caused, influenced or explainable by the translator's gender or gender stereotypes, belong to the cases of *feminization / masculinization* of the target text. By *feminization*, I mean the translation, which contains more elements of feminine speech than the original; correspondingly, *masculinization* means the translation, which contains more elements of masculine speech than the original. Both strategies are equally destructive for the ideas expressed by the ST. Even when the author and the translator are of the same gender, the TT is not safe from *feminization / masculinization*. These tendencies are close to the strategies of *womanhandling* [8] and *manhandling* [14], when the translator intentionally modifies the target text according to the values and standards of their gender subculture. Still, the strategy of *womanhandling / manhandling* are often connected with feminist / sexist position of the translator who intends to become visible in the target text. In my opinion *feminization / masculinization* of the translated text is more of a general and subconscious nature, occurring as the result of translator's being influenced by gender stereotypes. Here the translator does not aim at making any statements or accusing author in being politically incorrect.

On the other hand, when the translator's and the author's genders do not coincide, it may also cause gender neutralization of the target text. It causes conscious and/or unconscious omission, deformation, transformation or mitigation of gender markers in the target text. Thus, the ideal translation in definition by D. Trepyshko and S. Chugunova is 'a translation free of any signs indicating whether it was produced by a male or female, i.e. gender neutral translation' [22, p. 364].

1. Definite gender markers

Among definite gender markers, I name prevailing number of words with diminutive suffixes in female translation, being more cognizant of some or other topics depending on the translator's gender, making decisions under the influence of gender stereotypes. The diminutive suffixes are broadly used in Slavic languages and usually are considered as the markers of feminine speech [1; 12]. The number of words with diminutive suffixes do prevail in female translation, being twice as numeral in the translation by N. Tysovska, namely forty diminutive nouns vs. nineteen in the male translation by V. Brodovyi. In both translations, diminutives are used in the direct speech of female and male characters with two main functions: to demonstrate either positive or negative attitude. These words are used with pejorative meaning in situations when characters mock, bully, insult, humiliate other characters or demonstrate with the word their arrogance or disdain. Interesting enough that this pejorative meaning predominantly occurs in the utterances of male characters in both translations. The prevailing function of diminutives is to express love, tenderness and care in the direct speech of female and male characters equally. In the majority of cases, it occurs in the situations when parents talk to/about their children. Thus, I make the conclusion that the frequency of diminutives is a definite gender marker of female speech in the Ukrainian translation.

Another definite marker of a female / male translation is the number of mistakes and semantic shifts in rendering information connected with certain spheres of life. Globally in many cultures there are stereotypes that women are better suited and more knowledgeable in such areas as emotions and feelings, household and chores, appearance and looks. There are surely other spheres but here I name only those, which are relevant for the novel

under research. In the opposite, men are believed to be more cognizant in the areas of military service and weaponry, government and social organization, and exact sciences. L. Bilaniuk states that 'despite some token success stories, women tended to be excluded from more prestigious jobs, under the assumption that their real duty was to bear children, manage the home, and care for their husbands' [2, p. 53]. Moreover, in society, women and men are often expected to conform to certain gender stereotypes, which affect the worldview of the translator as well. For example, military affairs, mechanical engineering, extractive industry, exact sciences, and politics are often seen in my country as areas in which women cannot succeed. From the early age, girls are discouraged in pursuing careers in these spheres, hence their low interest to the topics.

Thus, E. Maslennikova mentions that 'in Russian, V. Scott's historical novel *Ivanhoe* (1819) is usually republished in translation by E. Beketova (1882), who is constantly mistaking knightly weapons, calling, for example, a short battle-ax for close combat by the term berdysh, i.e. a long-shaft javelin, and a two-handed sword by the term two-edged sword' [20, p. 100]. On the other hand, the same author notes the difficulties of translation for men in situations when makeup or outfits are described [20, p. 101].

Among the mistakes typical for the female translation there are examples of erroneous or inaccurate rendering of numerical information, description of weapons and military actions, and concepts of statehood and family (deviating from the real world norms). To mistakes frequenting the male translation I categorize inadequate translation of peculiarities of female physiology, nuances of emotions, and household routine. To illustrate the female translation: *He overthrew Ser Andar Royce and the Marcher Lord Bryce Caron as easily as if he were riding at rings…* [17, p. 286]. / *Він легко скинув сера Андара Ройса і лорда Брайса Карона з Прикордоння, так наче демонстрував виїждження…* [19, p. 290]. / *Він вибив із сідел пана Андара Ройса та порубіжного князя Бриса Карона так легко, наче бив по кільцях…* [18, p. 165].

In the abstract, the term *to be riding at rings* is used to describe a popular physical exercise, in which the equestrian attempts to pierce a target (ring) with his lance riding at full speed. In the female translation, the term is transformed into '*виїждження' (dressage)*, which means a form of riding a horse performed in exhibition and competition. Thus, there is a shift in

meaning from the art of combat to the art of riding, which is not appropriate in the context as the focus here is on the fighting abilities of the character.

Nevertheless, I have to acknowledge that in the analyzed translations there are examples, which contradict the widespread opinion on enhanced perception of colors by women. As R. Freeman and B. McElhinny state it, 'topics that are considered trivial or unimportant are women's domain (e.g., women discriminate among colors more than men do)' [7, p. 232]. The following example demonstrates that both interpreters can be wrong in their perception / rendering of color. In the ST George R.R. Martin describes siblings of the Targaryen family. Both of them are young and slim, of fair complexion and hair, but with different eye coloring. The sister's eyes are violet or purple (when other character describes them): *The color will bring out the violet in your eyes* [17, p. 25]. / *Колір відтінить твої фіалкові очі* [19, p. 31]. / *Колір підкреслить твої волошкові очі* [18, p. 15]. The brother's eyes are lilac or pale lilac: *He was a gaunt young man with nervous hands and a feverish look in his pale lilac eyes* [17, p. 25]. / *То був худий довготелесий юнак з нервовими руками та хворобливим поглядом у фіалкових очах* [19, p. 31]. / *То був худий юнак з нервово-рухливими руками і дещо гарячковим поглядом світло-бузкових очей* [18, p. 15].

I believe that the author implicitly delivers a very important message to his readers. Both Targaryens are considered the last dragon riders, able to command dragons in the created universe. In the same way as violet is deeper and darker than (pale) lilac, Daenerys' abilities were stronger and more powerful than her brother's. That quality is important in the book and comes to focus several times. Neither translator seems to understand the crucial meaning behind the color. In the female translation, both siblings have '*фіалкові' (violet)* eyes. Thus, the implication is lost on the reader. In the male translation, Daenerys has '*волошкові' (cornflower-blue)* eyes and Viserys has '*світло-бузкові' (pale lilac)* eyes. Here the colors are different altogether as if the characters are not even related and the implication is equally lost. Such examples are not numerous; still they demonstrate the translator's personal lack of interest in the peculiarities of appearance and looks.

Let us now turn to the semantic shifts in male translation: *"She has had her blood. She is old enough for the khal," Illyrio told him, not for the first time* [17, p. 30]. / *– У неї вже пішла кров. До хала вона вже доросла, – уже не вперше пояснив Іліріо* [19, p. 36]. / *– Вона має кров,*

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породу, і цілком доросла для хала, – відповів йому Іліріо, і до речі, вже не вперше [18, p. 18]. In the plot, two men discuss whether Daenerys is too young to get married. Illyrio gives as an argument the fact that '*She has had her blood*', that is, she already had menstruation, and therefore she is physiologically ready for marriage. Most likely, V. Brodovyi misinterprets the meaning of the phrase, and perceives it as equivalent to the expression *to be of royal / high blood*. In the male translation, we see explication '*Вона має кров, породу*' (*she is of [high] blood and lineage)*. The translator should have heeded the *Present Perfect* of the verb *have*, which emphasizes the completeness of the action, demonstrates the transition of Daenerys from little girl to woman. Peculiarities of female physiology appeared lost on the male translator.

Having analyzed the extracts, in which the author describes emotions and traits of character, I conclude that the female translator makes fewer mistakes and/or omissions than the male translator does. N. Tysovska stays true to the source text and renders both semantics and stylistics of the selected passages: *Somehow I know I have to go down there, but I don't want to. I'm afraid of what might be waiting for me* [17, p. 259]. / *Звідкись я знаю, що мені потрібно спуститися, але не хочу. Я боюся того, що чекає на мене внизу* [19, p. 263]. / *Звідкілясь я знаю, що маю туди піти, але не хочу* [18, p. 149].

In the ST, one of the main protagonists Jon Snow describes a nightmare to his friend. In the dream, he needs to descend to the crypt where his dead ancestors are buried. He is scared of the emptiness of the castle, darkness and the unknown. He feels he does not belong with them. In N. Tysovska's translation, the sense is rendered correctly, almost word-for-word. V. Brodovyi omits the second sentence completely as if the feeling of fear is not becoming for a man. Thus, by overlooking the natural reactions of Jon Snow, the male translator unconsciously or consciously improves the image of the male character in TT. I believe it can be explained by the gender stereotype in our culture that men must always be courageous and brave.

It leads us to the next example, in which the decision on the proper equivalent is once again made under the influence of gender stereotypes. E. Gritsenko pints out that 'the mechanisms of constructing and comprehending gender are not only culturally but individually specific. Gender stereotypes,

being a product of collective consciousness, are comprehended exclusively through the prism of the personal experience of each individual, in particular, by male translators and female translators as representatives of the same culture, but different gender subcultures' [10, p. 12].

I find several typical examples on the choice of the correct meaning of a polysemic word in the context. In the ST, we see a situation in which Bran Stark, on the verge between life and death having fallen from a tower window, dreams of the three-eyed crow. The crow shows him the world of the Seven Kingdoms and passes on its skills and knowledge. Bran can become the three-eyed crow himself, but to do that, he needs to learn to fly: *There was no sun, no stars, only the ground below coming up to smash him, and the grey mists, and the whispering voice. He wanted to cry. // Not cry. Fly* [17, p. 154]. / *Не було ні сонця, ні зірок, тільки земля унизу, яка наближалася, готова розчавити його, і сірий туман, і шепотіння. Йому кортіло заплакати. // «Не плач. Лети»* [19, p. 160]. / *Тут не було ані сонця, ані зірок, тільки земля унизу, яка летіла назустріч, аби знищити його, а ще сірий туман і шепіт. Бран ладний був кричати. // – Не кричи. Лети* [18, p. 88].

The verb *cry* in English has two main meanings: 1) to produce tears as the result of a strong emotion, such as unhappiness or pain; 2) to call out or speak loudly. In the female translation, we see the verb in its first meaning '*заплакати'* (to produce tears), in the male translation correspondingly in the second *кричати (to call out loudly)*. I suppose that the male interpreter choses a more masculine word under the influence of the stereotype that (big) boys do not cry. In several paragraphs, the author makes the meaning of the verb explicit by the sentence: *He closed his eyes and began to cry* [17, p. 155]. / *Заплющивши очі, він заплакав* [19, p. 161]. / *Він заплющив очі і почав плакати* [18, p. 89]. Here both translators render the verb correctly by its first equivalent 'to produce tears'.

2. Ambiguous gender markers

To the category of ambiguous gender markers, I enlist the extensive use of interrogative and exclamatory sentences, higher frequency of expletives and vulgar lexis, the use of strategy of commentary, being true towards the ST, being more creative in writing, and the prevalent use of domestication in translation.

One of the ambiguous in my opinion gender marker is the increased expressiveness of feminine speech. Even Ye. Zemskaya, M. Kitaygorodskaya and N. Rozanova stating that 'there are no strict boundaries between male and female speech' point out that 'female speech is characterized by hyperbolic expressiveness and intensification of a positive assessment' [27, p. 113]. Those who like Yu. Kulikova name numerous distinguishing features, still argue that 'modern texts, whose authors are women, differ by imagery, numerous epithets, metaphors, comparisons, interjections, diminutives, superlative adjectives, interrogative and exclamation sentences' [12, p. 56]. I. Denisova I. states that feminine speech 'is characterized by the use of emphatic constructions, exclamatory sentences that express greater emotionality' [3, p. 6]. The results received in the paper contradict that conclusion and need to be proved by further research.

Turning to the source text, we find 333 exclamatory sentences in the text by G.R.R. Martin, 751 in the female translation by N. Tysovska and 836 in the male translation by V. Brodovyi. I interpret these results as follows. The number of exclamatory sentences in the translations under research demonstrate the general tendency in the Ukrainian language to use exclamation mark in the end of the sentence more frequently than in English. Both translators transform declarative and periodically interrogative sentences into exclamations in the target text. Often it occurs in the sentence with direct speech, containing such verbs as '*swear'*, '*warn'*, '*forewarn'*, '*cry'*, '*command'*, '*order'*, '*tell'*, '*say'*, '*insist'* and others. About a quarter of cases coincide in both translations, meaning that both translators form exclamations in the same place of the text: *Will's voice abandoned him. He groped for words that did not come. It was not possible* [17, p. 7]. / *У Вілла відібрало мову. Він шукав слова, але слів не було. Це неможливо!* [19, p. 12]. / *Віл втратив мову. Намагався знайти якісь слова, але не спромігся. Так не буває!* [18, p. 5].

Still in three quarters of abstracts compared to the source text, the utterances that become more emphatic in the target text do not coincide: *"How big a fool are you, old man? If there are enemies in this wood, a fire is the last thing we want"* [17, p. 6]. / *– Ти здурів, старий? Якщо в лісі вороги, яке може бути багаття?* [19, p. 11]. / *– Ти здурів, дідугане? Якщо у лісі є вороги, то нам тільки вогню бракувало!* [18, p. 4]. As we can see from the given example, one interrogative and one declarative

sentence of the source text are transformed into two interrogative sentences in the female translation and into one interrogative and one exclamatory in the male translation. In the following example, we see the opposite tendency: *"The Others take his eyes," he swore. "He died well. Race you to the bridge?"* [17, p. 13]. / – *Хай йому Чужі з тими очима! – лайнувся брат. – Він добре прийняв смерть... Погнали до мосту? Я тебе обжену!* [19, p. 18]. / – *Хай Інші заберуть його очі, – лайнувся він. – А помер старий таки гідно. Навввипередки до мосту?* [18, p. 8]. In this example, we see two declarative sentences of the source text being transformed into two exclamatory sentences in the female translation by N. Tysovska.

The statistics of interrogative sentences demonstrate nearly the same results. Out of 1822 interrogatives in the source text by G.R.R. Martin, we find 1898 questions in the female translation by N. Tysovska and correspondingly 1891 interrogative sentences by V. Brodovyi. Once again, the difference between the source and target languages is more pronounced than the distinction between female and male speech patterns. The majority of the additional interrogative sentences are formed by female and male translators from different abstracts of the source text: *«Damn it, no woman wants Baelor the Blessed in her bed»* [17, p. 106]. / *Чорт забирай, якій жінці в ліжку потрібен Бейлор Благословенний?* [19, p. 111]. / *Хай тобі грець, жодна жінка не захоче собі у ліжко Баелора Блаженного!* [18, p. 51]. Here the declarative sentence of the source text is rendered in the form of a rhetorical question in the female translation and by an exclamatory sentence in the male translation.

In a different place, the declarative sentence of the source text is transformed into a question in the male translation: *"Thank you, my lord of Lannister." He pulled off his glove and offered his bare hand. "Friend"* [17, p. 207]. / – *Дякую, мілорде Ланістер, – знявши рукавицю, Джон простягнув йому голу долоню. – Друже* [19, p. 211]. / – *Дякую вам, шляхетний пане Ланістере. – Джон зняв рукавицю і простягнув руку. – Чи матиму я честь вважати вас своїм другом?* [18, p. 119]. In this example, we can also see the strategy of commentary in the male translation. Instead of one declarative sentence in the end of conversation, when Jon Snow demonstrates his trust and appreciation to Tyrion Lanister, in the male translation we see a question '*Чи матиму я честь вважати вас своїм другом?' (Will I have the honor of considering you as my friend?)* as

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if Jon is not sure how to interpret the situation and needкуs clarification. It needlessly expands the translation and changes the perception of the situation by the target reader. Additionally the case can be regarded as the example of hyperpoliteness, which some researchers call a marker of the feminine speech.

As you can notice, the frequency of interrogative sentences per se in the translations does not reveal any gender tendencies. The numbers of these sentences are almost identical in the female and male translations and are more numerous than in the source text. It demonstrates the difference between the languages, not between female/male speech patterns. Further research is necessary on the issue of the cases and reasons why the translators change the declarative sentences into other forms. Also needs further clarification the question of extent to what it is the translator's gender that causes these changes and not other factors such as ethnicity, native language or personal temperament.

Another notion about the difference between female and male translation is colloquial vs. formal language being used. The data received by different scholars are contradictive. As researchers often notice, women tend to adhere to prestigious language forms, while men tend to use vernacular or low-prestige forms [2; 13]. For example, Ye. Zemskaya, M. Kitaygorodskaya, and N. Rozanova indicate that 'distinctive feature of male speech is colloquial vocabulary and expletives' [27, p. 113]. While Yu. Kulikova argues that 'in recent years, female writers have readily used obscene language in their works' [12, p. 56]. As for translations specifically, E. Maslennikova finds that 'male translations are distinguished by a particular roughening of style' [20, p. 100]. On the other hand, D. Panou states that 'the male translator shows a preference for the use of… formal vocabulary, whereas the female translator adopts a more relaxed, colloquial everyday language in her translation' [21, p. 40]. Moreover, T. Akasheva and N. Rakhimova find that the use of informal, taboo words gives the female translation 'greater emotionality and expressive coloring' [1, p. 40]. It brings us to the conclusion that over time expletives and taboo words have lost their position as definite gender markers for male speech.

Let us now turn attention to the reproduction of taboo vocabulary, which the author uses in the speech of the characters to denote parts of the human body, physiological processes or in function of expletives. The category contains eighteen errors and omissions in the female translation by N. Tysovska, and eight in the male translation by V. Brodovyi. In the

female translation, taboo elements are often removed, rendered by a neutral generalization or changed into a mild expletive. Elements are systematically removed or softened when she translates scenes of violence, injury and death, sex and bodily functions. Probably this neutralizing strategy can be explained by gender stereotypes in our culture that women must not use strong expletives and speak about taboo topics connected with sex and bodily functions. These are considered inappropriate themes for females in the Ukrainian society. In V. Brodovyi's translation, I often observe the opposite tendency: taboo words are translated literally, by synonyms of the same register or by even stronger expletives than in the original.

Here is a typical example for the female translation: *"This will be uglier than a whore's ass," Pyp muttered, and it was* [17, p. 252]. / – *Бридке буде видовище,– пробурмотів Пип, і так і сталося* [19, p. 256]. / – *Зараз буде гидко, як у сраці старої шльондри, – пробурмотів Пип* [18, p. 145]. We see two vulgarisms (*whore* and *ass*) in the abstract. In the female translation by N. Tysovska, these elements are omitted altogether '*Бридке буде видовище' (The sight will be ugly)*. In the male translation by V. Brodovyi, the taboo vocabulary is transferred literally with preservation of stylistic coloring; the comparison is even more detailed '*Зараз буде гидко, як у сраці старої шльондри' (Now it will be ugly as in the ass of an old whore)*. We see here the addition of elements *'in the ass'* and *'old'*, due to which the image acquires a more pronounced derogatory meaning. The given conversation takes place among young men, speaking about a fight. I suppose that colloquial vocabulary is quite acceptable in the situation and is an essential part of the speech portrait of the characters. The boys are mostly of low origin and income; they serve in a paramilitary group protecting the far borders of the kingdom. The use of swearing and common words are elements that characterize their communication in the original. Thus, V. Brodovyi's translation is stylistically closer to the original and in this case more faithful.

Now let us look at a typical example for the male translation: *"You are as hopeless as any boys I have ever trained," Ser Alliser Thorne announced…* [17, p. 429]. / – *Ви безнадійніші за всіх, кого я в житті тренував, – оголосив сер Алісер Торн…* [19, p. 434]. / – *Ви безнадійніші за всіх вилупків, яких я навчав, – оголосив пан Алісер Терен…* [18, p. 248]. In the ST, the character expresses his disdain and frustration talking about the failures of his trainees. He uses stylistically neutral language merely

stating the fact. The adjective 'hopeless' is used in the positive degree. In both translations the adjective acquires the superlative form '*безнадійніші*' *(the most hopeless)*, which makes the phrase more emphatic. In the male translation we also see that the word *'boys'* is translated as '*вилупків*' (*bastards)*, hence the changing of register from neutral to rude.

Another gender marker as several scientists argue is the strategy of commentary. It can be in the form of translator's comments and additional information on the novel and/or the author and is considered peculiar for feminine text. For instance, D. Panou argues that 'this tendency for elaboration from the part of the female translator is evident by… the fact that at the end of her translation there is a critical analysis of the novel and a biographical note of the author. On the contrary, the male translator gives a one-page description of the novel and the author's style which serves as an introductory note before the translation of the actual novel begins. …the fact that it has been decided to add it at the end of the text reminds us of Françoise Massardier-Kenney's (1997) strategy of commentary' [21, p. 40].

I consider this marker ambiguous as any commentary might be added on demand of the editor or the author and not be provoked by the translator's desire to explain something from the source text. In the translations of the novel under investigation, I find the opposite case. In the feminine translation, there is nothing but the novel itself, while at the beginning of the masculine translation there is a note by V. Brodovyi. The translator elaborates that 'this translation is an independent, experimental project with elements of literary adaptation, which is why for rendering names, titles, terms of statehood and life I used Ukrainian and Eastern European antiquities in order to creatively recreate the living atmosphere of the original fictional medieval world' [18]. In this case, N. Tysovska is the editor in chief of the publishing house and V. Brodovyi works on his own as an independent amateur translator and has no editor. Moreover, throughout the male translation I find examples of the same strategy when instead of one word in the source text he uses two in the target text to make the idea more pronounced or detailed.

Another dubious in my opinion gender marker is being faithful to the source text. S. Zasiekin and D. Zasiekina state that free translation is typical for women, while men are more careful and 'more strictly follow the author-translator subordination, assigning themselves the modest role

of «a soldier» of translation' [26, p. 125]. In other words, 'the translation by the male translator is distinguished by its rigor and correctness, while the female translation sometimes reveals free interpretation of the original' [1, p. 40]. D. Panou states that 'the female translator tries to portray the female characters of the novel in a more vivid and discursive way whereas the male translator seems more neutral and remains more 'faithful' to the ST… The female translator acts as a mediating agent who gives us her own interpretation of the novel' [21, p. 40].

The researched material demonstrates the opposite results. In most cases, the female translation is semantically and stylistically closer to the source text while the male translation is characterized by free interpretation, change of register, additions and explications. The only exceptions for the female translation are abstracts of the source text written in the vernacular and / or containing taboo words. N. Tysovska usually translates the elements by neutral language, which leads to stylistic loss of speech patterns of some characters and thus, simplification of the author's style. It should be noted that the conclusion about female translation being stylistically closer to the ST contradicts the opinion of D. Panou who states that 'the female translator seems to use more emotionally loaded expressions and tends to elaborate and sometimes overreport by producing more detailed target sentences' [21, p. 40]. Instead, the mentioned tendency can be seen in the male translation. I find multiple examples when V. Brodovyi uses stylistically loaded expressions and redundant explanation in his translation, while N. Tysovska stays true to the TT and brief: *He decided she was insipid. Robb didn't even have the sense to realize how stupid she was; he was grinning like a fool* [17, p. 47]. / *…і вирішив, що вона якась прісна. Але Роб геть не розумів, яка вона дурненька, натомість сам розплився в усмішці, як дурень* [19, p. 52]. / *Джон вирішив, що вона так собі – ані те, ані се. І чого б ото Робб так по-дурному вишкірявся поряд з нею? Хіба сам не бачить, що то просто дрібне дурненьке дівчисько?* [18, p. 27].

In the female translation, we see almost word-for-word rendering of the character's speech. Jon Snow evaluates the young princess of the Seven Kingdoms, paired for the evening meal with his half-brother Robb. The only element that can be identified as a female speech marker is the word with a diminutive suffix '*дурненька' (silly girl)*. In the male translation, several elements attract attention. In the first sentence it is the synonymic repetition

'*вона так собі – ані те, ані се*' *(she was middling, neither fish nor flesh)*, which intensifies the quality. Second sentence is transformed into two rhetorical questions, which make the TT more emphatic: '*І чого б ото Робб так по-дурному вишкірявся поряд з нею? Хіба сам не бачить, що то просто дрібне дурненьке дівчисько?*' *(Why would Robb be grinning so foolishly next to her? Couldn't he see she was just a little silly girl?)*. The frequent use of interrogative sentences and rhetorical questions contradicts the stereotype that women use more interrogations in their speech. In the same sentence, the male translator also gives an additional characteristic to the princess *'дрібне' (little)*. The word '*дівчисько' (a girl)* is marked in the dictionary either as a colloquial or derogatory, thus stylistically it differs from the ST.

In the following extract, we can see that the male interpreter adds redundant details to the source text (which once again brings us back to the idea of the use of the commentary strategy): *The blade is Valyrian steel, the hilt dragonbone. A weapon like that has no business being in the hands of such as him. Someone gave it to him* [17, p. 130]. */ Лезо викуте з валірійської криці, а руків'я зроблене з драконової кістки. Що така зброя могла робити в руках такого чоловіка? Хтось йому її дав* [19, p. 136]. */ Лезо кинджала – з валірійського булату, руків'я – з драконячої кістки. Таким ножем не може володіти абихто. Вбивцю озброїв хтось значно вищий від нього* [18, p. 75].

The given words belong to Rodrik Cassel who describes weapon used during the attempt on Bran Stark's life. The character implies that the murderer did not have anything personal against the victim, he was merely sent by someone of a higher position in the Seven Kingdoms. Ser Rodrik does not say it directly because the conclusion is rather dangerous and may cost many people their lives. He is a mature and cautious man, familiar with nuances of politics in the Seven Kingdoms; it is not in his nature to rush with words. In V. Brodovyi's translation, the meaning becomes explicit '*Вбивцю озброїв хтось значно вищий від нього*' *(The killer was armed by someone of a much higher position)*. Perhaps this decision can be explained by the speech stereotype 'that men's speech is forceful… blunt, authoritative, effective…' [11, p. 43].

The use of elements of personal creative writing and the strategy of domestication is another ambiguous marker of male translation. I perceive these elements as an implication of the previously mentioned

more general tendency to be faithful to the source text. The issues are not widely described by the researchers and need further study. For instance, L. Diachuk observes peculiarities of male translation from French into Ukrainian: 'male translators used large lexical and stylistic resources of the Ukrainian language and applied the strategy of domestication in translation. Vadym Pashchenko repeatedly uses Ukrainian words and expressions, which make his translation of Nathalie Sarraute's novel "Les Fruits d'Or" more expressive. The elements of domestication are very typical for Anatoliy Perepadia's translation of Sylvie Germain's "Le Livre des Nuits". His translation method is characterized by extensive use of Ukrainian phraseology, as well as neologisms and colloquial style' [4, p. 36].

These conclusions coincide with my results, as the strategy of domestication is clearly visible in the translation by V. Brodovyi. The translator consciously chooses Western Ukrainian and Polish archaisms to recreate the atmosphere of the Middle Ages. Usually the words name the objects of routine life, such as clothes and footwear, weaponry and architecture, forms of address, names, professions and titles, units of measurements and money. It brings national coloring to the translated text and changes the images of the source text. The male translation is adaptation.

Conclusions

Summing up the research, I would like to focus on the main conclusions. First, I consider that translator's gender has some impact on the target text, but it should not be considered as the main factor, being equally important among others, such as socio-economic background, age, education, religion, ethnicity, class, and life interests of the translator.

Second, gender stereotypes among others shape translator's worldview and thus influence the way they speak and translate.

Third, I define several speech elements as being indicative for feminine / masculine translation. I call these elements either *definite* or *ambiguous*. Among definite gender markers, I name prevailing number of words with diminutive suffixes in female translation, being more cognizant of some or other topics depending on the translator's gender, making decisions under the influence of gender stereotypes. To the category of ambiguous gender markers, I enlist the extensive use of interrogative and exclamatory sentences, higher frequency of expletives and vulgar lexis, the use of strategy

of commentary, being true towards the ST, being more creative in writing, and the prevalent use of domestication in translation. Additionally, we may conclude that with time, the gender markers and their frequency change and the difference between feminine and masculine speech disappears.

Fourth, talking about translations, we should name at least three main types of speech patterns, namely feminine, masculine and androgynous. Among translators there is a high percentage of androgynous types, as they constantly have to work with people of different linguistic psychotypes and adapt to their speech. Working with a multi-gender group, they need to switch from one register to another all the time. Thus, they repeatedly use speech patterns with both feminine and masculine elements. Both of the researched translations can be considered androgynous as they contain feminine and masculine speech patterns in copious numbers.

Finally, there is the issue of correlation between the gender of the translator and the quality of the translation. I suppose that the gender factor is not crucial here. Experience and skills of a particular translator are more relevant. Moreover, if gender stereotypes in the cultural environment of the ST and TT do not coincide, errors and shifts are inevitable in translation regardless of the author's and translator's gender. I once again come back to the idea that culture, education and socio-economic background are more important parameters for a translator's self-determination.

I suppose that both conscious and unconscious changes to the ST including translator's errors and shifts in the TT, which are caused, influenced or explainable by the translator's gender or gender stereotypes belong to the cases of *feminization / masculinization* of the target text. Both strategies are equally destructive for the ideas expressed by the ST. It causes conscious and/or unconscious omission, deformation, transformation or mitigation of gender markers in the target text. I consider that N. Tysovska uses the strategy of *feminization* in her translation due to neutralization of vernacular speech and taboo words, semantic shifts in rendering of military terms and exact numbers, while V. Brodovyi adheres to the strategy of *masculinization* through roughening of the author's style, inaccurate rendering of emotions and female physiology. Still, both translations are of high quality and deserve the reader's attention and admiration.

Nevertheless, further research is required in order to identify and prove or invalidate the notions of gender-related shifts and errors in translation.

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CHAPTER 3.
LITERARY APPROACHES TO DISCOURSE

PECULIARITIES OF REALIZATION OF PERSONAGE'S CHARACTER WITHIN HISTORICAL CONTEXT CONDITIONS IN A POSTMODERN NOVEL
(based on the novels by H. Mantel, M. Bradbury, P. Ackroyd)

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Abstract. The article deals with a problem of realization of personage's character depending on the way of presentation of historical context and a task within certain genre of the text which is connected with peculiarities of approaches to context functioning in general. It is laid out that for a historical novel, being oriented on a classical model, context plays a role of a factor that forms a personality (H. Mantel) whereas in a postmodern novel of a multigenre type context is either formed by a personage as a simulacrum reality (M. Bradbury) or it widens within the borders of text part of the composition and is prevalent over it and, consequently, that follows to weakening of its impact on personage's character (P. Ackroyd). Also, it is studied how personage's character is realized through the use of such devices as irony, an internal comment, changing the sense of external utterance, a change of narrative strategies in accordance with situational context etc.

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Introduction

One of the most complicated challenges for the research in modern literature science is a study of artistic approaches to the realization of a central sense-making element of a composition – personage's character in the whole volume of his reactions to a variety of philosophic, historic and cultural situation, social and axiological systems of worldview of the epoch included into the text of a novel. Two approaches of scientific research cross here: at first, postmodernity has changed significantly the definition of a text, also postmodernity has changed an idea about genres, their borders and cohesiveness, furthermore, it has introduced a concept ridge (such as a narrative, an idea about a novel as a "game construct without a subject", an idea about a text as an intertextual game with cultural codes and allegories of doubts, as well as an idea about ways of realization of alternative / imagined story etc.). In this sense, moreover, ideas have been transformed about a historical novel which in the modern form has changed in comparison to a classical walterscott model, and in many cases a novel is presented as polygenre modification with historical context of more or less level of authenticity. In addition, due to the research conducted by O. A. Dzhumailo, perception of *"a postmodern novel as a game construct without a subject and intentions of existential interrogation"* includes into research tasks of transformation of novel space also a problem of *"split character"* (C. Brooke-Rose) *of early modernism*" [1, p. 4], and that has not lost its significance on the current level of literature studies.

At second, when an authoritative English literature scholar and a novelist M. Bradbury, who played a significant role in the formation of a novel of the postmodernism epoch, called the newest period of modernity as *"posthumanist times"*, at the same time he defined not only a change of ideas about axiological ridge of epoch conscious, but also he emphasized a change of person's position in the development of novel story as a plot action, as well as a necessity in *"resurrection of a subject"* in the system of text aesthetics. A human staying outside the history, out of its rapid and chaotic movement – that is the description of a personage of postmodernism literature, who is pressed with "white noise", who has lost connection with logic of social development and personal experience, but at the same time he is still a conceptual centre of the literature analysis for the artistic experience of a modern novel. Character as "personage's unity" (M. Bakhtin) in this very aspect can demonstrate

an individual reaction at common, historically conditioned change both of global common conceptions in general and of ideas about personality models of existence in a social process. In this way novel space is presented as an experimental field in which some peculiar factors can be distinguished, and, therefore, the formation of literature personages depends on these factors. Being recognized through an artistic form these various observations fix the most important traits and signs of changes which allow to talk about ways of civilized movement in general, about historical conditions and challenges of different epochs, about personage's character as a reflection of the historical context in which it is realized.

The aim of the research. The aim of the paper is to study variants of including historical context into the space of a modern foreign novel and interrelation of such context with formation and development of personage's character, and with ways of its representation.

The aim of the research can be achieved fulfilling such objectives as:

– to ground necessary theoretical and methodological, historical and literary background that allows to study personage's character in interaction with the novel cohesiveness, particularly, with its historical context;

– to characterize the term "historical context" in the correlation with genre definition "historical novel";

– to define the ways of representation of personage's character in historical context including characterological factors, behavior and speech markers;

– to analyze individual and author variants of the ways of realization of historical context and its impact on personage's character based on the novel materials by M. Bradbury, H. Mantel, P. Ackroyd.

The level of problem to be studied. To study the development of personage's character within historical context in a postmodern novel such high-priority methods of analysis have been used: comparative and historical, culturological and biographical.

Theoretical significance of the research involves further formulation of the term "historical context", forms of its impact on personage's character, in particular, defining the peculiarities of its realization in non-textual part of the composition – context.

Academic novelty of the research lies in combination of key definitions chosen for literary analysis such as realization of personage's character in

the text, specificity of historical context, a postmodern novel. The term "historical context" is used in such sciences as literature and historiography but fundamental individual researches do not exist in this field. As a rule, attention is paid to the term "context" as it is supposed apriori to include the historical component.

The reference point is supposed to lie in the study of the contextuality problem in the works in historical poetics (A. N. Veselovskii, V. M. Zhyrmunskii), also the works connected with the thery of analysis "text – context – metatext" (V. N. Toporov, Yu. M. Lotman, N. Ye. Mednis). This issue is connected with the theory of intertextuality (Yu. Kristieva, R. Bart, A. K. Zholkovskii, N. A. Kuzmina, N. A. Fatieieva).

Many conceptions exist which reflect a base of such phenomenon as context. The conception by M. M. Bakhtin is essential. He concerns context in such parameters as "an author – a text – a reader" and "reading – understanding – interpretation". The scientist emphasizes that "the text is alive while touching the other text (context)" [2, p. 364].

M. M. Bakhtin points out historical context connecting it with little time (time that is current for an author) as well as with distant when a text has a retrospective basis that refers the future. According to Bakhtin, context is presented as "an infinite dialogue where there is no first word as well as the last one" [2, p. 370]. In addition, the variety of contexts (genre, common-literary, common-cultural contexts) and epoch context (social and cultural, religious, ideological and political) are taken into account.

Yu. M. Lotman suppose context to be a dynamic text, the space of which is added with "random" elements from other texts. "They get into an unexpected game with basic structures and shortly increase the possibility reserve of unpredictability of further development" [3, p. 122].

From the point of view of modern literature science, contextual poetics has some levels. One of them is connected with techniques showing devices of conceptual poetics: systematization, symbolization, quotation. The important levels, defining conceptual content, are intertext, metatext, sphere of concepts etc. Also, structuralists, formalists and scientist in the field of classical (traditional) literature studies were interested in the context problem. And it is natural as historical context is a peculiar camertone for solving peculiar problems in text understanding in its variability and interpretation clue.

The change of the term "context" in the postmodernism epoch is connected, for example, with J. Derrida's conception of "text deconstruction": *"According to the inevitable difference of reading and writing contexts he concludes that any element of an artistic language can be transferred to another historical, social, political, cultural, aesthetic context or can be quoted out of the context. Openness not only of the text but also of the context, being included into the variety of other wider contexts, erases the difference between a text and a context, – a language and meta-language"* [Quot. after: 4, p. 23]. Following J. Derrida's thought meaning and context content are reconsidered in favour of search of "metalinguistic clues" which are found out through the context and, therefore, demonstrate basic art topics. Derrida changed in the postmodernism aesthetics not only the term "text" but also he broke the opposition "a text-a context" considering a text as an "open" system being included *"into the variety of other wider contexts"* that *"erases the difference between a text and a context, a language and meta-language"* [4, p. 23].

Postmodernism develops actively the theory of the text and terms connected with it like "sign background", "the space of sense formation", "vertical and horizontal text levels", "writing created with current or prior cultural context" (Yuliia Kristieva), so that it gives an opportunity to talk about the significance of the historical context. The historical context of a literature composition is still connected with historical conditions which serve as an impulse for its creating. Reanimation and transformation of the historical context are a significant step of the writing process which allows to create cohesive content and formal basis of a plot in its any interpretation.

Research results. The scientists consider an ability for within certain genre symbiosis, inclination to an experiment in a form and complexity of genre traits in general to be one of the most evident novel peculiarities on a current level of its development. Defining a postmodern novel as a multilevel construction with a flexible centre, the basis of which lies in a polylogue of culture languages, the scientists emphasize also high interest to the history in different forms of its realization in a text. Even at the beginning of the century in the thesis devoted to the specificity of a historical novel Yu. S. Raineke emphasized that interest to the past has always had magnetic power, *"but if we consider historical novels, relatively speaking, before and in postmodernism theory we will see substantial changes which happened*

mainly not on the form level but in author and reader's attitude to the past, look at the history, its depicting" [5].

Due to the aesthetics of a postmodern experiment with the tradition a modern novel in different variants absorbs historical past and synthesizes it with a projection into the future, therefore, not only overthinks cultural experience of the civilization in various manifestation but also creates the panorama of reality in diversified perspectives. One of such evident elements is description of historical events and facts from the past and the present that can be characterized as ***the historical context***.

The term "historical context" with its key and essential elements goes to Aristotle's poetics. Ancient scientist's thought according this issue is that he considers history in the sphere of artistic creativity as a process of depicting the events about the past putting an accent *"not at what happened really but what could happen"* so it is spoken about something possible or inevitable. And this component of possibility objectivity is fixed in the context plane.

The historical context of a piece of literature has in its basis those very historical events which provoke an author to create this or that plot and thematic ridge that is able to depict the spirit of times. In this sense an accent is important at the context of a historical situation creating a range of conditions to which the participants of the historical process will refer as well as writers who are, as a rule, at big time distance but have a wish to reflect an epoch and to express their own perception of the world and their attitude to cultural an6d historical periods. Such terms as "a situation/ conditions" may be related with different spheres of human existence" culture, politics and economics. These definitions compose an invariant basis of the historical context that is defined with interrelations, coherence, interinfluence reflecting general sense of social and historical, cultural paradigms that depict meaning and resulting character of deeds of people or of the whole nation.

For example, social and political component of the context of a piece of literature, laying in the basis of the historical canvas, widens variative range of answers to the question "where has yesterday come from" that opens wide opportunities to understand modern world order.

Ethnographic context concentrates the peculiarity of mental and material cultures of peoples throughout the world, dips into the process connected with their origin (ethnogenesis). National "nature" objectively has a key

place in cultural process of the mankind: national way of life, etiquette, a ritual, traditions, ethnical and psychological peculiarities of any nation form the specificity of the national character being reflected in following generations. "…our ancestor lives in us, we carry him in us, his instincts, habits and preferences" (M. Kotsiubynskyi – the Ukrainian writer).

The culturological context is presented as a complicated conglomerate of processes, it is connected with sociocultural identification of a personality who self-defines in the cultural space. This very context reflects the process of generating, creating new rules and objects appearing in the process of community historical movement. The result of this culturological evolution is accent transfer and that is connected with the regulation of personality's behaviour not only with biological needs but with social interests reflecting a state of formed peculiar cultural situation.

Understanding of the historical context as a simulacre – *"similarity without similarity, a copy without an original in reality"* appears more often in modern conditions of world exploring. Such process demonstrates absence of two-sided connection between the past and the present (a key moment of the term "historism" consists of it) and that keeps out historical view of a perspective and systematicity creating an oxymoron situation – "history without history".

In a modern novel inclined to the use of the historical context in all the forms of its manifestation, this factor works differently as a part of "text mechanism" and has an impact on other, more often used structural elements as, for example, personage's character.

The term "character" in modern literature studies has got the meaning formed in the result of the longtime evolution of history and art. Character is a key element of human nature. The history of this issue goes back to the ancient times. The term "character" ("trait", "feature", "print") was introduced by the ancient Greek philosopher Theofrastus. His work "Ethic characters" (in different translations: "About qualities of human traits" (1772) or "Characteristics" (1888)) lies in the basis of developing this term in different philological trends.

In the ancient times the character of people, of a nation was defined through personage's personality presenting this or that nation, i. e. there was a peculiar collective character of literature (syncretic character) that cumulated in its characterological arsenal new opportunities which acquired

a specific variability in the Renaissance epoch, i.e. a person could change behaviour types. By the XVIII century "literature character" represented a carrier of the ideals of intelligence and justice. Then character transfers into one dominant passion that follows its understanding as static. In the romanticism epoch character is tightly connected with the inner world of a person. Romanticists reflect character of "an inner person" – an exceptional (chosen) personage in exceptional conditions. The realism literature tradition was able to explore "self-developing character" which is tightly interacted with the historical context. Even if character is inseparable from an artistic image as it is provided with a generalized effect, its main orbit is something unique, individual and exclusive.

Clash or correlation of character and conditions within a composition creates an artistic situation, i.e. complex of conditions lies in the basis of a situation. Situations in a literary text can be different: social and common (life conditions of a person, his social status and financial abilities); family (interrelations: wife-husband, children-parents, parents-parents' parents); social and historical (it can be a historical personality or it can be an ordinary person who appeared in the epicentre of historical crisis by a twist of fate).

Situations and conditions, being realized in the carrier of characterological traits, are endowed with a specific historical perspective. For example, when W. Scott depicts customs of eating, hunting, medical treatment, taking off king's boots, trade so that these nuances may be beneficial in the study of ethnographical peculiarities of the Scottish people. W. Scott personally writes in the preface of "Waverley" that he makes an accent *"on characters and passions of main personages – the very passions that are natural for people on different social categories and which worry human heart equally. No doubt that customs and laws impart overtone to these passions…"* [6, p. 48].

In the historical novel of a classical model historical events serve not only as a background of storytelling but also, they play determinant role for understanding personages' actions and characters. A new view at historical events, first of all, is possible in relation to character interpretation of historical personages that are created or replicated basing on the documents, contemporaries' witnesses or other facts. In the literature version a historical personality is analyzed through such "witnesses from the past"; especially the historical context plays an important role. However, even if historical

events with their proof can be overthought or interpreted, whereas author's imagination is without borders concerning human traits.

In a similar way historical personage's portrait is realized and his character is recreated in the first novel "Wolf Hall" (2009) in trilogy written by Hilary Mantel, twice awarded with Booker Prize. The second novel "Bring Up the Bodies" is published in 2012. The third book in trilogy "The Mirror & the Light", being considered to be the end of history of the Tudor dynasty early days, the king Henry VIII and his secretary Thomas Cromwell, has been published in 2020 and tells about the events of 1536 after "Anne Boleyn's dead".

The trilogy is devoted to the most important episodes of the history of England in the XVI century which are connected with tragical events on the levels of establishing English state system. The novelty to these historical materials is given not only with the narration of sequence of events but with new text strategies in which inner world is put on the foreground, especially Thomas Cromwell's inner world, moreover, the narration is held from his position. Similar narrative gives an opportunity to change the status of the historical in favour of personage's character representation, to take attention to personal perception of happening events.

Usually scientists point out two classical types of historical research – reconstruction or interpretation of the past; if the first one bases on thorough choice and recreation of the factual material whereas in the second variant interpretation is used for understanding motives of historical personages' actions, *"emotional and personal identification with a historical personality is proved with rational judgemets about individual's possible thoughts which are considered as a reason for his action"* [7, p. 623].

Thomas Cromwell in the novel version by H. Mantel serves as a centre through which various controversial episodes of palace intrigues are interpreted, fates of a lot of real historical personages and their literature twins are observed. According to genealogy he is a servant, *"butcher's dog"*, but having followed a hard way from poverty through severities of bloody soldier's life, from obedient service for the powerful to the top of authority (the King's Chancellor and "grey cardinal"), Cromwell demonstrates qualities that define him as *a person with strong character*, and allow to observe him as *a personage with character that is formed with conditions*. Mantel ingeniously emphasizes fragments of this process: *"He – Thomas,*

and also Tomos, Tommazo and Tomaes Cromwell – absorbs his previous images into the current body and carefully returns to the prior place. His only shadow is sliding on the wall – a guest being unsure if someone is happy to see him. Which Thomas has seen a pointed breast blow? During such moments a body acts from memory. You jump away, bend down, run away or the past throws your fist without your will" [8, p. 35]. Being a clever secretary, a prudent housekeeper, an attentive husband and a careful father, Cromwell is an ambiguous figure, at first, he is a product of his epoch: the historical context shows such qualities of his personality as prudence, secrecy, an ability to adapt, even an ability to betray (as in the case with his protector cardinal Thomas Woolsey who began "creating character for him" since early times of his protégé's service). An inner comment following his statements and deeds often contradicts as this person holds a double game with the world built on court hypocrisy and selfish benefits: *"If to grab Norris and get all direct answers. Alas!, there are now simple solutions: he was taught it with the world ant the cardinal. Oh God, he thinks, in my age I should know. Not originality brings success. Not a mind. Not a strength. Only cunning intriguers – and he was even more sure – like Norris can get success"* [8, p. 29]. Such a lesson in the future helps "machiavelli", (as he is called by his contemporaries) Cromwell in reprisal with Thomas Moore, Anne Boleyn and other opponents.

A statement that *"literature owns almost supernatural power over history, and the more powerful is an author, the more unrestricted is this power"* [8, p. 436] in the case of Hilary Mantel's novels about Thomas Cromwell is indisputable. The writer recreates in the text historical reality with almost scientific thoroughness (numerous refences to sources and documents prove it) and depicts personages' portraits in the epoch context: cruel confessional struggle between Protestants and Catholics, internal strife of the court for royal favour, carnage with people out of favour, – all this defined not the most noble traits of personages' character. *"However, the written on the tables is not so easy to black out. In the century of colossal church split and struggle that has covered all Europe, politicians like Moore and Cromwell, in the sake of their beliefs, were fateful for becoming victimizers or victims. Cromwell was also to get into a trouble"* [8, p. 468]. Sympathizing her personage-reformer, a genius politician that stayed at the beginning of English state system, Mantel is not silent about Cromwell

to become hated because of his impatience and violence, manipulated with power; promoting English Reformation he destroyed and sacked monasteries, liquidated opponents. As it is known, Cromwell was beheaded as he lost king's favour. As we can see, personage's character in the novel "Wolf Hall" is related to the historical context which is determined and individually is opened through direct references.

In the classical historical novel Ba personality becoming a centre of the narration, according to A. N. Tolstoi, either acts a role of "sight centre" or is in the detached position of reality "mirror" when history in its continuity is depicted through personality development; a historical personage can demonstrate the process of his development under the impact of authentic signs of the environment and epoch, he can carry a print of author's individuality and can function as a loudspeaker of his views or can be engaged in controversy with on his epoch as well as with on author's view.

The novel by Malcolm Bradbury "The History Man" (1975) initially contains paratextual reference to its title. Including to the title sense meanings "a man of history" and "a sociologist" Bradbury directly connects peculiar traits of personage's personality with conditions forming them. Despite that in the preface the author presents conditionality of text space in which "so called personages" act, a simulacre of "a history man" exists in the novel in the historical context with peculiar coordinates as, for example: *"in Vietnam war is held and McGovern still loses out his election campaign to Nickson"; "a direct rule is introduced in Ulster and a gun battle has happened in Falls Road"* [9, p. 11], students' struggles in Sorbonne are taking place in Paris in 1968 etc. Bradbury initially emphasizes conditionality of the historical context (particularly, that 1972 that contains a sense focus of the novel) because the author concentrates at recreating a special atmosphere – a mental state of the time more than at restoration of historical facts: "there are new steps and new nasty things everywhere", "liberal and radical beard rears" [9, p. 11], intellectuals adapt themselves at demands of the historical moment, traditions and customs "do not exist for them.

Howard Kirk's personality, placed at the head of this postmodern novel according to author's view, *"full fiction with imaginary approaching to the historical reality"* [9, p. 7], is presented from the first pages of the novel with very clear defined characteristics: *"a radical sociologist, little, energetic, flexible, he puts his heart and soul into"*, he has written two

"alarming books defending new moral values, new rules for a Man" [9, p. 11], also, he carries on active scientific and social activity and feels the conjuncture good. A special way of presenting the historical context (in this case, in its social and ideological aspect) is presented with author's ironical indication at Kirk's peculiar individual traits dependent on his professional interests: *"Hoping at keeping up to the times the university rushes with sociology in every possible way, it would be difficult to find anyone who kept up to the times better than Howard. His course devoted to revolutions is famous touchstone as well as (in the other sense) his interference in local social activities, his role in the life of the city. As Howard is a famous activist, a thorn in city council flesh, s threat for egoistic bourgeoise, a catalyzer of actions of the Consumer Union, a centre of responsibility and anxiety"* [9, p. 11].

According to classical M. Bakhtin's theory of character building there two possible ways in the basis of which either "literature value of fate" which supposes "family and tradition" or "personage's individuality" which "is established not like a fate but as an idea or even an idea incarnation" [10, p. 152]. A sociologist Howard Kirk as a literature character is "an idea incarnation": *"frantic feelings"* which *"break traditional grammar, methodology and building"* and an ability *"to plan everything thoroughly up to tiny details"* on the basis of the principle *"creative interfusion"* are combined in him, as a result he, *"a great magician and a master of feelings"* tries to build reality due to his view, to subordinate it to himself: *"He places chaos, organizes disorder, feels intention and changes"*, *"his consciousness concludes **a social contrast**, an image of a conflict and opposition from this"* [9, p. 27]. In other words, Kirk manipulates with reality, interpolates it to his tastes (*"You have lived due to flavor and fashion of the environment perception"* [9, p. 32]), as a result, a context-simulacre being projected through simulacre-image appears in the text instead of the reality.

The conception of "general kirkisty" as Howard's dominant character trait is expressed in family habits with his wife Barbara, in attitude to people around him, to social problems and political struggles, it is based on the experiment basis, on intimate implication of *"changes and liberation, and history"* [9, p. 14]. Bradbury writes: *"The Kirks, of course, are new people. But if some new people are born as just new people, natural participants of changes and history, the Kirks have obtained this status not so easy but with*

*their efforts, flexibility and severe experience and if you are interested how to know them, to feel – as Howard explains – from all the facts concerning them this one is the most important. Now the Kirks are fully legitimated citizens of the life; **they claim for their historical rights;** but they were not always in the position in order to claim them. They were not born bourgeoise children with the feeling of everything-to-be-available and a power to rule…"* [9, p. 32].

Following the levels of Kirk's character establishing from the childhood when he was *"a standard product of his conditions and time"*, a shy boy, exploring the world in the library and having *"a pale face and intellect"*, Bradbury-satirist firmly connects his personage to social and political context: *"dealing with Howard you are to know all this in order to explain anything. You should know time, place, environment, subculture and superstructure, state and consciousness determinacy taking into account an ability of human consciousness to widen and blow"* [9, p. 40]. The author in details, thoroughly, ironically builds personage's personal traits, he shows how character dominant has been forming regarding which he is supposed to be a man of history, – an ability to catch conjuncture and an ability to explain himself and people around him any event from the point of view of sociology as a universal science, operating with new terminology like "anarchism of a working class", "bourgeoise conformism", "moral standards" and "little social expectations", "dialectics of self-affirmation", and also "ethnos for which morality substitutes politics". Social and historical context in this novel has bigger if not defining meaning because of thoroughly written space of sociological terms personage's character appears with all power of ironical coloration. In Leeds which relies on work Kirk plays up to a working class, having moved to Wodolate where bourgeoise dominated and existentialism was denied he understood he understood *"that this fair of styles and here you can be whoever"*. Creating his new image for public use Kirk willingly supposes *"one or two mutilation in interpretation, dark ambiguity of this or that place"* [9, p. 57], and even sculpts a new image-simulacre which he calls "self-revolution" and models it in accordance with reality orienting, at first, not at scientific achievements but at commercial success. M. Bradbury will see how in 1967 this politics will turn out as a social problem but Kirk's flexible "pale" mind will create a new illusion in accordance with time challenges.

In 1971 in the book "The Social Context of Modern English Literature" M. Bradbury wrote about the context role in the understanding of literature task of the work: "A novel is a research with the help of imagination of alive history, time and consciousness, reality study" [11, p. 457]. As we can see in the novel about a sociologist Howard Kirk a study of personage's consciousness is tightly referred with alive history and allows to accent attention at individual traits of his personality formed with external conditions, firstly, with the social and historical context which a personage interprets according to his ideas about it.

Scientists refer an English novelist Peter Ackroyd to those modern writers in whose creative work a historical component plays a significant role and is expressed in a various form: it can be alternative biographies of such famous historical personalities as W. Shakespeare, O. Wilde, T. Chatterton and others; postmodernist experience in the genre of historiographical metaprose the traits of which scientist find in a lot of novels written by Ackroyd (Onega S. Metafiction and Myth in the Novels of Peter Ackroyd. European Studies in the Humanities, 1999); paradoxes of time and history appear in his texts along with other problems (in particular, in the monograph A. Grundmann A. "The Concept of Time in Peter Ackroyd's "Hawksmoor"" it is proved that novel personages are historically determined though they are *"a construct of repeating characteristics, biographies and world views"* [12].

Repeating characteristics is one of the techniques used by Ackroyd with the help of which he lays unusual fullness and faithfulness to his personages. In the classical study conducted by L. Ya. Ginzburg about the concept of "literature personage" attention is paid to tight bond between personage's deeds and his characterological features: *"Personage's behaviour arises from correlation of its components and qualities appear as stereotypes of behaviour processes. One of the most effective techniques of personages image is their direct speech, internal and external"* [13, p. 4]. Peter Ackroyd emphasizes this important feature in building of a novel personage in the conditions of the historical context in the comment to the novel "Hawksmoor" (1985): *"The idea of the novel "Hawksmoor" was in opposition of two variants of language with each other: one that existed at the beginning of the XVIII century and the other which developed by the end of the XX century. I wanted to study the similarity and differences*

between them; I hoped that could allow to give clearer definition about that and this epoch. I tried to do so for the reader with me to get used to the language which was spoken in the XVIII centuryand so that to feel the past closer and more natural…" (From Peter Ackroyd's interview, February 2011) [14]. Ackroyd's original discovery, fulfilled this intention in the text, became plot building within which according to the logic of every historical reality narrative tactics and characteristics of personages-twins appear differently. A personage of modern historical universe is a detective Nicholas Hawksmoor investigating a series of wicked murders in six London churches. His novel space is even-numbered chapters written with modern stylistics and orthography in accordance with the aesthetics and behavioural norms of the XX century. The second figure is a personage of the XVIII century, Nicholas Dyer who as Thomas Cromwell came from the bottom with the help of his talent and and Sir Christopher Wren's protection. His sphere of actions is odd-numbered chapters where the historical context of the gone epoch is followed by and recreated. Both of personages are in intensive narrative situation which spontaneously switches over to and from the internal monologue, moreover, it can be often different narrative strategies.

The historical context is presented in the novel from the very first pages as the most important event and sense component of the text: "*Thus in 1711, the ninth year of the reign of Queen Anne, an Act of Parliament was passed to erect seven new Parish Churches in the Cities of London and Westminster, which commission was delivered to Her Majesty's Office of Works in Scotland Yard. And the time came when Nicholas Dyer, architect, began to construct a model of the first church"* [15].

The following facts lead to the Plague and the Great London Fire of 1666 after which a famous English architect Cristopher Wren (1632–1723) would built some churches in London, and in the novel an imaginary personage Nicholas Dyer will appear who is Wren's apprentice and antagonist. This delicate game with the historical personality, fact and fiction allows to regard Ackroyd's novels as models of "historiographical metaprose" (Susana Onega) and crafty literature pastiche.

The historical details out of which general space of the historical context arises are thoroughly written in the novel so that it allows to visualize a picture, as for example, consequences after "black death" in London in

1665–66: "*the House was shut up by a Constable and **Lord Have Mercy On Us** set close over the Cross. A Watchman was plac'd by the Door and, tho' so many Houses in Black-Eagle-Street had been Visited that he would scarce have known who dwelled in them, I had no Desire to be seen, in case it became urgent to me to make my Escape*", then *"dead wagon"* took Nick's dead parents (he calls them now ***The two Creatures)***, a watchman's voice scared a boy: *"There was a danger to be found with the dead and then (it was a standard practice) to put into prison"* [15].

The description of the burnt plagued houses, lots of dead bodies thrown to *the Darkness* of unnamed graves, wandering ill-fated *"empty people"* with absent glance – this historical context determined Nick Dyer's belief in *"human life doesn't have firm direction"* and formed his gloomy inclination to the evil: *"I cou'd not Weep then but I can Build now, and in that place of Memory will I fashion a Labyrinth where the Dead can once more give Voice"* [15].

However, this idea was not in the sake of respecting the dead: Dyer sees in people only *"flies on a dunghill"* and is thinking about their Lord (an evident intertextual reference to William Golding's "Lord of the Flies") whom he is going to build ritual temples on the place of mass burial places: *"I declare that I build my Churches firmly on this Dunghil Earth and with a full Conception of Degenerated Nature. I have only room to add: there is a mad-drunken Catch, Hey ho! The Devil is dead! If that be true, I have been in the wrong Suit all my Life"* [15].

The repeating element in Dyer's characteristics is numerous return to the idea of Satan to be a real lord of a human essence. As a child he got to the dissenters' meeting and he thought *"I would be glad to unknow again, but my Memory will not let me be untaught"* [15] their views but he finds a proof of power of the Darkness in ancient studies, rituals and human misdeeds, social habits etc., he constantly thinks about it and that is why he makes some additions to the idea of building evil temples with a necessity of sacrifice, *"bloodshed in the dark and secretly"* – murders. A wide cultural and historical context which goes with Dyer's evil philosophy on different levels (more often these are occulted books or ancient magical manuscripts, *"Giordano Bruno"* and a French mathematician Jean-Francois Niceron, Nickolas Kossen works in the Middle Ages hermeneutics and other apochryphal works of the epoch are mentioned here) and forms

his idea: seven churches built on the places of bloody crimes, hopeless poverty and ill temper put London into magical circle for the sake of the Darkness: *"it was by Ratcliffe Dock that I built in trust to the dark Powers and above the filthy passages of Wapping, with its Lanes and Alleys of small Tenements, my third Church rises. Here all corrupcion and infection has its Centre: in Rope Walk lived Mary Crompton, the bloody Midwife who had six Sceletons of children of several Ages in her Cellar (these Sceletons are now to be seen at the Ben-Johnson's Head near St Brides Church). The Watch found two other Children also destroyed, lying in a Hand-baskett in the Cellar and looking like the Carcasses of Catts or Doggs, their Flesh eat with Vermin. And this one Mary Crompton averred that she had been moved and seduced by the Divil who appear'd to her in Humane form as she passed by Old Gravill Lane"* [15]. As we can see Nicholas Dyer is possessed with Daemons of the Darkness which rule human beings with horror. In his arguments with Sir Christ, as he calls Wren, about rational Philosophy it can be heard reminiscences from the Middle Ages polemics about helplessness of the Mind, unsubstantiality of experience and *"truth that we know through belief and horror"* out of which the Enlightenment century came from. This aspect of the culturological context shows Dyer's gloomy traits of character who is inclined to superstition, cynicism, disdain to *"miserable humankind"*.

Detective Hawksmoor is Dyer's antagonist, distant in time but obliged to resist architect's mystical curse and his evil churches, – according to author's definition, *"a personage who doesn't get old but who is always careful and attentive, whose glance doesn't lose power"* [15], – investigates boys' murders territory connected with the churches. He represents another type of character: he is a man of action, reserved, skillfully familiar with the method "*to be analysed by emission spectroscopy"* but whereas he comes to the levels of investigation *"as an architect might consider the plan of a building"* [15]. The context invariant defining his character, thoughtway and behaviour logic is connected in the novel, firstly, with professional sphere in which new cultural and historical realities (for example, an investigation is conducted with the help of computer and video observation, a videofit is made etc.) are included into. Nick Hawksmoor is a detective, fighter with the evil, supposedly, a positive personage. He does not have illusions in issued of human nature as Nick Dyer he feels background of crimes:

"It had been in this district, as Hawksmoor knew, that the Marr murders of 1812 had occurred -the perpetrator being a certain John Williams, who, according to De Quincey whose account Hawksmoor avidly read, 'asserted his own supremacy above all the children of Cain'. He killed four in a house by Ratcliffe Highway -a man, wife, servant and child -by shattering their skulls with a mallet and then gratuitously cutting their throats as they lay dying. Then, twelve days later and in the same quarter, he repeated his acts upon another family. He was transformed, again according to De Quincey, into a 'mighty murderer' and until his execution he remained an object of awe and mystery to those who lived in the shadow of the Wapping church" [15]. A culturological element of this knowledge deals not only with Hawksmoor's interest in the investigation materials, not only with an intertextual reference to famous Thomas De Quincey (whose view laid out in the essay "On Murder Considered as one of the Fine Arts" and are similar to Nick Dyer's thoughts, and are contradictive to Hawksmoor's worldview) but also with the assessment of social behaviour of those *"who lived in the shadow"* of one of Dyer's churches. A transparent metaphor of Shadow-Darkness comes along with Hawksmoor who suspects *"that certain streets or patches of ground provoked a maleviolence which generally seemed to be quite without motive"* [15]. Hawksmoor is clever and observant, he is able to play a role due to the moment and supposes it to be *"his strong side"*: "*He was playing a part: he knew this, and believed it to be his strength. Others did not realise that their parts had been written for them, their movements already marked out like chalk lines upon a stage, their clothes and gestures decided in advance; but he knew such things, and thought it better to have chosen*" [15]. His character is more statical, it is shown in the accomplished level and corresponds to modern rules of relationships with colleagues, witnesses, suspects but exactly Hawksmoor announces the main text idea about succession of the historical experience experienced in individual fates.

The peculiarities of the historical context in the novel "Hawksmoor" are reflected in personages' speech characteristic, for example, when Dyer announces that Mirabilis *"who was now speaking to the Assembly and discoursing of Flames, Ruines, Desolations, **the rain like a hotte Winde, the Sun as red as Blood**, the very dead burnt in their Graves (thus did he Prophesie the Burning of the City). This Company was not like the Meeters*

with their Yea, I do say and their Let me entreat and their Hear ye this but, as it seemed to me in my befuddled State, they laugh'd and jested with one another" [15]. The word combinations and expressions used in the XVIII century are reproduced according to grammar and stylistics habits of the epoch, they are used according to different social classes and religious rules.

In such a way, it can be seen that in Ackroyd's novel the context is used according to postmodernism idea about *"infinite variety of other, wider contexts"*: it dominates, works in the widest space, includes not only historical but also cultural, social and aesthetic aspects. Personage's character in such conditions is painted in statics like taken off the table of the happening events and sooner contradicts the context environment.

Conclusions

The research of personage's character in interrelation with the historical context as out-of-the-text part of the novel space follows to conclusions that it is essential and understudied problem which is nowadays tightly connected with genre strategies of a novel.

A trial to characterize the term "the historical context" has shown if literature context connects a piece of work with author's creative work, the historical one is based on a social and political situation and the biographical and social context reflects biographical data about a personage, social conditions of the epoch, the process of writing of a literature piece of work (the history of the text). The historical context is deepen into historical events (a retrospective aspect), the plot of which is inclined to the availability of the historical factage that can be transformed into a fact-situation, a fact-phenomenon, a fact-event. With time motion a perspective of view of the past changes, every generation percepts and interprets the historical context according to their conceptions, values, worldview defining their attitude to the surrounding world.

A peculiar role as a structure building factor in developing the historical context belongs to a literature character being in constant dialectical relation with a plot, a conflict, a composition, artistic time continuum and other elements of poetics. Personage's character has distinct trait and features determined with intergenre as well as with general literature principles. It can have social background, not occasionally character is formed, is

developed, exists and acts in peculiar historical conditions. The ways of realization of personage's character in the historical context are determined by author's worldview peculiarities and his individuality, a complex of his creative method and an ability to realize an idea

From its starting point – Walter Scott – a classical historical novel is inclined at interrelation between a person and history that stays a key genre problem and spreads at all its modifications. Whereas a literature personage differs from a real historical personality in the way it carries a print of author's conception and is not a direct reflection of his character and fate.

Within a literature text interpretation of personal qualities of the figures from the past gives an opportunity of a new view at historical events, particularly, in interpretation of "secondly organized" (Yu. Lotman), reconstructed on the base of facts and reality. This allows to use history as a context forming personage's character directly and individually but in tight dependence on epoch shifts.

Evaluating variant of including the historical concept into the space of a modern postmodern novel the scientists emphasize *"the principle of equalization of personal experience and general history"* (A. Yu. Pierieviezientseva [16]) so that it allows to consider a character as a pint of interpretation of the historical context. In a postmodern novel with its inclination to the game with text elements a character may be represented in different ways in accordance with a general text task. As O. A. Dzhumailo fairly notices, *"At the same time postmodernism ontological worlds (in B. McHale's terminology) still stay strong but people appeal for them, suffer and die"* [1, p. 15].

In H. Mantel's novel "Wolf Hall" the context is recreated almost with documentary accuracy of historical chronicles but interpretation novelty is given by narrative that changes a status of the historical in favour of the representation of personage's character. In M. Bradbury's novel "The History Man" personage's character is directly connected with the conditions forming him but they are ironically overestimated, that is why a simulacre of "historical" consciousness is related in the novel with the context-simulacre. In P. Ackroyd's novel "Hawksmoor" personage's character is a secondary discourse, the context here is diverse, it dominates and darkens event motion of the text. For Ackroyd's creative manner virtuous multilevel textual game is specific (genre shifts, intertextual, speech games and game

of sense addresses etc.) that is why a character is statical and is connected with the context almost conditionally. As we can see *"personal experience"* coherent with the context allows to study personage's dependence on conditions in which he demonstrates his character.

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IMPLICIT DETAIL IN E. HEMINGWAY'S STORIES: ORIGIN, ESSENCE, ROLE

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Abstract. The authors of this article intend to concentrate their investigation on the divergent phenomenon of the implicit detail which is studied on the example of E. Hemingway's short stories («Cat in the Rain», «In another Country», «A clean, well-lighted Place»). To come to this goal, the authors make use of, firstly, the structure of the article, in which three paragraphs are singled out. The first segment is completely devoted to the theoretical base of implication and one of its elements – the implicit detail. So, there are three types of information: CFI, CCI, and CSI. CFI or factual information is direct or explicit by its nature, it is verbalized in the text by the author. The essence of CCI thoroughly lies in the sphere of the author's views which become obvious as a result of penetrating into CFI of the text. CSI is not written by the author in the text, it is the layer that is knowingly omitted by him, it is implicit one. This type of information requires decoding, and the acknowledged ways of how to make CSI clear are implicit title, implication of precedence, and implicit detail. The authors in this article came to conclusion of different semantic structure and grammatical characteristics of this detail.

The second paragraph of this research is devoted to E. Hemingway's peculiar manner of expressing thoughts in a literary text, i.e. "the iceberg principle" founded by him. This style of writing is rooted in his professional journalistic skills, it is realized through literary and linguistic implication. According to Hemingway's creative method, all textual information resembles an iceberg: CFI is the upper part, CSI is the lower one which becomes visible after deciphering. Both of them lead to the birth and adequate grasping CCI. The most successful way to turn the iceberg «upside

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down» is to use the suitable variants of decoding CSI, in the process of which an implicit detail performs a very important role. E. Hemingway is a true and incomparable creator and master of making use of this detail in his key writing technique.

The third paragraph is aimed at researching the most representative implicit details in his known short stories. In them, Hemingway suggests ordinary CFI and uses many details of implication, serving to grasp CSI and to embody CCI. In «Cat in the Rain» they are the following: cat, rain, the process of George's persistent reading, the very expression "cat in the rain", as well as the title of the story. «In another Country» there are some of them: weather, hospital, funeral, a photo, road to the chemistry. In «A clean, well-lighted Place» there are desire to sleep and to drink, insomnia, café as a clean and well-lighted place. Having analyzed the three stories concerning the usage of implicit details, one can come to some conclusions: these details are of different semantic character and grammatical structure; in all of them, the implicit details are helpful to raise the most typical moral and social problems of people, belonging to «the lost generation»; they are extremely necessary not only to grasp CSI coded by E. Hemingway «between the lines», but, what is more essential and meaningful, to demonstrate him as a brilliant stylist who by his particular manner of writing expressed his convinced conceptual and civil anti-war views.

Introduction

Almost sixty years have passed since the death of Ernest Hemingway (1899–1961) – one of the most famous writers of the twentieth century, the great American man-of-letter who is well-known for his short stories and novels. The creative heritage of this outstanding master over this time became in the centre of professional interests of literary scholars and linguists all over the world. Nowadays there are many research works devoted to the life and career of this genius. M. Reynolds [46], C. Baker [37], Ch. A. Mueller [45], B. Gilenson [11], T. Denisova [9], D. Zatonskyi [36], N. Chykyrys [8], I. Kashkin [17], Yu. Lidskyi [23], I. Musskiy [26], etc. made a great contribution into researching the author's personality and specific character of his method. Various aspects of this writer's prose attracted the attention of literary critics:

his constant appeal to the social and «eternal» themes, the concept of war and its implementation in a literary text, etc. The specific usage of narrative strategies in the text and the uniqueness of Hemingway's style represent the interest for linguists, first of all.

Called by him «the iceberg principle», this phenomenal way of organizing the informative textual stream is the most particular element among the enumerated professional achievements of this writer and the subject matter of research for both – literary and linguistic scholars. They unanimously name the features that are appropriate for creating this principle: concise and laconic presentation, 1st-person narration, incompleteness of sentences, and, especially, the type of the author's describing the textual events. In accordance with Hemingway's invention, all the informative space is likened to an iceberg, and factual paradigm is correspondingly divided into that which is «above water» and «under water». Unlike «the top» segment suggested by the writer *explicitly,* «under water» part of the information is not verbalized by him, it is *implicit,* and to grasp it, one should make use of the specific language media. An implicit detail is considered to be one of the obligatory criteria for the author's putting information into underwater level, as well as a guarantee of the readers' adequate comprehension of «the iceberg principle».

The complete analysis of Hemingway's prose in terms of his key principle and the role of implicit details in it must be preceded by some significant remarks. Firstly, in scholars' disposal, there are many research papers about implicitness, and also very much is already written about E. Hemingway's «the iceberg principle». That's why, exploring the implication at present, the American writer's contribution into the development of this phenomenon is obligatory viewed (Ye. Yermakova [35], M. Kozma [18], M. Kunanbayeva [21], etc.). Secondly, the dominant sphere of using «the iceberg principle» is his short stories, and here the thing is that some pieces of this prose (for instance, «Cat in the Rain») are drawn the great scholars' attention to within the artistic features, general implication, and linguistic media for their organization (A. Oganian [27], L. Olyunina [28], D. Merzlyakova [24], and many others); but some of them partially («In another Country», «Hills like white Elephants», etc.) or fully («A clean, well-lighted Place», «The End of Something», etc.) fell out of the scholars' scrupulous analysis, referring to their poetics.

Moreover, concerning implicit detail in all mentioned stories, in particular, is written very little.

Thus, taking into consideration all the results as for implication and Hemingway's method of imparting information in a literary text, the authors of this article define the relevant and perspective direction of their study. Comparing to the other aspects of E. Hemingway's method of writing, the implicit detail is very often out of the intent scholars' focus, it is spoken about only in the context of this writer's main credo of expressing thoughts. Meanwhile, the essence and function of implicit details in E. Hemingway's arranging «the iceberg principle» on the linguistic and literary levels require the separate and deep research at the junction of literature, stylistics, and interpretation of a text. This study promises to give birth to the new conclusions capable to demonstrate the writer as a great stylist with the strong conceptual and personal beliefs.

So, *the purpose* of this research is to define the specific nature of implicit details and to explore their functional usage on the example of the short stories written by E. Hemingway. To realize this aim, the following *tasks* serve: 1) to represent the theoretical ground of implication and implicit details (subtextual detail or implicate); 2) to establish the factors stimulated the emergence of Hemingway's unique style of writing and the main features of «the iceberg principle» as a textual phenomenon; 3) to clarify the role of the implicit details in the famous stories of this writer.

The object of the article is some representative E. Hemingway's stories «Cat in the Rain», «In another Country», «A clean, well-lighted Place», *the subject* of the research is the implicit detail used in them by this author.

To get the goal realized, the authors of this article make use of the corresponding *methodology.* Theoretical methods include the analytical review of scientific sources, systematization, and generalization of the material. Empirical method presupposes comparative approach aimed at contrasting notions and phenomena and describing various approaches to the formation of CCI and CSI in different stories. Inductive method was used to make deep comprehensive reading of E. Hemingway's stories and to grasp his viewpoints coded in them. Analytical method represented the possibility to make keen and thorough literary and linguistic analysis of the implicit details in the separately taken stories of the American author.

1. Implication, implicit detail: theoretical base

All the information presented by the author in the piece of fiction is heterogeneous, and, therefore, according to I. Halperin, it is divided into three types: «content-factual (CFI) or explicit, content-conceptual (CCI), and content-subtextual (CSI) or implicit» [13, p. 27]. From this subdivision, it is obvious that the first type of information is direct, vivid, and written by the author. CCI, the choice of which is motivated by the author's will, is not represented in the text directly or explicitly, it should be discovered in different ways. The most effective is an open way of thorough deepening into CFI, analyzing the facts and events organized in a text, as the result of which an author's thoughts become understandable.

The third type of information is CSI which by its nature is not expressed or explicit and which is not represented on the verbal layer of the text. This is exactly the type of subtextual or implicit information that is manifested by proper understanding both – factual and conceptual. This possibility arises from the fact that linguistic units have the ability to express associative and connotative meanings, as well as due to the fact that sentences combined into syntactic wholes have the ability to convey a certain meaning. CSI is emotionally evaluative, but internal and restrained, is only hinted at.

World scholars noticed the existence of the hidden information in the 1960s. They used to call this phenomenon the word «subtext» or «implication» and devoted their research to their specific nature. Today, there are numerous definitions of these terms and conclusions as for their ambivalent peculiarities. T. Silman states that «the *subtext* is the concept of some facts or remarks that are felt by the reader, but *not explicitly* expressed in words in the literary text» [30, p. 84]. V. Kukharenko proves that «the *subtext* is an *implication* that suggests additional meaning and emotional sense» [20, p. 134]. I. Halperin is convinced that «*subtext* is a purely linguistic phenomenon, … the original combination of sentences, the symbolism of linguistic facts» [13, p. 44]. I. Arnold by *implication* understands «the existence in the text of verbally *unexpressed*, but understandable values which have the property of being guessed by the addressee» [3, p. 103]. These values are most likely to include subtext, ellipse, allusion, semantic complication, etc. E. Aznaurova [4] suggests differentiating two types of *implicit information* due to the depth of the subtext: situational (described in stories and novels) and associative that is not related to the described

facts, but is born thanks to the work of our consciousness. It is more elusive, ephemeral, vague, and more dependent on a reader's potential. Yu. Borev declares that «the *subtext* is a certain *underwater current*, inherent in a serious and deep literature which contains an important part of the artistic concept of fiction» [5, p. 301]. Yu. Skrebnev views the *implication* as «*additional meaning*, a certain incremental meaning of a linguistic unit of any level compared to the meaning that contains a neutral layer of language» [31, p. 198]. M. Brandes [7] represents the category of *implicitness* only in comparison with explicitness and connects it only with the pragmatic functions of compositional-speech forms.

Foreign scholars prefer to use the term *«implication»,* and their investigations are concentrated around correlation of this phenomenon with other linguistic spheres: Z. Dienes, J. Perner [40] are interested in interdependence between implicit and explicit knowledge, A. Cleeremans, A. Destrebecqz, M. Boyer [39] study the specificity of implicit learning; R. Carston [38] devoted his research to implicature and semantics, H. Grice [42], G. Gazdar [41] analyzed links between pragmatics and implication, etc.

Many researches are also devoted to the implication in different branches of linguistic- and literary study. Ye. Borisova [6] speaks of the implicit information in lexicon, K. Dolinin [10] investigates implicit content of an utterance, G. Molchanova analyzes semantic aspect of implication in a literary text [25], N. Peshkova [29] views implicitness as ontological capacity of the text; R. Unaybayeva [33], I. Akimova [2], Ye. Yermakova [35], L. Ivankova [16], O. Syshchykov [32], etc. explore implicitness in the functional stylistic discourses and in fiction.

Modern researchers prefer to use the term *subtext* to *implication*, although, in fact, the numerous definitions of both concepts are almost identical. M. Krupa calls the *subtext* «one of the most important meaning-making factors of a piece of prose, the *hidden* inner meaning of the utterance which is not consciously expressed verbally, but creates a corresponding emotionally expressive background» [19, p. 225]. She is also convinced that *subtextual* information is embodied through some tropes (irony, allegory) and genres (fable, fairy tale). R. Gromyak calls the *subtext* «the *hidden*, inner meaning of the statement» [12, p. 548]. He sticks to the point that subtextual information arises due to the ability of language units to

express, besides the main, also additional (semantic, stylistic, emotionally expressive) meanings, to evoke associations. In O. Halych's opinion, the *subtext* is «a type of artistic image which, in addition to its own, taken for granted, has the meaning of a deliberately *hidden* hint of some other idea or image that is not directly named, but implied and significantly overestimated...» [14, p. 112]. This scholar also emphasizes that this hidden hint can contain a critical assessment, literary and aesthetic controversy. L. Yefimov assumes that such technique of writing is organized primarily by means of aposiopesis, ellipses, nominative sentences, as they can express «the author's attitude to the speaker, his excitement, intemperance, ignorance» [34, p. 74]. M. Oganyan and O. Mozyreva define *subtext* as «distinguishing hint, an author's attitude to what is depicted, having implicit, concealed sense» [27, p. 72].

Taking into consideration the above-mentioned definitions, one can come to some conclusions. Firstly, there is a difference between subtext and implication, but most scholars view them as identical phenomena, differing in some contextual meanings. In the given article, we'll also assume them as identical, thus, we are entitled to conclude that general subtextual or implicit information is helpful to create the category of implicitness or to lead to the birth of CSI of a text. Secondly, it is universally acknowledged that implication can be of linguistic (stylistic) and literary (semantic or descriptive) character.

Declaring implicit information as that is unexpressed on a verbal level, it is implied that, anyway, it is presented in a literary text. So, one is eligible to explore the implicit information on the level of the text, and, according to E. Aznaurova, it can be realized in it through the following three types: implicit title, implication of precedence, and implicit detail. In the context of this research, the nature, the types of implicit details, their functional purposes in a text will be of primary significance.

Concerning implicit detail, in particular, is written not much. It is dominantly investigated within the category of implication. Like implication, implicit detail is also viewed in the sphere of literature (semantics) and linguistics (stylistics). E. Aznaurova explores the implicit detail from the literature viewpoint. «This term unites a multitude of implicates which mark the external characteristics of a phenomenon, intimating its deep-lying meaning» [4, p. 20].

From the linguistic viewpoint, by implicit details one can think the rhetorical incomplete syntactic figures, concealing the true thoughts and expressing a psychological state of a hero (meaning ellipse, aposiopesis, nominative sentence). Yu. Kuznetsov investigates the detail from a linguistic point of view and considers it as one of the main conditions for a qualitative linguistic analysis of the text: «First, the detail, as a part of the whole or a part that points out to the whole, represents more information than its direct content. Such a detail stimulates the reader's perception, makes him a co-author of the work. Second, the ability of a detail to be repeated is usually based on aesthetic laws and generates a special subconscious influence on the reader. Thus, the idea, feelings reach the reader not directly, but through the subtext, allegory, symbolism of details. Third, the structures of micro-images are related to the whole structure of the work and constitute only its details. As a result, they control the process of a reader's perception, and it depends on what idea of the work was revealed, what main components were emphasized» [22, p. 48].

So, there is the difference between implicit details of literary and linguistic quality, but their commonness is in the fact that they both actively take part in decoding the hidden information. The main purpose of the implicit detail of both types is to make the most qualitative hint at a deep meaning of the phenomenon, according to which it is possible to restore its unuttered, hidden sense. In its internal essence, the subtextual detail is the chief means for creating CSI and CCI; it acts as an attribute of existence of these information types in the text. Such a detail can also have a single or concentrated use (within the text), can have different morphological and syntactic characteristics.

The implicit detail on the linguistic level is usually understood in the micro-context of the utterance within which it functions, as it largely contains additional unuttered information. This detail is quickly restored by adding the structural components missed in the utterance from the beginning. Such an implication is encoded, for example, in different tropes (epithet, metaphor, metonymy, comparison, periphrasis, hyperbole, etc.), as well as in different syntactic figures (ellipse, nominative sentence, aposiopesis, etc.). The details of these types reveal much deeper meaning that is immersed in the content, allow penetrating into what the author not only wrote, but also thought.

The implicit detail on the literary level, on the contrary, is based on CFI, it makes more exact or expands the meaning of CCI. In this respect, it develops the idea, enlarges the theme, raises the problems and specifies the structure of the images. Sometimes, depending on the author's intention, this detail is more valuable than linguistic. Frequent usage of such details highlights the nature of the author's narrative peculiarities, direction and goal of his thoughts. It is well known that prominent masters of the subtext created and widely used these details to get the aims of their fiction fulfilled (for example, W. Faulkner, E. Caldwell, K. Mansfield).

Actually, in K. Mansfield's story «The Stranger» one of the most notable and significant is the implicit detail, belonging to the literary (descriptive) field. In the center of the story, there is the image of Mrs. Hammond who is returning home from a sea voyage, and instead of expressing joy, meeting her husband after a long separation, she chose the black color of her dress. Throughout the story, the author describes her as an unemotional and cold-looking woman because she acts as a person of those feelings that are clearly in harmony with the color of her dress. It is only at the very end of the story, it becomes clear to Mr. Hammond that «one passenger died last night», «poor fellow», «quite young» [44], and his wife mourned the death of the accidental companion whom she had fallen in love with during the trip. That's why the literary implicit detail «black» that functions on the semantic level of the text in the macro-context of the story makes understandable the psychological state of the main character, as well as it makes obvious the true meaning of the title. It turns out that the word «the stranger», initially meant «an unknown», the one who died on the ship, during the narrative development is purposely redirected by the author. In the final scene of the story, *Mrs. Hammond* is unmistakably understood by her husband as a stranger: because of their separation, feelings passed, and, indeed, she became stranger to him, and, moreover, it is unclear now whether they have ever been (it is CSI). So, this detail reveals not only the meaning of the title, but also CCI produced by K. Mansfield (the main heroine knows how to love, but never appealed this feeling to her husband). In addition, this story illustrates that the implicit detail (here literary) is always laconic, however, despite its volume, its inner content is surprisingly deep.

Summarizing up, one can conclude that an implicit detail is the first helpful component to decode CSI and to deepen into CCI disguised by the

author. It is also powerful to clarify the author's choice of title, to raise different problems, to depict appearance and psychological portraits of the heroes, etc. By its semantic nature, the implicit detail, as a lexical unit, has its direct and, correspondently, explicit meaning, but it doesn't coincide with the vocabulary one – on the contrary, in different contexts it acquires an independent meaning. By its morphological characteristic, the implicit detail may be of different parts of speech, and its frequent repetition with sticking to the similar morphological identification leads to the transformation of the implicit detail into a symbol, an allusion, and, as a result, the birth of irony, allegory, epithet, metaphor and other devices in the macro-context.

In the memory of his admirers, friends and scholars E. Hemingway will remain firstly as a person who took part in the war and wrote about it truthfully in a style that can't be confused with the manner of any other writer of the world – using subtext or implication. This is the ingredient which makes peculiar both the ideological and stylistic content of his prose, and the key role in which the implicit detail of both types performs.

2. Implicit detail as a component of E. Hemingway's «the iceberg principle»

Ernest Hemingway, a prominent American novelist and short story writer, is fairly considered an incomparable master of implication and implicit detail, in particular. His life harmonized with his work so strongly that their interaction caused the specific poetics and style of his writing. Andre Morua, a well-known author of biographies, told: «We know that a writer's work cannot be explained by only his life, we know that the most significant events in the life of a creator are his works. But the life of a great man in itself is of great interest» [11, p. 5]. The detailed presentation of E. Hemingway's biography is not the task of this research; however, some facts of his life and professional activity must be obligatory mentioned, as they explained the process of forming the writer's personality and the manner of his artistic thinking. These two factors influence the birth of his non-traditional style of writing – «the iceberg principle».

The long professional career prepared its productive ground for the development of his artistic method. Everything written by E. Hemingway-beginner is represented in the so-called «telegraphic style», the origin of

which is journalism. Because of the influence of his professional habit, the pages of this author's stories resemble a newspaper article or a short report of war events, or, sometimes, quite a long telegram which usually enumerates only the chief facts and deliberately omits ideological content, characterological nuances, personal messages, and punctuation. Similarly, further on, many significant moments of his prose (regardless of a genre) are purposely omitted, they are deeply implicit, for the permanent desire of the author-journalist was to write only about the main (to his mind) things and to do it economically, i.e. to present only CFI that is «above water» or the top of the iceberg. CSI is the lower part of the iceberg, «under water», is not verbalized and «sounds in the subtext and not to notice it means not to understand the creative manner of Hemingway» [37, p. 17]. Thus, habitual for Hemingway, as a war correspondent, «journalistic» way of expressing thoughts stimulated the birth of a qualitatively new for that time manner of transmitting information in a literary text – «the iceberg principle».

As a piece of prose where he uses this principle, E. Hemingway's story is rather short sample which usually consists of monotonous static sentences that express absolutely ordinary concepts, fix the external real side of a human existence in its bright, extraordinary manner. At first glance, his stories do not require any explanation, do not anticipate and do not predict any double meanings and standards. However, the outward simplicity of these stories is a kind of escape from the so-called author's self-immersion – Hemingway, on the contrary, asks the reader to immerse himself. To grasp properly his prose means, first and foremost, is to grasp CSI – the lower, «under water» part of the iceberg.

The implicit detail performs an essential role in decoding his «simplicity» and grasping thoughts «between the lines» (CSI). To help in getting this goal, the readers should be aware of typical points of his writing technique. On the level of linguistics, E. Hemingway uses lists of ordinary actions on the base of simple sentences («chopped») strung tightly one after another; he clearly conveys the manner of speech of his characters, resorting to inverted constructions, non-completed sentences (ellipses, nominative passages), repetitions; he prefers common nouns and verbs to adjectives and adverbs only to name the action or subject, not to evaluate or modify; he almost completely abandons the descriptive characteristics with the help of vivid features: he rarely uses tropes, but sometimes of «unexpected» semantics («wine was

not boring», «culturally smelled like putty», etc.), it leads to the lack of external figurative beauty of the work. One should also keep in mind that in the stories of the writer there is the so-called stream of words which restrain the stream of emotions and which are presented, like bricks, closely to each other so that the true meaning can't be leaked. For this aim, Hemingway uses polysyndeton with «and» instead of subordination, it is done to help the reader to interfere deeper into «between the lines» of the similar constructions. These features of «telegraphic style», serving E. Hemingway-journalist, remained unchangeable and helped to organize «the iceberg principle», serving him as a writer of literary texts. While analyzing his stories, it is necessary to remember that all these stylistic features are used to create and visualize the top, the upper part of the iceberg, and they are simultaneously serve as clear implicates powerful to encode the author's intimate thoughts.

On the level of his literary implicates, one should admit that any word or utterance of different morphological and syntactic nature can perform this role, very often it appears extremely unexpectedly in the text; but for the writer it functions as eligible, firstly, to hide some information and, secondly, effectively to help the readers to make explicit everything he didn't want to express in words. One shouldn't forget about E. Hemingway's habitual organization of paragraphs: they are usually very short. This writer kept them not long to ensure there was plenty of white space, giving the readers the impression that only main information is presented in words, and, while writing paragraphs, the author encoded something more important in between of these white places. The authors of the article also noticed that dialogue is the preferable composition-speech form for Hemingway, as he is a remarkable creator of extremely amazing, long dialogues, and some stories of him resemble informal conversation of heroes, and not literary fragments. In today's interpretation research, this phenomenon is called stichomythia – the look of the dialogue on the page. We'd like to assume that it is one more way to create white spaces – between the lines of the dialogue. This textual device is also calculated to stimulate the readers' perception: they should feel that some information might have located by the author on the place of the white space, but it wasn't purposely and should be guessed by them after rereading the dialogical lines. So, occasional words, paragraphs, and dialogical empty spaces on the level of the whole text are empowered to hide CSI.

Thus, functioned in terms of CFI, the implicit detail of both types is the feature capable to decipher his «iceberg», to understand what is missed, and not only to fill the gaps, but, what is more significant, to grasp the reason of concealing and the inner meaning of them. It is notable that E. Hemingway himself began talking of his style, answering numerous questions from his colleagues and critics. Indeed, he explained that within his personal technique is always hidden something incredibly important, even much more valuable than what is written. He confessed that he deliberately misses the main thing provided that «... you know what you are omitting, and only then it strengthens the plot, and the reader feels that there is something behind the written» [1, p. 7]. Moreover, M. Afanasiev explains that, despite the readers always feel that something is omitted, they never resemble any vivid signs of this gap, but, always, the omitted appears explicit to them thanks to a lot of textual factors. Among them, a detail becomes very suitable to fill gaps done by Hemingway purposely.

Interestingly, that he had a critical attitude towards his own writing. He repeated that «some readers perceive the awkwardness of style as style in itself» [15, p. 147]. Nonetheless, in 1949, the writer praised the rules for journalists in The Toronto Star and gave some advice to his colleagues. Among them were: «Use short phrases ... Use energetic English ... Avoid using adjectives, especially hyperbolic ones, such as «brilliant», «wonderful», «refined», etc.» [15, p. 148]. Paradoxically, that Hemingway's seemingly «poor» and «dry» style has a strong effect not only on the human feelings, but also causes a lively process of intellectual comprehension on the part of the reader: as the author does not express his thoughts completely, does not impose his own attitude to what he writes about, he encourages an active thinking process of his recipients.

The decision of the committee to award this writer with the Nobel Prize in literature was for the first turn for «Hemingway's brilliant stylistic skills which became a contribution to a modern narrative art» [25, p. 118]. Both the narrative art and the stylistic identity of the writer's prose become successful owing in much to the numerous implicit details appropriate to embody «the iceberg principle» and, therefore, to cause rereading of the text for getting through its subtextual and conceptual levels. In the restricted space of the next paragraph, the authors try to focus their research on the essence and role of the most representative implicates suitable for decoding CSI and understanding CCI of E. Hemingway's stories.

3. Implicit details in E. Hemingway's stories

«Cat in the Rain» (1925) – is a real masterpiece of E. Hemingway's prose. This well-known story tells about young couple from America who came to Italy for rest. From the window of their hotel, the American wife saw a cat that crouched in the rain, came outside to take it to the room, but a kitty disappeared. It's CFI of the story, but for the author more interesting and important is CCI which is hidden between these ordinary laconic events. Hemingway raises the problem of relationship between the wife and the husband, describes their genuine mood and mutual-understanding. These author's thoughts are meant (it is CSI of the story) and should become explicit thanks to some vivid implicates.

The story starts with the author's remark that «there were only two Americans» in the hotel, and further the author adds that «they did not know anyone here» [43, p. 152]. These phrases to some rate hint at the reason of their mood because, having acquaintances, they, probably, would not feel loneliness in a foreign country so keenly.

The detailed description of their room has a lot of implicit details, for example, in such passages as «on the third floor with a sea view» and «with a view of the general park». All this utterances suggest that the room and the hotel are not cheap and well located to receive foreign guests. This opinion is also confirmed by the detailed description of the park which faces the windows of the hotel (garden, a famous monument).

In the same description, for the first time (except the title) the author mentions the word «rain» which in the context of the whole story is repeated many times and, therefore, becomes symbolic. Its various modifications (different grammatical forms) create the atmosphere of monotony and routine in life. In this aspect, one can't ignore the fact that rain for E. Hemingway is one of the typical and favorite natural phenomena that usually symbolize the same thing – painful disappointment, loneliness, inevitability of fate, imminent grief, tragedy, loss. Let's remember, at least, that all the key episodes in «Farewell to Arms!» (parting, birth, death, etc.) take place to the accompaniment of a «cruel» rain.

So, evidently, it is raining for a long time, there are no acquaintances, it is impossible to go for a walk, and the only thing is left is to communicate in the room. But this conversation is rather specific because husband is reading all the time, that's why their talk is quite limited: they, in fact, do

not talk, but exchange phrases, especially, he unwillingly responded to her wife's mention about a cat. It is essential to pay attention to the fact that, as V. Kukharenko calculated, «the word «cat» is repeated in the text 13 times among total 1142 words that make up the story, it means that 20% is given to the this lexeme» [20, p. 205]. As the author uses this repetition, from word to word it obtains additional meaning: each subsequent word joins the sense of the previous one, as a result of which the semantic volume of the word increases, and then it begins to acquire new contextual meanings. Thanks to the repeated lexeme «cat», from the second page of the text it becomes clear that the story is not about a woman's love for pets – the word «cat» is the implicate, the semantic bridge that connects CFI and CCI.

This implicit detail helps to understand that the couple is newly-wed because the woman often stands in front of the mirror, wants to be attractive to her husband, i.e. we can assume that they are on their honeymoon. The young man, whom the woman calls George, is closely associated with the words «to read» and «the book». These two words suggest that he is an intellectual, unable to take his eyes off the book even when he is asked (in case of his wife's mention of a cat). He does everything mechanically, except reading, and raises his head from the book when his eyes need to rest. It seems to be a good feature from the beginning, but in the macro-context of the story his constant reading is transformed from the good habit into the bad characteristic that illustrates his indifferent and disrespectful attitude to his wife and turns him into a completely ill-bred and even cruel person. Thus, George's reading performs here the role of the implicit detail.

One should also pay attention to their communicative parties. Once, George utters an insulting «shut up», referring to the woman. This implicate is very speaking to delete any doubts as for his true attitude to his wife. The language part of the woman is much wider: it is dominated by the phrase «I want». It is implied that in the past the young lady got used to the fact that all her whims are fulfilled, and now her husband does not support her in this, that's why she is sad, bored, has no one to go for a walk with. Here Hemingway, typical of him, raises the problem of the family relationship with the help of two implicates.

Consequently, one can state about both Americans as about internally poor young people who created a family without knowing each other and now have to spend time together. The cat is the very animal that can encourage

the American wife in a foreign country and evoke some interest in her husband. It also should be noted that the wife's desire to find a kitten is also implicit and symbolic, as she herself, like a defenseless animal, is looking for at least some kind of a shelter (some kind of care from his husband). So, the kitten (firstly the implicate and finally the symbol) embodies the hope for understanding and support, an escape from loneliness, interest and coziness, generally, everything the wife lacks of.

In this context, it is logical that in addition to the direct, factual meaning, the phrase «cat in the rain» also has the implicit ground. The interaction of these meanings within the macro-context of the story makes it possible to grasp CCI – it is E. Hemingway's message of inner emptiness and moral pauperism of young people in the 20s of the 20th century, the problem of the youth who are prosperous, but empty and poor inside. Here are some questions: why do they behave in such a way? Why did George become indifferent to his young wife? Why does his wife feel alone and look for a care from the unknown man? What is the reason for her wish to take the kitten to the room? Do the love each other, finally? …The answers to these questions can be given with the help of the above-mentioned implicit details which lead to decoding CSI. Probably, these Americans are thick and tired of the peaceful American life, don't know how to live further on and decided to change the country to relax. But, it comes out that being together, being rich, being admitted to travelling abroad can't save them, because there is no mutual-understanding between the couple, and the wife is even more understood by the hotel-keeper than by her husband. One should also take into account that there are no reminiscences of war in the analyzed story: the only war monument is mentioned once, but, obviously, it is the very implicate which helps to understand that it was the post-war period in Europe.

It is necessary to speak about stylistic implicates of the story. The writer-journalist demonstrates his «telegraphic style»: he uses concise, simple sentences, elliptical sentences which lack of semantic sense, and he also resorts to the so-called «dark implications» [25, p. 39]. Hemingway often writes Italian words (foreignisms) which give the reason to conclude that the action of the story takes place in Italy (for example, si, Signora, brutto tempo).

The reader can't help but notice that there is a character who is completely opposite to George. It is the hotel-keeper who indulges the whim of the

American woman, as he knows how a respectable old man can understand a young woman, for whom it is also an opportunity to find the treatment she expects in vain from her husband. In this respect, it is worthy paying attention to the syntactic pattern which is non-typical of the writer, but which also encodes the piece of implicit information. Hemingway writes: «The wife liked him. She liked the deadly serious way he received any complaines. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands. Liking him she opened the door and looked out» [43, p. 153]. Between the lines of the frequent parallel constructions with anaphoric beginnings, the author hid the wife's attitude and, even, interest to him not only towards as a hotel-keeper, but towards the man, consequently, it is implied that she requires attention as a woman, for she lacks of it from her husband's part. Thus, in his story «Cat in the Rain» the lower part of the iceberg is given to CSI which becomes understandable thanks to the literary implicit details (cat, rain, reading, cat in the rain, that transformed into symbols in the plot development) and numerous linguistic details. Making them explicit on the base of CFI represents the possibility to deepen into CCI.

E. Hemingway's similar manner of expressing thoughts is observed in his story «In another Country». Comparing to the previous one, here the author not only mentions of war, but uses it as a key background. This short piece of prose is about the life of the wounded in Milan military hospital. In addition to the narrator, among the patients there is the major whose hand is drying up after the injury, and he was prescribed the special procedures to improve the process of healing and restoring the limb. But, at this time, in America, the major's wife died suddenly. Immediately, after this news, the major could not hide his grief in sole and, being always tolerant, almost shouted and asked the doctor not to put him in that «rescue» machine. He later apologized for his behavior and continued treatment. Here is CFI of the story.

«In another Country» was written in 1927, during the period of so-called «emotional asceticism» and «telegraphic style» which are motivated by E. Hemingway's desire to express his opinion through the actions of the characters. CFI is quite simple and clear after the first reading, however, CCI layer is deeper, and the author, as usual, uses implicit details to give

the readers the chance to understand it. He avoids direct presentation, but supplies it with codes; decoding them thanks to the implicit details, one can grasp CSI and clarify CCI.

The first subtextual fragment of the story is an introductory descriptive paragraph. Hemingway writes: «In the autumn the war was always there, but we did not go to it any more. It was cold in the fall in Milan and the dark came very early. Then an electric light came on, and it was pleasant along the streets, looking in the windows. There was much game hanging outside the shops, and the snow powdered in the fur of the foxes and the wind blew their tails. The deer hung stiff and heavy and empty, and small birds blew in the wind and the wind turned their feathers. It was a cold fall and the wind came down from the mountains» [44, p. 243]. Constant repetition of words (cold – wind – snow – dark – wind) creates the picture of not only a gray day, but also of an anxious tension and expectation of something unpleasant.

There is one more descriptive episode in the story, in which the main content is between the lines. «We were at the hospital every afternoon, and there were different ways of walking across the town through the dusk to the hospital. Two of the ways were alongside canals, but all they were long. Always, though you crossed a bridge across a canal to enter the hospital. There was a choice of three bridges. .... The hospital was very old and very beautiful, but you entered through and walked across a courtyard and out of the other gate. There were usually funerals starting from the courtyard. Behind the old hospital were the new brick pavilions, and there we met every afternoon and were all polite and interested in what was the matter…» [43, p. 243].

There are many implicit details in this passage. First of all, the word «hospital» indicates that all these «we» are soldiers wounded at the front, and wounded quite seriously because they have to go there every day. The phrase «the funerals starting from the courtyard» implies that not all the soldiers are recovered. All their hopes are concentrated on the medical machines able to improve their health or, at least, the ability to move. The utterance «the choice of three bridges» is partially ambiguous, as there is no description of the third road in the text, the author represents only dots in its place, and it means that he omits something. M. Kunanbayeva noticed that «the author missed the description of the third road, but … implied that it was through the cemetery» [21]. She adds that the following utterance,

in which such implicates as "hospital», «funeral» are used by the author, is helpful to make Hemingway's code explicit. He implies that the road to and through the chemistry became known and frequently gone by soldiers, as death and funeral became habitual events for them, whereas life in itself lost the value and became worthless. In such a way, the author suggests the post-war perception of a human's life and condemns the damage of war because of its consequences.

It should be remarked that one more way of encoding the implicit information is the individual language habits of the heroes and the author's choice of words that form the semantic field «In another Country». From the linguistic point of view, the story is based on the contrast between the straightforward manner of speech of the wounded soldiers and the words uttered by the doctor – false, flattering and unnatural reassurance of the suffering people. The doctor's speech is composed as follows: «You will be able to play better than ever… That will all pass. You are a fortunate young man. You will play football again, like a champion» [43, p. 243–244]. The patient's words, on the contrary, sound like this: «My knee did not bend and the leg dropped straight from the knee to ankle without a calf, and the machine was to bend the knee and make it move as in riding tricycle» [43, p. 244]. Contrasting these communicative parties, the author makes it clear that the doctor just does his job, and he, of course, is completely indifferent to the fact that, in addition to physical, capable to treat with the help of machines, soldiers are also concerned about their moral state. By the way, the implicit detail «football» is repeated in the story several times, it can also serve as the implicit detail, as it symbolizes the movement, and with it, the hope that after returning from the hospital they will have the same life as before the injury and go in for sports.

One also shouldn't forget about such an implicit detail as a photograph that appears in the story twice. For the first time, Hemingway mentions it when the doctor went to his office and brought a photo of a man whose hand was almost as dry as the major's before treatment and slightly enlarged after the medical procedures. Hemingway mentions it for the second time in the last paragraph of the story, in the context of the major's coming back to the hospital after his wife's death, but with a black bandage on his sleeve as a sign of mourning. The writer emphasizes that in the absence of the major, «there were large framed photographs around the wall, all sorts of

wounds before and after they had been cured by the machines. In front of the machines used were three photographs of hands like his that were completely restored. …The photographs did not make much difference to the major because he only looked out of the window» [43, p. 248]. In this case, the photo as the implicit detail is thought of as a kind of a lost hope, as a certain thing that doesn't add any encouragement, as it was planned, but, on the contrary, keeps in the human memory all injuries which, like a photo, will live forever.

As for the title of the story, it also contains some hidden information. «In another Country» is initially perceived directly, i.e. the American narrator and the major are in a foreign country. But, rereading helps us to discover the subtextual metaphorical meaning. It refers to all patients in the hospital, for they are cut off from healthy people, and now (and, perhaps, forever) they will live not only in a foreign country, but also in another world, a world of seriously ill people. Hemingway admitted some kind of a game between the direct and the figurative meaning of the phrase «in another country», as a result of which the title brings the reader to the understanding CCI. It consists in the fact that Hemingway declares his anti-war position, as war ruins people not only morally, but also physically, inflicts irreparable lifelong losses. It should be mentioned that the major advises young soldiers not to marry not to lose the better half at war, in addition to health. So, in this story, like in «Cat in the Rain», Hemingway represents CFI of a very simple character, but hides «under water» his opinion (CCI) that can be understood through appropriate decoding the implicit details. Weather, hospital, funeral, road, machine, photo are those implicates that provide the opportunity to understand the author's concept. It is, as usual, in his convinced anti-war position, and, as usual, it is ciphered by him within CSI of the story.

Like in the previous piece of prose, in the text of «In another Country» the author uses simple syntax and his typical «dark implications», namely, facts and words that can't be understood without awareness in additional linguistic nuances, erudition, and speech culture. Hemingway also uses here Italian expressions: «The people hated us because we were officers, and from a wine-shop someone called out 'Abbasso gli uffciali!' as we passed» [43, p. 244]. Performing the role of linguistic implicates, these foreignisms one more time point out to the place of the action in the story.

Also, conjunctive links «and» are author's helpers not to leak CSI on the surface of the text.

The similar anti-war protest is felt in E. Hemingway's story «A clean, well-lighted Place» (1926). The story tells about the old deaf man who came to a small Spanish cafe every night and «…sat in the shadow of the leaves of the tree that moved slightly in the wind» [43, p. 351]. From the conversation of two waiters, usually serving him, the reader learns about his fate. It turns out that he is about eighty, he has no family because recently he wanted to commit a suicide, and his niece didn't allow him to hang himself. The junior waiter claims him to go home, as he can't finally close the cafe; the older waiter, on the other side, protects the old man because he himself likes to spend an extra hour in a cafe in the company the people who are not in a hurry to go to bed. Eventually, the visitor leaves the place of the rest, the young waiter hastily goes home to sleep with his wife, the senior one slowly goes home knowing that, like the deaf old man, will not fall asleep and reassures himself with the thought that «…it is probably only insomnia. Many must have it» [43, p. 355].

Judging by the presented CFI, this story is not characterized by the dynamic plot, therefore, undoubtedly, CCI is contained in depth of its lines. First and foremost, the time and place of the action are implicit in the story. Like in the previous stories, here Hemingway also uses Spanish phrases several times («otro loco mas», «nada y pues y nada y pues nada»). Besides it, describing the street, the author mentions some facts able to establish that it takes place in a seemingly peaceful city, but there is an echo of the war. For the first time, the author hinted at when he writes that «a girl and a soldier went by in the street. The street light shone on the brass number on his collar» [43, p. 351]. Thanks to the two implications (words of Spanish origin and the lexeme «soldier»), the reader understands that the action takes place in post-war Spain.

One of the significant implicit details, understanding of which in the context of this story leads to the acknowledgement of CCI, is the desire to drink, as well as everything related to this action. Each of the heroes has his own reasons for the birth of this desire – to stoke his grief in wine. Perhaps, the old man survived something tragic in his family because, as the author says, he has only a niece; perhaps, he lost his wife and children at war, as well as he lost hearing, so for him it is already more a habit or necessity,

than an ordinary wish. The middle-aged waiter is also not against drinking in the cafe, he does it before going home. The author says nothing about his family, but, judging by the fact that he is in no hurry to go home, it is clear that he does not have one. He goes home, lies down in an empty bed and falls asleep at dawn. Only for the junior waiter drinking is connected with his job because he is still young, and in his life there are no problems and tragedies to forget about them with the help of alcohol. Moreover, he is one of the three characters of the story who is eager to go home, as his wife is waiting for him there, consequently, he is not alone. Thus, Hemingway does not interpret the heroes' desire to drink as a harmful habit or a vice (the mention of which, by the way, is presented practically in all his stories), but as an opportunity to get distracted from the past and the present, to get rid of loneliness, to forget grief for a while, etc.

One more bright implicit detail of this story is the desire to sleep. Whereas the young waiter hurries to sleep with his wife, the old man, on the contrary, not only doesn't want to sleep, but can't do it, preferring to sit all night long if he is allowed; the middle-aged waiter, like the deaf man, also can't sleep at home and repeats to himself that he has an ordinary insomnia. Insomnia, as a detail, makes it possible to be convinced once again that the absence of dream is rooted into inability to release and not to analyze the past. The two older heroes have rather difficult and, most likely, tragic past that can't be forgotten at home, so the old man sits at a table in a cafe and drinks permanently, and the old waiter goes home just to spend the night and comes back to work in a hurry. Thus, café for them both is the only place where they are surrounded by people, and communication doesn't allow them to feel alone – in such a rhythm, their life passes seemingly faster, with no time for memories. By the way, there is one more implicit construction that helps us to grasp that there are many people, like the old man and the waiter. According to the latter, «each night I am reluctant to close up because there may be someone who needs the cafe» [43, p. 354].

The implicit information, surely, is presented in the expression «well-lighted place». The author means the only place where the light is clear, where a person can feel easy among the other people, may be, feeling unhappy at home, in darkness. To confirm the writer's typical thesis (an attempt to escape from loneliness), the monologue of the senior waiter about the visitor is helpful: «What did he fear? It was not fear or dread. It was

nothing that he knew too well. It was all a nothing and a man was nothing too. It was only that and light was all it needed and a certain cleanness and order» [43, p. 354].

Logically, the meaning of the title of the story is also implicit. «A clean, well-lighted Place» in the macro-context symbolizes the state of a human soul, the desire of a person to have some joy or vent. Thus, the writer, as in the previous stories, in «….Place» raises the problem of moral state of a person after serious social conflicts or family troubles. Here, like in «…another Country», the theme of war is traced: though there is no word directly uttered about this event in the story, the war background explains the behavior of the personages and becomes obvious thanks to decoding some implicit details. E. Hemingway, as always, is more interested in its consequences. That's why it is implied that the sufferings of the heroes are caused by the fact that they took part or witnessed the war, faced sorrow and losses, but now, comparing their life before and after the war, they can't adjust to the peaceful circumstances. Here is CSI of the story that is typical of the author who, like his heroes, also belonged to «the lost generation» and was keenly conscious of their problems.

In addition to the literary implicates, in the story there are many stylistic details, serving to form «the iceberg principle». It is worthy accentuating that the greater part of the narration is devoted to dialogue, in which Hemingway traditionally uses a large number of short utterances – elliptical and nominative constructions, «yes / no» and one-word answers, aposiopesis, etc. They, factually, give the possibility to understand the friendly atmosphere of the cafe and the relationship between the waiters, their genuine emotions and views. Moreover, their laconism gives the opportunity to encode some information, not to share with it purposely (from the author's part), as well as it acts as a stimulus to re-read, to think over, and, finally, to decode implication (from the part of the reader).

Thus, E. Hemingway's stories always contain the so-called textual ambiguity or CSI. It is motivated by the fact that the author misses the most part of the significant information, suggesting, instead, implicit details that should help the reader to grasp what is concealed by him between the lines. Undisputedly, in most of the great master's stories CCI prevails over CFI, that's why so often there is an extreme necessity to penetrate into factuality of his stories, to use different contexts (autobiographical, socio-cultural and

linguistic) to balance the hidden information with what lies on the surface, namely, to turn the iceberg «upside down». Awareness of the existence and interaction of two worlds (external and internal) in Hemingway's stories makes it possible to decipher the latter due to inconspicuous, at first glance, implicit details of both types.

I. Kashkin was greatly interested in the reasons of E. Hemingway's unwillingness to delete misunderstanding, to turn down his iceberg and create two worlds visible for readers. Analyzing his story «The big two-hearted River», the scholar asked the question, why the author «... insists on the most detailed, mechanical list of Nick's simplest actions: he took a box, took out a match, crossed it out, lifted it into the bushes, blew up the flames and so on. ... Why is the rhythm of these «chopped» sentences so intrusive – he took, he lit, he put and so on. It's as if Nick wants to have no gap in the chain of his successive actions, a gap, through which an occasional word could slip – no! – intrusive thought…». The scholar answered in such a way: «…The author in his story *does not say a single word directly and at the same time speaks each word indirectly – the very form of expression*» [17, p. 58].

Implication as the dominant textual criterion of E. Hemingway's stories is frequently organized by using implicit details of both types (literary and linguistic), adequate interpretation of which allows to decipher the inner state of the character, to comprehend the individual beliefs of the writer, and to pay readers' attention to the the social and moral problems – in general, to represent CCI. Hemingway's implicit detail is, first of all, the feature of his great creative invention («the iceberg principle») that helps to make CSI explicit, but, above all this, the sign of the unique and incomparable style of the Great Master, without which his prose runs risk of being ordinary, losing the urgent concepts, and with them its incomprehensible and magic message. Thanks to it, apparently, B. Gilenson called E. Hemingway «a man of style» [11, p. 3].

Conclusions

The informative structure of fiction is heterogeneous. It can be divided into factual information (CFI), conceptual information (CCI), and subtextual (CSI) or implicit. CFI is explicit by its essence and embraces information about the facts and events that occur in the piece of prose; being produced

by the author, CCI becomes known to recipients through the expressions, reasoning and behavior of the characters, etc. As for CSI, it is not explicit in nature, as it contains information which is not directly verbalized in the text, and because of this, it requires guessing or decoding. This type of information, like CCI, also largely reflects the author's ideas, but those, which must be read «between the lines». In the text, CSI is realized by means of appropriate and deep thinking over CFI and CCI, and thanks to the implicit title, implication of precedence, and the implicit detail. Implicit details (subtextual details or implicates) differ in structure, morphological and syntactic nature, but, as a rule, they are all used to decode CSI.

One of the seemingly key stimuli to investigate the phenomenon of implication was the creative heritage of the great American writer E. Hemingway whose prose is appeared to be famous for his bright capacity to explore implicit potentials of the language. His education, as well as professional practice and civil position influenced the birth of a certain thematic core of his stories, particular ideological preferences of his writing. At the same time, his activity as a front correspondent during the World War I inspired the choice of the original and non-typical style of his prose which scholars often call «telegraphic». Since that time, being greatly motivated by his journalistic practice, the manner of writing has remained unchangeable and stimulated the birth of «the iceberg principle». Concise presentation of thoughts, 1st-person-narration, dialogical composition-speech form, excessive economy in the use of tropes, prevalence of simple, structurally incomplete sentences, etc. are not only the typical means of his «telegraphic style», but also those components that throughout his career helped him to realize the method of iceberg. Suggesting this term, Hemingway explained that it should be understood as writing technique, the chief essence of which lays in the fact that the entire informative space is not homogenous. In accordance with Hemingway's imagination, it resembles an iceberg where CFI is «above water», expressed in writing, CSI – «under water», is not verbalized, but hidden from the readers' eyes behind the unpretentious CFI. The implicit detail is the most suitable element to encourage the readers' understanding of what exactly the author coded between the lines of his text – in CSI.

Having researched E. Hemingway's well-known stories «Cat in the Rain», «In another Country» and «A clean, well-lighted Place», the authors

of this article came to the conclusion that implicit details in these pieces of prose are of linguistic and literary nature. They usually have laconic structure, expressed by different parts of speech and perform different syntactic roles, but all of them take part in forming CCI of the stories. Even imperceptible at first reading, literary implication has the ability to expand the semantic framework of the content, in which it is used with the following purposes: to interpret the title, to add the necessary colors to the portrait and emotional state of the personages, to represent the author's points of view, to actualize thematic layer, and, what is very important, to raise the problem of the irreparable moral and physical damage of the war as an extremely dangerous social phenomenon. *A cat, rain, cat in the rain, constant reading, insomnia, the desire to sleep and permanent drinking, café, machine, funeral, hospital, photograph, road, football* are implicit details found by us in the analyzed stories. These implicates introduce the opportunity to understand the deep-laid ideological meaning of E. Hemingway's prose, to determine the civil and professional position of the author, as well as to assert the existence of a completely unique style of his writing.

It is necessary to remark that the author's attitude towards the usage of implicit details went through development. Whereas in «Cat in the Rain» the implicates circulate in the sphere of the moral family problems, in «In another Country» and «A clean, well-lighted Place» implicit details semantically reflect the social and moral aspects connected with the consequences of World War I and depicted on the example of the post-war people, naming «the lost generation». In «Cat in the Rain» implicates are transformed into symbols owing to some textual factors, whereas in the other analyzed stories implicates don't lose their preliminary capacities. From story to story, Hemingway increases the depth of his implication and widens the scope of details to decode it in a proper way, generally, he gets predominance of his ambiguity over an open admission to the core information. The deeper CSI of the story, the more appropriate and exact implicit details the writer uses, and, naturally, the more qualitative process of their deciphering should be to grasp the author's CCI. Based on CFI, created by means of the numerous semantic details in the sphere of CSI, CCI in Hemingway's stories becomes known to the readers in the way the author wanted them to be aware of.

In their turn, linguistic implicates in the analyzed stories also contribute into decoding the author's CSI and penetrating into his CCI. They are usually formed with the help of *elliptical and nominative sentences, inversion and polysyndeton, repetitions and enumerations, aposiopeses and leitmotif phrases, «dark implications»,* and, clearly, with a small amount of *tropes*. As a result of the detailed analysis of the above-mentioned stories, it was proved that implicit details of both types are equally capable to demonstrate E. Hemingway as a convinced fighter against war and a great stylist who sticks to this unique manner of expressing thoughts in all his works.

In addition to his numerous uninvestigated short stories, perspective study of E. Hemingway's principles of writing should also embrace his novels («Farewell to Arms!», «Fiesta», «For whom the bell tolls», etc). Like in his «small» prose, here the author also tries to implement his specific way of transmitting information, therefore, a lot of implicit details are used by him in the enumerated novels. In particular, the similar manner of arranging the narrative stream, the distinct dominance of external action over internal are observed in the final scene of «Farewell to Arms!» where the author reveals Frederick Henry's fear, his enormous tension and will when he waits untill Catherine gave birth to their child and, then, finds out that she died. In general, the overall investigation of the implicates (their essence, mechanisms of using and role in forming CCI of the text) is expected to be very productive and that will enrich the modern hemingway discourse with a set of new conclusions in the branch of literature, stylistics, and interpretation of the text.

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CHAPTER 4. LITERARY DISCOURSES OF NATIONAL LITERATURES

UKRAINIAN DIASPORIC CHILDREN'S LITERATURE OF THE 20TH CENTURY IN CONTEXT OF WRITINGS IN ENGLISH: A CHILD VOICE, TABOO AND THE OTHERNESS

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Abstract. The issue of non-silence in the children's literature by the Ukrainian emigrants can be interpreted as affirmation of the cultural otherness, based on Levinas's ethics of responsibility for the Other. Through children's voices the writers highlighted the right of Ukrainians to the cultural otherness (the collective memory, history, identity, language, religion and state). At the same time, Ukrainian emigrant writers' ideas are close to those of English and Irish writers, particularly expressed in the books by Ch. Dickens, A. A. Milne, and John Boyne, among many others. I distinguish three types of children's self-presentation revealed through voices in the Ukrainian and children's literature in English.

The first type of voice is related to the call for social changes. I trace it in the works by Ch. Dickens and V. Vynnychenko. Both writers raise the issues of social injustice through the children's images.

The second type of voice explores the issue of unacceptability of the cultures' and nations' destruction. This is the so-called 'genocidal prose', to which we include English-language works by John Boyne and Jennifer Elvgren and works by Ukrainian emigrant writers, such as Olha Mak, Lesia Bryzghun-Shanta, Ivan Bodnarchuk, and many others. Despite the fact that these works raise issues of war and violence, they are distinguished by their humanistic tone.

The third type of voice is, on the one hand, about the child's world, his or her self-expression, and, on the other hand, it is the call to know and preserve the cultural otherness wherein the child belongs. This type of voice

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is considered through the works by A. A. Milne, Roman Zavadovych, and Hanna Cherin.

Introduction

Ukrainian emigrant writers of the 20th century covered issues that were taboo elsewhere because they understood that children's literature is not just about fun. Some of these themes are so-called 'horrible themes'. They are controversial, evoking a strong response and are shunned in society as traumatic topics for the mental welfare of a child.

Subjects linked to the actual Ukrainian experience beyond the imperial influences that Ukraine and Ukrainians have endured in the last few centuries, are also tabooed. Accordingly, the main message of my paper is to show the types of children's voices in children's literature of the Ukrainian emigration of the 20th century, in which questions are voiced about the difficult existence of a child in the family and colonial oppression, the destruction of people's and cultural diversity, personal identity and the rights to national differences. My paper is based on the viewpoint of ethical responsibility for Others by contemporary thinker Emmanuel Levinas. Here, I will analyze the types of children's voices in Ukrainian children's literature in context of literature in English, particularly, by Ch. Dickens, A. A. Milne, and John Boyne, among many others.

The texts by the emigrant writers of the 20th century have deeper meanings, to which the authors wish to attract attention through the voices of children. Therefore, the issue of non-silence in children's literature of the Ukrainian émigrés of the 20th century can be interpreted as affirmation of the otherness, which includes actuality of a cultural identity.

Such ideas could develop under the influence of the external and internal factors of those times. On the one hand, in the mainland Ukraine (ethnic territory), which was part of the Soviet Union at that time, the 'Soviet identity' and the type of the new human (the so-called 'homo soveticus') were formed through the literature. Instead, the Ukrainian was subjected to taboo, the national was oppressed, and the vast majority of emigrant writers were banned. On the other hand, it is the intercultural environment of countries such as the United States of America, Canada, Australia, France, Germany, etc., where expatriates from Ukraine lived, which created some intentions of the self-affirmation of Ukrainian cultural identity in foreign

countries. Besides, there were also children in the emigration who had to adapt to the new environment, and, at the same time, keep the memory of their native land, their homeland. Thus, internal factor was due to the desire of the generation of expatriates to not lose the connection to Ukraine and the belief in the return of Ukrainian children to their Motherland in order to build the Ukrainian state.

All of this created a number of intentions in the fiction for the children and youth by emigrant writers, which coincide with Levinas's ultimate question: what type of relationship is possible 'between us'? In the Ukrainian context, these relations are defined by: (1) the conditions as a result of the process which they have been subjected to (the wars, the internment camps and the losses); (2) the new circumstances of their existence (the expatriation, the alienation and the suffering); (3) the struggle for "national being or not being" [12, p. 226].

As I mentioned before, my interpretation of the texts by the Ukrainian emigrant writers is based on Levinas's ethics idea of responsibility for Others. Levinas argued in his work *Between Us*: "The Other is the only being whose negation can be declared as total: a murder" [14, p. 14]. To paraphrase Levinas, Auschwitz was God's revelation for the Jewish people, where the abandonment of God afterwards would lead to the disappearance of Israel [14, p. 114]. We can draw an analogy to Ukrainian emigrants who physically and spiritually fought for Ukraine. Their emigration became the basis of the collective memory formation and preservation, creative manifestation of which appeared in the spiritual image of the Motherland, distant Ukraine as the Other, to which every Ukrainian in emigration should bear the responsibility for its culture, language and the general existence. In this context, as I will show, the two main motives of the Ukrainian writers' works are realized through the images of children such as the continuity of 'the kin – Ukrainian people – the nation', and the change of generations that will continue working towards the Ukrainian cause.

1. A Child Voice as a Way to Social Changes
(V. Vynnychenko and Ch. Dickens)

In historiographical works, the history of Ukrainian emigration has several waves, each possessing a predominantly socio-political basis. One of the first prominent representatives of Ukrainian intellectuals and artists

in exile is Volodymyr Vynnychenko (1880 – 1951), who had been a resident of France since the 1920s. He is known not only for his works for adults, the philosophical treatise *Konkordyzm* (*Concordism*), and his plays that were produced on many European stages of that time. His socio-psychological collection of stories *Namysto* (*The Necklace*), written between the 20th and 30th years of the past century, has significantly enriched Ukrainian children's literature. V. Vynnychenko, who spent most of his life in Europe, was familiar with its cultural, literary and artistic life; he largely shared the opinion of the democratic foundations of society, for which he also spoke in his works about children.

As an educated person, Vynnychenko often admired the work of other European writers, philosophers and artists, including A. Gide, H. Bergson, F. Nietzsche, and others. It is not known for sure whether Vynnychenko was familiar with the work of the famous English novelist and journalist Charles Dickens (1812-1870). However, the translations of Dickens' works appeared in Ukraine as early as the 1880-90s, with one of the first appearing in 1891 [9, p. 7]. As Natalia Zhluktenko points out in the preface to the later translation of this work by V. Cherniakhivska (*Oliver Twist*, Kyiv, 1993), Dickens believed in the high social value of art. This creative philosophy related the world of Dickens's fiction to the aesthetic world perception of such Ukrainian men of letters as T. Shevchenko and I. Franko [9, p. 7]. V. Vynnychenko should be named among them, for he has always considered literature an opportunity to practically test social ideas through the artistic word.

Vynnychenko's ideas are close to Ch. Dickens's, who often commented on the lives of the poor in his works: "Considered the leading Victorian novelist, Dickens integrated social criticism into his popular books" [13, p. 403]. His major works *Oliver Twist* (1837–1839), *A Christmas Carol* (1843), *David Copperfield* (1849–1850), *Bleak House* (1852–1853), *A Tale of Two Cities* (1859), *Great Expectations* (1860–1861) show Dickens's comprehension of the typical course of a young man's life in Victorian England.

Both the novel *Oliver Twist* by Ch. Dickens and collection *Namysto* (*The Necklace*) by V. Vynnychenko are about disadvantaged children; this topic allowed the writers to expose the social problems of their time. Moreover, both writers in their works bring the criminal element vibrantly to life within their pages. Such themes have always caused controversy among

the reading audiences; in particular, the issue of including in children's literature works not intended for, but dwelling on the children. After all, such works are meant for an adult who has to comprehend important social or political problems of the time through the image of a child. However, researchers of children's literature tend to believe that such texts should be read to children, because they, on the contrary, help the children's voices to be heard. According to Emer O'Sullivan (*Comparative Children's Literature*), "The key difference between children's and adult literature lies in the fact that the former is written or adapted specifically for children by adults." [17, p. 12]. So the books of both writers were included into children's reading, which made them popular.

The works by Vynnychenko and Dickens were published at different times, and both writers opposed the disregard for children's rights in their own way. Each has certain connection with the writers' childhood. Dickens was the son of a lower-middle-class father who constantly lived beyond his means and was eventually sent to debtor's prison. At the age of twelve Dickens was forced to work in a factory for meager wages. Dickens returned to school after an inheritance relieved his father from debt, but he became an office boy at the age of fifteen [13, p. 472]. So Dickens gained a lot of experience. And when he started working as a journalist, he learned all about the life in the British capital, about every social class – from prisons and factories with exhausting child labor to the court and parliament [8, p. 5]. As Ruth Richardson properly noted in her *Dickens and the Workhouse*, "Dickens has a facility for relating experiences, which feel so truthful and authentic that it is not difficult to believe that he is remembering his own experiences and insights as a child." [20, p. 38]. So, on the one hand, Dickens's works contain autobiographical elements, and on the other, the writer meticulously conveys the atmosphere of the capital of that time – so it is no coincidence that he is called "the chronicler of London".

In his novel *Oliver Twist*, Dickens condemns it with the image of the orphan Oliver Twist, who lives in the slums of London, with all their injustice, poverty and destruction. In his work, Dickens sought not only to move the readers, but also to make them think about the reasons for such human condition – of the poor, the orphans, the frail elderly people. He sees the reason for it in the laws of that time. In his novel, Dickens exposes the cruel inadequacies of workhouse life as organized by the New Poor Law of

1834: "The law made the workhouses, where people who could not support themselves were forced to live and work, essentially prisons with degrading conditions, and mandated the separation of families upon entering" [13, p. 473]. At the very beginning of the novel, he provides a sarcastic description of the workhouse for the poor, where Oliver Twist dwells: "The workhouse was a fine home for poor people. It gave them a wonderful choice. They could choose to live there and starve slowly. Or they could choose not to live there and starve quickly. People who lived in the workhouse got a meal of gruel – watered-down oatmeal – three times a day. Twice a week they were given an onion, too. On Sundays they got half a roll" [7, p. 7]. Thus, in his work, he realistically depicts the social gutter and the world of criminals that surrounds the child, raising the issues of upbringing, disadvantaged childhood, social inequality, injustice and crime.

The stories of the collection *Namysto* (*The Necklace*) by V. Vynnychenko present psychological types of children who rebel against social reality with its poverty, exploitation of child labor, social inequality and child abuse, all of which occurred in Ukrainian life, while Ukraine was a colony of the Russian Empire. However, while the English novelist depicts the inner essence, the mood of his little characters directly through their own words, monologues and his own author's commentary (this way of psychological insight is called depicting "from within" and is "direct", points out Yu. Bogachevska), Vynnychenko speaks directly about the mental state of children, but shows it indirectly, by depicting their actions, movements, gestures, eyes and facial expressions, glances [3, p. 14]. Like Dickens's, Vynnychenko's stories are based on the writer's own life. In them the author conveys the memories from his childhood and youth. First of all, the events take place in Yelisavetgrad and the village of Vesely Kut (now the village of Hryhorivka); in the former the writer was born, in the latter he spent the summer with his grandfather; the games and risky entertainment, depicted in the stories, are also from the writer's childhood; relations of children's characters with adults, their misunderstandings are the result of traumatic experiences, ambivalent attitude towards the mother and the relationship with the father; and the main characteristic features of children's images are projected onto the figure of Vynnychenko in his childhood [18]. Such memories made it possible for him to realistically depict the life and social realities of the changing Ukraine at the turn of the century.

The family stories about Ukrainians' life in village or city of the early 20th century are the core of his collection *Namysto* (*The Necklace*). However, the protagonists are children, mostly from poor families whose voices are traced at three levels: ethnographic and household, social, and psychological. First of all, the ethnographic facet of the stories is actualized in their titles, which are the opening lines of Ukrainian songs. This way the artist shows the cultural image of Ukraine, where song accompanies Ukrainians under any circumstances. This way, through song, the author reveals the traits of Ukrainian national character – cordocentrism, geniality, heartfulness. Secondly, through song the author tries to convey his own states of mind – sometimes elevated, but mostly nostalgic, typical of Ukrainian emigrants in general. Thirdly, the songs become means of psychological insight into the images of children's characters [23, p. 196].

Vynnychenko reveals the taboo and the prejudices in the Ukrainian household of that time through the eyes of the children, portrays the beliefs of Ukrainians in the hobgoblin (the Ukrainian meaning is house's spirit or domovyk), the search for God, the thoughts of death, losses, salvation, hope. Like all the other writers of the Ukrainian Diaspora, he details the elements of everyday life in the house (in Ukrainian culture *hata*) of that time, customs, food, clothes, fun, celebrations, as it reveals the cultural identity of Ukrainians that is kept in each family.

However, the writer makes his greatest emphasis on the social and psychological aspects. In psychological aspect, on the one hand, Vynnychenko shows the world of childhood with its diversity, division and dreams; on the other hand, he emphasizes the fact that the child does not get proper understanding as a full-fledged person in the society of adults of those times.

This psychological aspect is enhanced by pictures and images of the social reality of that time. In particular, Ukraine is shown as socially contrasted in the story *Oy, vypyla, vyhylyla...* (Ukrainian song *Oh, I drank, I swigged…*). Here, the author shows not only the children of the urban poor, arousing sympathy, but also portrays the image of the general ironically: "...very thick, round, and small, like a white onion that rolls on the path" [24, p. 74]. The writer also shows us the children from rich families (in Ukrainian *pan*) and we see them in contrast with the main character of this story, eight-year-old Lanka, who had to mature early, and worked hard to help her sick mother. This way, the artist implies that all children are

equal, have equal rights to childhood, entertainment, care, and love from their families.

In his other short stories, *Za Sybirom sontse skhody* (*Beyond Siberia, the sun rises...*), and *Hei, ty, bochechko* (*Hey, You' Barrel...*), Vynnychenko gives a voice to his little heroes, first of all, to identify the child's individuality, and to draw attention to the necessary changes needed in the society at that time. In this way, the author not only articulates important issues at the level of family relations, the education system and social inequality in general, but also reveals children's dreams of freedom, happiness, nobility, and justice. Because, speaking by Levinas's words: "Respect is the relationship between the equal" [14, p. 42].

The presentation of the world through the eyes of a child, the discovery of life through a game, the dangerous or borderline situations, and various rebellions are peculiar models of giving the child a voice as a call to social change. The collection of Vynnychenko's *Namysto* (*The Necklace*) is a kind of hermeneutical stringing of the stories of the colonial oppression of Ukrainians, by portrayal of which the author allegedly wishes to lead to the understanding of Ukraine's need for changes at that time.

2. A Child Voice as a Call against Destruction of Nations or Cultures. Ukrainian 'Genocide Prose', John Boyne and Jennifer Elvgren

And the changes really happened, but in Ukraine they were connected to the tragic pages of its history. And while for Vynnychenko and other representatives of the 'older emigration' Ukraine often revealed itself in the experiences of the beginning of the new century, for the 'younger emigration' of the Ukrainian intelligentsia, which formed between the two World Wars and after the Second World War, Ukraine appeared to be ruined and lost, and the denial of its own statehood and identity was understood, in the words of Levinas, as "the killing of the Other."

For the writers of the 'younger emigration', the idea of responsibility for Ukraine was understood entirely in the spirit of the philosopher's idea of "the face of Other", which is to be interpreted as "Responsibility for the Other – until the death of the Other" [14, p. 190]. The personal fates of emigrant writers bear evidence to the fact that they chose this type of relationship "between us": the condemnation of the totality of 'We', which erases the otherness, and the glorification of sacrifice, honor, and truth

for the Other, for which responsibility is taken. Such a moral imperative becomes a voice of conscience in relations with the Other.

The children's narratives had become the opposition to the destruction of nations or cultures, in particular, in such works of Ukrainian emigration literature as *Kaminnia pid kosoiu* (*Stones under the Scythe*) by Olha Mak, *Chorni khmary nad zolotystym polem* (*Black Clouds over the Golden Field*) by Lesia Bryzghun-Shanta, *Za Zbruch* (*For Zbruch*) by Ivan Bodnarchuk, *Hania* by Bohdan Fedchuk, *Petruseva Povist* (*Petrus's story*) by Olena Tsehelska, *Mykhailyk* by Mariia Dmytrenko, etc.

There are two types of the child voice. The first one is the suffering characters; the other type is fighter characters. Orphans and refugees filled with emotions of horror, despair, and helplessness are in these books. In this military picture of the world, the child is shown on the borderline between life and death. The child is standing up for his / her destiny, a purpose, and an identity in both places: either in Europe or occupied Ukraine.

The second group of child characters in Ukrainian emigrant literature is one that defies reality and authority, showing boldness, pride and self-sacrifice in their resistance. In the national aspect, such images of children are the bearers of collective memory, which will preserve the self and remember the lessons learned, the world that has destroyed the adults. For instance, in the story by Ivan Bodnarchuk *Za Zbruch* (*For Zbruch*), the author discovers the children's voice of disobedience: despite risk and danger, they cross the line, fleeing from the grip of a totalitarian machine. Concluding his work, the author introduces national and religious symbols of Ukrainians such as the crucifix, the portraits of Taras Shevchenko and Ivan Franko, to which the rescued children pray [2, p. 26]. In Bodnarchuk's book, such salvation symbolizes not only the freedom but also the preservation of Ukrainian identity, its national and religious traditions for the future.

With this comes the second type of voice, presented in children's literature as the voice of the call against destruction of nations or cultures, related to the artistic interpretations of 'horrible themes' devoted to the tragic pages of the world and national history suppressed in the Soviet Union, and still largely unknown to the world community. In particular, this refers to the occupation of Ukraine in the Second World War, forced emigration and the genocide of Ukrainians by Stalin's regime, named "Holodomor-33" (meaning "extermination by hunger" – from "moryty holodom") [1, p. 18].

These topics of works for children are also controversial not only in Ukrainian society. For the prevailing opinion is that children's literature should portray only the idyllic childhood. However, as J. L. Powers and Jane M. Gandi properly note, "Currently, approximately one billion children under the age of eighteen are growing up in regions affected by conflict." [11, p. 147]. In her introduction to her collection of essays, *That Mad Game: Growing Up in a Warzone: An Anthology of Essays from around the Globe*, J. L. Powers describes contrasting experiences of childhood: "In the western world, we tend to think of childhood as a protected state – an idyllic time when children can play, go to school and enjoy life without being burdened with the cares of the adult world. One assumption behind this idea is that children should grow up in a safe and stable environment. Yet considering the daily realities of children worldwide, safety and stability are not the norm. Charles London ... points out that there have been 14,000 wars in the last 5,600 years, and at least 60 wars since 1945. Children are far more likely to experience war at some point during their childhood than they are to grow up without it. Currently, approximately one billion children under the age of eighteen are growing up in regions affected by conflict. In fact, even in the U.S., many children are growing up in neighborhoods affected by so much gang violence that they are essentially growing up in a war zone" [19, p. 14–15].

That's why Jane M. Gandi, in her work *Genocide in Contemporary Children's and Young Adult Literature*, considered postmodern forms of national genocide in Cambodia, Guatemala, Kurdish Iraq, Bosnia-Herzegovina, Kosovo, Rwanda, Darfur, shown in modern books and texts for children and youth [11]. She emphasized that such works should not be based on lies; they are intended to help "young readers understand the hard truth." Moreover, such books break stereotypes about other cultures, provide ordinary peoples or 'stateless' nations with an opportunity to speak, develop respect for others. So the children who do not have access to these books are denied the opportunity to experience their own culture and either agrees with its depiction by other cultures, or question / challenge inappropriate images of themselves that they may find. This is what Ch. Taylor, in his work *The Ethic of Authenticity*, called 'depriving of experience'. After all, the 'depriving of experience' associated with traumas of the nation, prevents the people from understanding their own identity, leading over time to its general loss [22].

Ukrainian children's literature about the Great Famine more likely belongs to spiritual literature than to the traumatic one. This corpus includes various genres and types:

– informational texts in the magazine for youth *Krylati* (*The Winged*) – with distinctive titles *Famine is a Crime of Moscow* by V. Ilchenko, *When Ukraine was Dying of Hunger* by I. Davydenko, etc;

– handbooks for educators *Teaching about the Holodomor: a Curriculum Resource for Educators* by Oksana A. Wynnyckyj;

– stories *Kaminnia pid kosoiu* (*Stones under the Scythe*) by Olha Mak, *Chorni khmary nad zolotystym polem* (*Black Clouds over the Golden Field*) by Lesia Bryzghun-Shanta;

– short stories *Lehenda pro kolosky* (*Legend of Spikelets*) by Vira Vovk, *Za Zbruch* (*For Zbruch*), *Nad Zbruchem* (*Over Zbruch*) by Ivan Bodnarchuk.

What do these texts promote? First of all, they were to involve the public in the issue of violence and intolerance towards other nations, the struggle for national self-determination and the right to life. Secondly, they aimed to keep own memory of those terrible events for the future generations who have to learn this tragic experience.

This collective experience is narratively grasped in the genocidal prose of Ukrainian Diaspora through expanded dialogues of the senior and younger generation about a difficult question for children to understand: why were the Ukrainians starved? So the moral ideals depicted in the texts make them both significant within the issue of finding the personal and national identity of the Ukrainians and important for exposing the totalitarian as hostile, aggressive, inhumane.

The images of child protagonists, Andrii from *Kaminnia pid kosoiu* (*Stones under the Scythe*) and Halochka from *Chorni khmary nad zolotystym polem* (*Black Clouds over the Golden Field*), acquire symbolic and philosophical meaning in the works. Their life journeys are portrayed not only to show the scale of the tragedy of the Ukrainian people, but also to resolve the existential conflict: *to give up* (which is much the same as to die), submitting to someone else's will, or *to fight*, having realized the ways to resist this will. In this way the writers raise the issues of national and family values, traditions, including knowing customs, remembering history, respecting the family and language, loving Ukraine, which comprise the cultural identity of Ukrainians.

In the aspect of human values, the writers maintain that the children's voices are not heard in the struggle of 'titans', 'regimes', 'worlds', and on the global scale. Here, the authors promote ideas of the responsibility in "the face of the Other", and of tolerance towards the culture of the Other. Similar senses about tolerance and responsibility are actualized by modern writers like John Boyne in *The Boy in the Striped Pyjamas*, Jennifer Elvgren in *The Whispering Town*, and others. Both books by the contemporary English-language writers are devoted to the Holocaust of the Jewish people during World War II.

In the preface to her picturebook *The Whispering Town*, Jennifer Elvgren emphasizes that the plot is based on a true story. The author depicts Nazi-occupied Denmark in 1943. At that time Danes hid Jews in private homes, warehouses, barns, hotels, and churches. Then they secured boats and hired fishermen to transport them across the sound to nearby neutral Sweden. Almost all of the Jews were smuggled out of Denmark. About 1,700 Jews escaped from the small fishing village of Gilleleje. One moonless night, the town's citizens stood in their doorways and whispered directions to the harbor [10, p. 32].

In her book, Jennifer Elvgren describes a little girl Anett, her parents and neighbors, who would like to help a Jewish woman and her son, Carl. The Jews, who were hidden by the residents, are pursued by the Germans. The author portrays the courageous act of a little girl who does not betray her mysterious neighbors [10, p. 23]:

"We've heard rumors that someone is hiding Jews on this street," said a soldier, pushing the door open.

"I haven't heard any rumors," I said, trying to stop my voice from shaking.

"When we find them, we will arrest everyone," warned the other soldier. Trembling, I closed the door."

Worried about their safety, Anett thinks of a clever and unusual plan to get them safely to the harbor [10, p. 30]:

"I heard our neighbor whisper from his doorway.

"This way," he said, guiding Carl and his mother toward the harbor."

Thus, the book tells the story of solidarity and heroism of common people despite inhuman circumstances.

Tolerance and responsibility are discussed in John Boyne's book *The Boy in the Striped Pajamas*. Here, through the images of nine-year-old children, the son of the German commandant of the concentration camp Bruno and a Jewish boy prisoner Shmuel, the author exposes how the absurdity and madness of adults, their arrogance and imperial encroachment lead to inevitable consequences: deaths of thousands, destroyed spirituality, ruined families on both sides. Instead, in the children's world there are other values – love, kindness, empathy, which are not determined by nationality. Through the voice of Bruno J. Boyne raises the issues of identity and the right to difference [4, p. 55]:

"It was as if it were another city entirely, the people all living and working together side by side with the house where he lived. And were they really so different? All the people in the camp wore the same clothes, those pyjamas and their striped cloth caps too; and all the people who wandered through his house (with the exception of Mother, Gretel and him) wore uniform of varying quality and decoration and caps and helmets with bright red-and-black armbands and carries guns and always looked terribly stern, as if it was all very important really and no one should think otherwise.

What exactly was the difference? He wondered to himself. And who decided which people wore the striped pyjamas and which people wore the uniform".

Doom of fate repays Bruno's father for his actions, his cruelty to prisoners and mindless following the inhuman orders. Demoralization, indifference, loss of his family, the uncertainty regarding his son perishing in the death chamber with his friend Shmuel – that's the price of having questionable ideals. And again, the writer addresses his contemporaries, expressing hope for never repeating this.

The tragedy of the Jewish people, who, like the Ukrainians, suffered the totalitarian genocide, became relatable for the Ukrainian diaspora. All of them prove that other values such as love, kindness, and empathy are present in the child's world, and this is not determined by nationality. Like John Boyne and Jennifer Elvgren, Ukrainian emigrant writers in their books promote the issues of identity and the right to the otherness, the negation of which leads to irreparable consequences to humanity and destruction of entire nations or cultures.

3. A Child Voice as Self-Presentation and a Call to Preserving of Cultural Otherness. A. A. Milne, Roman Zavadovych, and Hanna Cherin

The meanings of the uniqueness or otherness of every creature or culture, which in the philosophy of dialogue of the relations between *The Self and The Other* by Levinas is founded on the idea of justice, are actualized in the works by Ukrainian emigrant writers through the voice as self-presentation. This type of child's voice is developed in the writings through a child's game in which a child asserts himself or herself, while discovering the world around and identifying with it.

On the one hand, self-presentation is the revealing of a child's individuality, with her or his dreams, discoveries, pastimes, and concerns, shown in the Ukrainian context. In this sense, works by Ukrainian writers such as *Zabavky Martusi* (*Martusia's Fun*) by Lesia Khraplyva-Shchur, *Na Veselomu Kuti* (*In a Merry Corner*), and *Todirkiv Litachok* (*Todirko's Airplane*) by Roman Zavadovych, *Malenkyi Indianyn* (*The Little Indian*) by Leonid Poltava, etc., are closer to the poetry collection *When We Were Very Young* (1924), and the story collection *Winnie-the-Pooh* (1926) by well-known English writer A. A. Milne.

The idea of *Winnie-the-Pooh's* subject matter is rooted in the author's love for childhood, and for children's fantasies. The main idea of this work is about childhood as a unique time, when every child is the discoverer of his or her own world. That's why the events of the book are linked to the character of Christopher Robin, the writer's son, and his toy friends: Winnie-the-Pooh, Rabbit, Piglet, the Old Gray Donkey Eeyore, and Owl. Each of the 18 chapters describes a fun adventure, usually centered on Winnie-the-Pooh. He composes songs on the go – chants, noisy songs, hums, etc. [16]:

> Tra-la-la, tra-la-la,
> Tra-la-la, tra-la-la,
> Rum-tum-tiddle-um-tum.
> Tiddle-iddle, tiddle-iddle,
> Tiddle-iddle, tiddle-iddle,
> Rum-tum-tum-tiddle-um.

The image system in this book is based on reflecting the boy's self. Christopher is the smartest and the bravest; he is the object of everyone's affection, respect and admiration. Thus, the adult raises the child's sense of

self-worth. His best friends are a bear and a piglet. The piglet is the past self of Christopher, him as a baby, his past fears and doubts (he is three years old and he is anxious not to be eaten and to be loved). Pooh is his present self, a schoolboy. The bear seeks to learn how to think and concentrate. Owl, Rabbit and Eeyore are the versions of the adult Christopher Robin's future self.

This somewhat naive, cute, smart character, Christopher Robin, is linked to Milne's collection of poems *When We Were Very Young*. Verses by A. A. Milne are about children's lives, their boundless curiosity, their adventures and desire to learn about the world around them, brawls and games, relations with adults. In this author's poems, the entire world is shown through the eyes of a child. The children's world, unlike the world of adults, is all about walking in the summer rain (*Happiness*), catching butterflies (*Twinkhetoes*), watching animals (*The Four Friends*), playing with the dog, like in the poem *Puppy and I* [15, p. 8]:

<div align="center">

I met a Puppy as I went walking;

We got talking,

Puppy and I.

'Where are you going this nice fine day?'

(I said to the Puppy as he went by).

'Up in the hills to roll and play.'

'I'll come with you, Puppy,' said I.

</div>

On the other hand, self-presentation is finding one's own place in the intercultural space, where the child has a voice, identifying his or her own personal and cultural affiliation. Despite being entertaining, Milne's poems and stories start serious conversations – about responsibility, friendship, mutual understanding. At the same time, the peculiarities of the English world are revealed, with its symbols (Buckingham Palace, kings and princesses), traditions (tea parties), distinctive geographical features and nature. It helps children to discover their home country, England, its vast expanses of land, history, sights, and customs. This is another specific trait of children's literature: to be not only entertaining but also educational, to shape the cultural affiliation with a particular nation.

As in A. A. Milne's book, Ukrainian emigrant writers focused on the cultural diversity through a child's individuality: from the game, based on Ukrainian traditions and folklore, to learning about religious / Christian

practices and the comprehension of national history. However, their works were dependent on the child-reader of Ukrainian emigrant, a citizen of another country. And thus, in these writings for children, the behavioral model of the Ukrainian abroad was actualized to serve the future of Ukraine. Here, the identification with the ethnic Motherland as the Other for the Ukrainian who is a citizen of another country, in an ethical sense, meant to know himself or herself through the Other, thereby discovering him or her own identity. In other word, self-esteem, caring and equality, according to Paul Ricœur's conception, are three evidences of ethical goals of self-interpretation. As the philosopher argued in his work *Oneself as Another*: "I cannot respect myself, if I don't respect Another as myself" [21, p. 232]. In children's literature, Ukrainian emigrant writers shared that discovering and identifying oneself begins with caring for the national community.

In the poems *Pryhody hnomyka Romtomtomyka* (*Adventures of Romtomtomyk the Gnome*) and *Todirkiv litachok* (*Todirko's Airplane*) by R. Zavadovych, the author not only portrays the children's world with its games and discoveries. Through children's offenses, he raises the issues of family unity, knowledge of own roots, of the age-old Ukrainian ancestry, and the preservation of family values. Traditionally, the older generation symbolizes the custodians of historical memorials, ancestral and national memory, while the younger generation, brought up in love and in the spirit of the ethnic cultural traditions of respect for elders, inherits these identifiers of Ukrainianness. The leitmotif of Zavadovych's works is the idea of the value of family in any person's life, particularly through parental care and fraternal friendship. Thus, each of the nine chapters of the first tale is devoted to revealing character traits of the protagonist, the fairy-tale Romtomtomyk, who gets into various adventures. Through these short adventures R. Zavadovych reveals to the reader important life truths that teach to respect the parents and master the art of living [25]. In his another work, the story in verse *Todirkiv litachok* (*Todirko's Airplane)*, the author argues that the foundation of brotherly friendship is laid in early childhood, and inept handling of one's destiny brings disaster [26].

"It is bad to be nobody!" – this idea is presented in the work *A Khto Ty* (*And Who Are You?*) by Hanna Cherin from her short story collection *Ukrainski Dity* (*Ukrainian Children*). Here, the author exposes those Ukrainians who are ashamed of their national or ethnic origin

and change their Ukrainian-sounding surnames, like the boy Mikhas Lavrinenko, who was called Mike Levri [5]. In another work, *Lystuvannia* (*The Correspondence*), the writer criticizes the usage of linguistic distortions by her little character Ivasyk, who replaces Ukrainian words with English ones [6]. For both boys, Ukrainianness (Ukrainian identity) is the Other, for which one needs to change in order to start respecting oneself as the Other. In the writings by Hanna Cherin, the care for the Other is realized through studying and using the Ukrainian language by children in the countries of their domicile. According to the writer, this is the key to uniting Ukrainians and the continuity of Ukrainian cause.

Conclusions

To conclude, I would like to emphasize that my goal was to focus on revealing three types of children's voices in the works of Ukrainian emigrant writers in context of writings in English, which are conditionally called:

(1) a child voice as a way to social change;

(2) a child voice as a call against destruction of nations or cultures;

(3) a child voice as self-presentation and a call to preserving of cultural otherness.

This division is based on the important ideas of the children's literature by Ukrainian emigrant writers, namely: to draw attention to both the child's own individuality and the issues relating to cultural affiliation, as well as those questions that are taboo, silenced, and suppressed, in particular, the genocide of Ukrainians by the totalitarian regime, which thousands of children in Ukraine fell victim to. Through children's voices the writers have highlighted the right of Ukrainians to the cultural otherness: the collective memory, history, the identity, the language, a religion, the state.

The first voice is the voice of the child, who asserts his / her rights on improving the society. Here, a child's voice challenges passive contemplation, as presented, for instance, in the stories of the collection *The Necklace* by V. Vynnychenko. Vynnychenko gives voices to his small child characters both to highlight the child's individuality, and to draw attention to the changes needed at that time in the society with its poverty, exploitation of child labor, social inequality and child abuse. This idea makes the collection close to Ch. Dickens's works.

The second voice calls against destruction of nations or cultures. This is the central idea of John Boyne's *The Boy in the Striped Pyjamas*, Jennifer Elvgren's *The Whispering Town* and the works by some Ukrainian emigrant writers such as *Stones under the Scythe* by Olha Mak, *Black Clouds over the Golden Field* by Lesia Bryzghun-Shanta, *For Zbruch* by Ivan Bodnarchuk, etc. Here, the child has a voice, emphasizing his / her cultural identity.

The third voice is a voice for the revealing of child's individuality and finding one's own place. In this sense, works by Ukrainian writers such as Hanna Cherin, and Roman Zavadovych, are close to those by A. A. Milne. They depict child's dreams, discoveries, pastimes, and concerns. In these works, the child's voice is developed through a game. Here, the child asserts himself / herself, discovering the world around.

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BILDHAFTE VERGLEICHE IM KONTEXT DER LINGUOKREATIVITÄT VON DEUTSCHEN FRAUENROMAN-AUTORINNEN

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Abstract. The article examines figurative comparisons as a result of the linguistic and creative activities of the authors of modern German-language women's prose. An overview of the existing definitions of the concept of creativity and the concept of linguocreativity derived from it has been presented. The main attention is focused on the role of linguocreativity in the context of figurative comparative constructions as a manifestation of the linguocreative nature of the individual author's style. The factors that determine the linguocreative nature and potential of figurative comparative constructions in a literary text have been considered. The essence of the concept of comparison as a stylistic trope and device has been clarified. There has been defined a procedure for selection and analysis of such comparisons, which consists of identifying an object, an image, a basis for comparison and an indicator of the similarity of comparison. The body of figurative comparisons, selected by continuous sampling from literary texts, has been analyzed. A classification of figurative comparisons is given on the basis of the belonging of the comparison image (standard) to a certain semantic sphere, their lexical filling has been determined. It was revealed that the images of comparisons are represented by 7 groups, in the lexical content of which the noun dominates. The most representative are the semantic groups "Nature" and "Food", which allows us to draw a conclusion about their importance for the realization of the linguocreative potential of figurative comparisons in the German language. It was found that the most frequent are figurative comparisons with the similarity indicator "wie" of the type ‚Adj. wie NP ', in which the basis of comparison

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(tertium comparationis) is explicitly represented by the adjective. As a result of the analysis of figurative comparisons, it was revealed that by structure most of the author's comparisons are widespread, that is, they contain a descriptive part, which enhances their figurative character. It was found that the author's figurative comparisons are characterized by hyperbolicity, humor, irony, emotionality and expressiveness, which is due to the semantic incompatibility of comparison components, when heterogeneous objects and phenomena from different semantic spheres are compared, to which the authors consciously resort. The most indicative in this respect are the author's comparisons, where a person is associated with natural phenomena. From the analysis of the author's comparisons, it follows that too large a distance between the object and the image of comparison determines the opacity of the semantics of comparisons and can cause difficulties in their interpretation. It has been established that the most compact comparative constructions are represented by composite nouns and adjectives. The functions of figurative comparisons are determined, such as the main ones being characterizing and evaluative. The results of the analysis of the author's figurative comparisons have been generalised and the prospects for further research have been outlined.

Einleitung

Der Begriff „Linguokreativität" ist in linguistischen Studien relativ neu. Eigentlich leitet er sich vom Begriff „Kreativität" ab. In den 50er Jahren des vorigen Jahrhunderts wurde Kreativität zum Kernthema und Gegenstand der philosophischen, psychologischen sowie auch linguistischen und pädagogischen Forschungen, und der Begriff „creativity" wurde 1950 vom amerikanischen Psychologen und Intelligenzforscher J. P. Guilford geprägt. Unter „creativity" versteht man ein neues Modell des Intellekts, in dem kreatives Denken eine zentrale Rolle spielt [5].

Die jüngsten linguistischen Studien markieren ein wachsendes Interesse am Phänomen der sprachlichen Kreativität (K. Brodbeck, D. Haidanka, Zh. Horina, N. Mykhaylychenko, H. Monastyretska, J. Munat, R. Pope, C. Pusch, B. Serebryannykov), dessen begriffliche Ausprägung von B. Serebryannykov stammt, der den Begriff „sprachliche Kreativität" 1970 in den wissenschaftlichen Umgang eingeführt hat. Unter sprachlicher Kreativität versteht B. Serebryannykov den Zusammenhang von sprachlich-

kreativem Denken und Wortbildung [26, s. 11]. Die Analyse der vorhandenen Studien zu diesem Thema ermöglicht es, die in diesen Arbeiten angeführten Aspekte der sprachlichen Kreativität zusammenfassend darzustellen.

Die Wissenschaftler sind sich darüber einig, dass die kreative Funktion der Sprache, die auf dem sprachkreativen Denken basiert, den Sprecher dazu anregt, neue semantische Verbindungen im Bekannten zu entdecken und das Potenzial von Spracheinheiten neu zu nutzen [21; 11]. Für die meisten Linguisten sind folgende Aspekte der sprachlichen Kreativität oder Linguokreativität von Bedeutung: produktive Wortbildungsprozesse und andere Aspekte der dynamischen Lexikologie wie Metapher, Metonymie und Entlehnung [20]; das Schaffen einer Menge von bildhaften Produkten aus einer begrenzten Anzahl von sprachlichen Ressourcen zum Erreichen eines Kommunikationsziels [23; 24]; Kreativität als Originalität und Exzentrizität, als kreativer Akt des Schaffens von etwas Neuem und Außergewöhnlichem [12; 19]; die Möglichkeit, das Sprachmaterial entsprechend den kommunikativen Bedürfnissen umzugestalten [10].

Aus den oben angeführten Ansätzen zum Begriff der sprachlichen Kreativität geht hervor, dass die sprachliche Kreativität auf allen Sprachebenen in der Spannung des gewohnten Alten und des unbekannten Neuen erfolgen kann, indem bildhafte Produkte, die sich durch ihre Originalität, Einfallsreichtum und Expressivität auszeichnen, aus sprachlichen Ressourcen geschaffen werden können.

Es wird auf diese Ansätze zurückgegriffen, da der vorliegende Beitrag sich die Aufgabe stellt, bildhafte Vergleiche im Kontext der sprachlichen Kreativität von Autorinnen der modernen deutschen Frauenliteratur zu behandeln. Bildhafte Vergleiche, die aus der Feder der Autorinnen stammen, werden klassifiziert und der lexikalisch-semantischen Analyse unterzogen. Es wird gezeigt, wie sie kreiert werden und wie man damit umgeht.

1. Bildhafte Vergleiche: Semantische Einteilung
und lexikalische Füllung

Bevor wir zur eigentlichen Analyse des sprachlichen Materials übergehen, gehen wir kurz auf den Begriff „Vergleich", auf seine Definition und sein Wesen ein.

In der modernen Linguistik ist der Vergleich kein neues Thema, trotzdem lässt das Interesse daran auch mit der Zeit nicht nach. Besonders umstritten bleibt die Frage nach dem linguistischen Status des Vergleichs.

Die meisten Forscher gehen davon aus, dass der Vergleich die Stellung zwischen den Mitteln der Bildhaftigkeit und Bildlichkeit einnimmt [22, s. 190]. Manche Wissenschaftler unterscheiden zwischen Vergleichen und Tropen, die anderen hingegen sehen im Vergleich den einfachen Tropus [1; 9, s. 167–168; 28, s. 255]. Laut B. Sowinski sind Vergleiche die einfachsten und eventuell sogar die ältesten Formen sprachlicher Verdeutlichung in Bildern [29, s. 132]. Diese Auffassung vertritt auch R. Behrens: „Kein anderes stilistisches Werkzeug verdichtet die Bildsprache so wie der Vergleich, der ein Bild durch ein anderes Bild greifbar macht, erklärt, bzw. in ein anderes Bild transponiert" [3, s. 1].

Was den Begriff „Vergleich" angeht, so ist er in der wissenschaftlichen Literatur objektiv definiert und wird als stilistisches Mittel betrachtet, das zwei Sachverhalte aus verschiedenen Begriffsbezirken nebeneinander stellt und dadurch eine Fülle von bildhaften Assoziationen hervorruft [25, s. 131]; als Mittel der Bildhaftigkeit, das zwei Wörter aus verschiedenen Begriffsbereichen verbindet und durch die bloße Gegenüberstellung sprachökonomisch eine Fülle von bildhaften, manchmal bildlichen Assoziationen hervorruft [22, s. 190]; als Zusammenrücken und Betrachten verschiedener Sachverhalte oder Ausdrücke aufgrund bestimmter Gemeinsamkeiten [28, s. 336]; als Veranschaulichung eines Begriffs durch die explizite Analogie zu einem anderen aufgrund bestimmter Gemeinsamkeiten (tertium comparationis) [27, s. 124]; als eine rhetorische Figur, die aus der Assimilation eines Objektes an ein anderes besteht, wobei beide Objekte gemeinsame Merkmale aufweisen [1, s. 450]. I. Galperin bezeichnet den Vergleich als Tropus und weist darauf hin, dass die obligatorische Voraussetzung für einen Vergleich die Ähnlichkeit eines Merkmals mit der vollständigen Divergenz der anderen ist [9, s. 167–168].

Der Vergleich beruht auf der Ähnlichkeit zweier verschiedener Sachverhalte der objektiven Realität und dient zum bildhaften Ausdruck auf Grund der direkten Wortbedeutung. Die Grundlage für den Vergleich bildet das sogenannte *tertium comparationis* (das Dritte, das Gemeinsame des Vergleichs), das die Ähnlichkeitsbeziehung zwischen dem bezeichneten Sachverhalt und dem bildhaften Ausdruck herstellt [27, s. 98; 28, s. 257].

Zusammenfassend lässt sich feststellen, dass unter dem Begriff „Vergleich" eine Form der Gegenüberstellung zweier oder mehrerer Objekte, die Gemeinsamkeiten haben, verstanden wird. Das Gemeinsame, das durch *tertium comporationis* angegeben wird, kann genannt oder durch den Empfänger gedacht werden. Es werden zwei Wege hervorgehoben, wodurch Vergleiche vollzogen werden können: Ein Objekt lässt sich mit einem anderen vergleichen, das diesem aufgrund seiner Merkmale ähnlich ist, denn es gehört der gleichen Art an oder stammt aus einem ähnlichen Umfeld, oder es werden Objekte verglichen, die unterschiedlichen Bereichen angehören. Die Linguisten verweisen dabei auf die bildhafte Funktion des Vergleichs, seine Ausdrucksfähigkeit, das zu vergleichende Objekt zu beschreiben und so die Absicht des Autors zum Ausdruck zu bringen [27, s. 98–99; 28, s. 257]. Die Wirkung des Vergleichs, so N. Naer, hängt in erster Linie von der Anschaulichkeit und Überzeugungskraft der Vergleichsbasis ab. Die verglichenen Begriffe können voneinander fern liegen, sich grundsätzlich voneinander unterscheiden. In diesem Fall wirken sie bildlich [22, s. 190]. Der Vergleich wird als lexisch-grammatischer Tropus bezeichnet, weil er eine Abart von Attribut oder Adverbiale darstellt [22, s.192].

Als Objekt der Analyse wurden bildhafte Vergleiche gewählt, die aus der Feder der deutschen Autorinnen, Vertreterinnen der Frauenliteratur, L. Beck, H. Lind und S. Fröhlich stammen. Die Sprache ihrer Romane ist witzig, selbstironisch, humorvoll und emotional-expressiv. Und eine große Anzahl von individuellen okkasionellen Wortbildungen in ihren Texten zeugt von der sprachlichen Kreativität und wortbildenden Fantasie dieser Autorinnen [18, s. 227–230].

Als Material dienen Prosatexte von L. Beck („Reich heiraten! oder wie ich mit 58 meine Hippie-Ideale über Bord warf"), H. Lind („Die Zauberfrau", „Das Superweib", „Das Weibernest", „Männer sind wie Schuhe) und S. Fröhlich („Familienpackung", „Treupunkte").

Der Analyse unterliegen alle von uns herausgesuchten und aufgelisteten Vergleiche aus den Romanen von L. Beck, H. Lind und S. Fröhlich. Es wurde ein Versuch unternommen, die zu untersuchenden Einheiten bezüglich der Zugehörigkeit der Vergleichsbilder in den Vergleichsstrukturen zu den thematischen Bereichen zu klassifizieren. Dabei wurden 7 thematische Bereiche mit entsprechenden Teilbereichen bestimmt: „Mensch", „Küche und Essen", „Technik", Natur" (mit Untergruppen „Landschaft und Wetter",

„Fauna", „Flora"), „Kultur" (mit Untergruppen „Medienwelt", „Spiele, Spielzeug, Hobbys"), „Märchenwelt und Religion", „Artefakte".

Der erste thematische Bereich „Mensch" schließt 25 Vergleiche ein und wird von Lexemen präsentiert, die Menschen, Aussehen, Körperteile, Berufe, Alter bezeichnen. Zu dieser Gruppe gehören auch Eigennamen (Vor- und Nachnamen) von prominenten Politikern, Schauspielern: *Kind, Engel, Schlüsselkind, Dreijährige, Sechzehnjährige, Oberprimaner, Haare, Haupthaar, Hitlerfrisur, General, Gefreiter, Kosmetikerin, Ringrichter, Delinquentin, Primaballerina, Beinumfang, matronig, engelgleich, pferdehaarig.* In den vergleichenden Strukturen dienen sie zur näheren Beschreibung und Charakterisierung der Verhaltensweisen, des Handelns, der Gefühle, des seelischen und emotionalen Zustandes, des Aussehens und Charakters von Romanfiguren. Schüchterne und unsichere Figuren werden mit Kindern assoziiert: *Ich bin´s, Elfe", kommt Sabine hinter mir hervor und guckt verschüchtert **wie eine Dreijährige am ersten Kindergartentag**.* [7, s. 214]. Den Eindruck eines sehr trickreichen, durchtriebenen Mannes erweckt das folgende Vergleichsbild: *Dieser Gauner hat mindestens so viele Tricks drauf, **wie ich Haare auf dem Kopf*** [2, s. 205]. Das rechthaberische Auftreten, eine drohende Haltung einer Frau wird mit der Verhaltensweise eines strengen, furchteinflößenden Generals gegenüber seinem Unterstellten verglichen: *Ursula Kobalik stützte die Hände in ihre massigen Hüften und sah mich an **wie ein General einen kleinen Gefreiten, der nicht anständig gegrüßt hatte*** [16, s. 25]. Das Vergleichen einer Romanfigur mit einer prominenten Schauspielerin löst eine Vorstellung von einer sehr attraktiven Frau mit schönen langen Haaren und einer Topfigur aus: *Ich habe sie noch nicht gesehen, aber als ich mal gefragt habe, wie die Michels denn so aussieht, hat mein Mann gesagt: „So **wie diese Angelina Jolie,** die vom Brad Pitt"* [7, s. 11]. Um das Aussehen einer älteren, fülligen, unattraktiven Frau zu beschreiben, greift H. Lind auf das Bild einer Matrone zu: *Lore war der schönen deutschen Sprache nicht mächtig, weshalb sie ... die rhäinische Mundart pflegte. Gerade diese ihre Behinderheit, gepaart mit ihrem sagenhaft **matronigen** Aussehen, hatte ihr die Rolle der Oberschwester Ällsbett eingebraccht* [14, s. 17].

Der nächste thematische Bereich „Küche und Essen" und seine lexikalische Füllung sind für uns von besonderem Interesse, weil die Behandlung der sprachlichen Aspekte des Kulinarischen in der heutigen

Linguistik aktuell ist [17; 30]. Alles, was zum menschlichen Leben gehört, wird versprachlicht, findet seine Widerspiegelung in der Sprache. Es ist nicht verwunderlich, dass auch das Essen als wichtiger und notwendiger Teil des Lebens und alles, was dazu zählt, in den Interessenbereich der sprachlichen Forschungen rückt. Die Beschreibung der Lexik aus dieser Sphäre ist vornehmlich auf den metaphorischen Bereich ausgerichtet. Mit deutschen Speisemetaphern beschäftigt sich A. Wierlacher [30, s. 112], kulinarische Phraseologismen behandelt N. Ljubimova [17, s. 15–28]. Die vorliegende Analyse hat ergeben, dass lexikalische Einheiten aus dem kulinarischen Bereich auch als Komponenten in der Vergleichsstruktur der bildhaften Vergleiche auftreten. Die Bilder aus dem Bereich „Essen" in den Vergleichen sind sichtbar, spürbar, wahrnehmbar und erkennbar. Sie sind mit emotionalen und physiologischen Gefühlen des Menschen verbunden und werden damit fest assoziiert. Mit diesen Bildern und Lexik, die sie präsentiert, kreieren die Autorinnen originale bildhafte Vergleiche.

Der thematische Bereich „Küche und Essen" schließt 26 Vergleiche ein und wird von Lexemen präsentiert, die zur Beschreibung und zur wertenden Charakterisierung von Personen, Aktivitäten, Gegenständen und Stoffen herangezogen werden: *Brezel, Brezel, Brötchen, Eier, Honigkuchenpferd, Joghurt, Kokosnuss, Mahlzeit, Magermilch, Mandelkeks, Milchkaffeeschaum, Nudel, Pellkartoffel, Pfannkuchen, Pudding, Puderzucker, Vanilleeis, Vanillepudding, Schokoladensauce, Soufflé, Spaghetti, Spinat, Streuselkuchen, Trennkost, Zitrone; buttrig, teigig, trennkostgeschädigt.*

Das Aussehen ihrer Romanfiguren assoziieren die Autorinnen mit dem Teig und Gebackenem. Auf das Bild eines Hefenkuchens mit Streuseln greift S. Fröhlich, um das Aussehen eines kleinen Jungen zu beschreiben: *Ich glaube langsam, ich sollte meinen Sohn in Sicherheit bringen. Der, wenn das so weitergeht, bald* **wie ein lebender Streuselkuchen** *aussieht* [8, s. 149]. Ein blasses, schwammiges Gesicht wird mit dem Teig verglichen: *Ich meine, ich bin doch kein Pfannkuchen. Obwohl meine Haut, bei schlechter Beleuchtung, durchaus ähnlich teigig aussehen kann* [8, s. 37]. Ein süßes Lächeln wird mit Vanillepudding in Beziehung gebracht: *Ich spendierte ihm ein unvergleichlich weichgespültes* **Vanillepudding-Lächeln** *aus dem Repertoire von Ulrike* [14, s. 497]. Das Vergleichsbild aus diesem Bereich verwendet H. Lind zur Beschreibung

der Wettererscheinungen. Der Schnee, der in seiner weißen Pracht liegt, wird mit dem weißen feinen Puderzucker assoziiert: *Schnee fiel lautlos auf das Blechdach der gegenüberliegenden Sparkasse und blieb dort liegen **wie Puderzucker*** [16, s. 12]. Haare und Frisur werden mit einem luftigen Soufflé, das sich nicht lange hält, verglichen: *Das Haarspray scheint nur eine begrenzte Wirkung zu haben. Die starre Masse fällt in sich zusammen. **Wie ein Soufflé**, das man zu früh aus dem Ofen genommen hat. Jetzt ähnelt meine Haarpracht der des Wirtes* [7, s. 161]. Zur Beschreibung der positiven sowie negativen Gefühle und Emotionen werden Vergleichsbilder wie Joghurt, Honigkuchenpferd, Vanilleeis, Schokoladensauce herangezogen: *Mein Herz machte einen nervösen Hopser, und ich strahlte **wie ein Honigkuchenpferd*** [16, s. 14]; *Ich kann zwar nicht genau sagen, wie ich mir einen Heiratsantrag vorgestellt habe < ... > Dennoch schmelze ich **wie Vanilleeis unter heißer Schokoladensauce"*** [2, s. 226]; *Wieso unterliegen diese großen Gefühle solchen Schwankungen? Ist es **wie mit Joghurt?** Hat alles nur eine bestimmte Haltbarkeit – und dies ist eben begrenzt?* [7, s. 166].

Zur Beschreibung der Charaktereigenschaften und Verhaltensweisen greift L. Beck auf das Vergleichsbild „Kokosnuss" zurück: *Die Hälfte von diesem Geld gehört ja eigentlich Uwe. Die kann ich ihm ha irgendwann zurückgeben. In einem anderen Leben vielleicht. ... Ja, ich kann hart **wie eine Kokosnuss** sein* [2, s. 78]. Das Vergleichsbild „warme Brötchen" wird in Beziehung mit den gut verkauften Büchern gebracht: *Alles bestens! Die Bücher verkauften sich **wie warme Brötchen*** [15, s. 234]

Der thematische Bereich „Natur" ist zahlenmäßig auffallend groß und beläuft sich auf 45 Vergleiche. Er wird in 3 weitere Teilbereiche „Landschaft und Wetter", „Fauna" und „Flora" untergliedert.

Der erste Teilbereich „Landschaft und Wetter" umfasst 9 Vergleiche und wird von Lexemen *Kraterlandschaft, Lava, Regenbogen, Regenpfütze, Luft, Stadt, Wetter, Atlantik, Wolkengebilde* präsentiert. Als Komponenten der Vergleiche dienen sie zur Beschreibung und zur wertenden Charakterisierung von Personen und deren Eigenschaften, Gefühlen, Aktivitäten, Gegenständen und Stoffen.

S. Fröhlich bezieht das Vergleichsbild einer Lava auf das Gefühl der Langeweile: *Und wo keine Überraschung ist, kommt ganz schnell die große lähmende Langeweile angekrochen, unaufhaltsam **wie Lava*** [7, s. 9]. Um

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positive Gefühle der Freude, der schönen Erwartungen, des Vertrauens in die Zukunft zu beschreiben, bildet H. Lind einen schönen Vergleich, in dem sie einen Regenbogen mit einem Hoffnungsschimmer assoziiert: *„Guck mal, Mama, ein Regenbogen!" Gott, war der wunderschön! Vor schwarzblauem Wolkenmeer. So bunt und so riesig! Er winkte mir vom Himmel wie ein neuer Hoffnungsschimmer* [14, s. 517].

Der zweite Teilbereich „Fauna" umfasst 33 Vergleiche und wird von den Substantiven präsentiert, die die Vertreter der Tierwelt bezeichnen: *Äffchen, Bergtapir, Hamster, Katze, Kater, Lamm, Pfau, Schwein, Fliege, Kakerlake, Kriebelmücke, Mücke, Frosch, Tausendfüßler, Adler, Geier, Dohle, Nachtigall, Spatz, Tier, Vogel.* In diese Gruppe gehen auch Adjektivkomposita ein, deren Komponenten aus dem Tierbereich stammen: *breitmaulfroschig, hühnerpopoig, pferdehaarig, walfischgleich.*

Zur Charakterisierung der Verhaltensweisen ihrer Romanfiguren bildet L. Beck Vergleiche mit Vergleichsbildern „Kater", „Bergtapir". *„Ich sehe schon, du glaubst mir nicht". – „Wundert dich das?" Bob schüttelt schuldbewusst den Kopf und nimmt einen Schluck Bier. Irgendwie kommt er mir* **wie ein streunender Kater** *vor, der ein Ablenkungsmanöver für seine Untaten sucht.* [2, s. 194]. Auch H. Lind greift auf die Vergleichsbilder wie Vögel und Tiere zu, um Gefühle ihrer Romanfiguren, menschliche Eigenschaften, Verhaltensweisen und Einstellungen dazu zu beschreiben: *Draußen lauerten jede Menge Presseleute,* **wie die Geier** [15, s. 338].

Vergleiche mit dem Vergleichsbild „Insekten" verwenden die Autorinnen zur Beschreibung der menschlichen Eigenschaften und Verhaltensweisen ihrer Romanfiguren. Fotografen und Journalisten vergleicht H. Lind mit Mücken und Kakerlaken: *„Da war noch ein FOTOgraf, den habe ich eben weggeschickt ...Ich hatte ihn für einen ganz normalen Menschen gehalten, aber er hat sie immer beobachtet, und dann hat er Fotos von Ihnen gemacht ... "Mich packte eine ohnmächtige Wut. Die waren ja* **wie die Mücken! Wie die Kakerlaken!!** *Was hatte ich denen getan? Warum ließen sie mich nicht in Ruhe?"* [13, s. 110]. Die Autorinnen gebrauchen auch zusammengesetzte und zusammengebildete Adjektive als Vergleiche. Die meisten dieser Vergleiche dienen zur Beschreibung des Aussehens und der Handlungen ihrer Romanfiguren. Bei H. Lind findet sich z. B. folgender Vergleich: *Ich, wenn ich schwimme, dann durchfurche ich* **walfischgleich** *und kein bisschen damenhaft die Fluten"* [14, s. 362].

Der Teilbereich „Flora" als Spender der Vergleichsbilder ist zahlenmäßig schwach vertreten und schließt nur 4 Lexeme ein: *Johanniskraut, Topfrose, Orchidee, Pilze.*

L. Beck wählt diese Vergleichsbilder, um Vergleiche zur Beschreibung der körperlich-psychischen Verfassung ihrer Romanfiguren aufzubauen: *Damals lechzte ich nach Aufmerksamkeit **wie eine ausgedörrte Topfrose nach Wasser"*** [2, s. 20]. Schlechtes Befinden wird durch einen anschaulichen Vergleich mit der Wirkung der giftigen Pilze dargestellt: *Mein Mund ist so trocken, **als hätte ich hochgiftige Pilze eingenommen,** deren Wirkung nicht nachlassen wird* [2, s. 48].

Der thematische Bereich „Technik" als Spender der Vergleichsbilder ist zahlenmäßig auch schwach vertreten und wird mit 9 Lexemen präsentiert: *Barometer, Kombi, Leuchtrakete, Leuchtturm, Raumschiff, Sirene, Tankstelle, Zement, Winterreifen.*

Mit einer Leuchtrakete vergleicht H. Lind den Glanz in den Augen ihrer Romanfigur: *Friedlinde <...> begann meine Augendeckel zu betupfen und akribisch feine Linien auf das Oberlid zu zelebrieren. „Das macht 'n janz anderet Auge", sagte sie. „Denn **strahlt der wie 'ne Leuchtrakete"*** [13, s. 174].

Kreative, originelle Vergleiche mit diesen Vergleichsbildern finden sich in L. Beck's Roman „Reich heiraten! oder Wie ich mit 58 meine Hippie-Ideale über Bord warf" und im Roman von S. Fröhlich „Treuepunkte". L. Beck verwendet diese Vergleiche zur Beschreibung sowohl der Gegenstände als auch der mentalen Vorgänge bei ihren Romanfiguren: *Meine Gedanken rasen meistens so schnell durch die Vergangenheit **wie Normans Kombi durch die kitschig-schöne Landschaft*** [2, s.141]. S. Fröhlich greift auf diese Bilder zu, um den emotionalen Zustand und Erwartungsgefühle der Hauptfigur ihres Romans auszudrücken: *Ich fühle mich ein bisschen **wie beim Countdown eines Raketenstars.** Jetzt wird entschieden, wie alles weitergeht* [7, s. 234]. Die aus dem Bereich „Technik" stammenden Vergleichsbilder gebraucht S. Fröhlich, um das Verhalten eines Kleinen näher zu beschreiben: *Der Spinat spritzt auf mein Oberteil und zeitgleich fängt er an zu kreischen. **Schrill wie eine Sirene*** [8, s. 13].

Der thematische Bereich „Kultur" ist zahlenmäßig auffallend umfangreich und beläuft sich auf 54 Vergleiche. Er wird in Teilbereiche „Medienwelt", „Spiele, Spielzeug, Hobbys", „Märchenwelt und Religion" untergliedert.

Der Teilbereich „Medienwelt" als Spender der Vergleichsbilder schließt 38 Vergleiche ein und wird mit den Wörtern und Wortverbindungen präsentiert, darunter auch Eigennamen. Sie bezeichnen Filme und Filmtitel: *Film, "Alien" „Harry und Sally", Lindenstraße, „Zwölf Uhr mittags; Fernsehsendungen, Shows, Werbung: Super RTL, Sesamstraße, Mascara-Reclame, Shampoowerbung;* TV- und Kinostars: *Promi, Angelina Jolie, Brad Pitt, Brigitte Bardot, Jane Fonda, Meg Ryan, Jean Reno Stephen Hawking, Reich-Ranicki;* Filmfiguren: *Helga Beimer, Schwester Stefanie, Tangotänzer, Tootsie, old little Joes Vater Cartwright, Bugs Bunny, Garfield, Kermit*; Buchtitel und Figuren: *Momo und die grauen Männer.* Zu dieser Gruppe zählen wir auch die Eigennamen von Medienmenschen: *Boris Becker, Doris Schröder-Köpf, Reich-Ranicki, Ursula von der Leyen.*

Die meisten Vergleiche mit diesen Vergleichsbildern dienen zur Beschreibung des Aussehens, der Gefühle und Emotionen von Romanfiguren, und die Autorinnen bilden und verwenden sie gerne und häufig. Dabei können Vergleiche auf die Beschreibung des gesamten Aussehens bezogen werden, wie z. B. bei L. Beck: *Ein grauer Wolf mit einem 30er-Jahre-Strichbärtchen auf der Oberlippe grinst mich frech an. Mit seinem Strohhut und dem naturfarbenen Leinenanzug wirkt er **wie ein argentinischer Tangotänzer aus alten Schwarz-Weiß-Filmen*** [2, s. 91]; *„Jakob hat also wirklich eine Frau?" – „Ja, und zwar eine ekelhaft junge!" klage ich ... **„Und sie sieht aus wie Brigitte Bardot** – und hat natürlich eine Topfigur"* [2, s. 161]. In den Romanen von S. Fröhlich finden sich auch Vergleiche mit dieser Funktion: *Aber mit einem Kollegen (der ganz zufällig haargenau so aussieht **wie Brad Pitt!!)** abends noch mal was durchsprechen zu müssen, klingt ziemlich reizvoll* [7, s. 13]; *Schwester Lisa steht auf ihrem Schildchen und sie sieht aus **wie Schwester Stefanie aus dieser Schwachsinnsserie bei Sat 1**. Genau der gleiche Gutmensch-Typ* [8, s. 56].

Die Autorinnen gebrauchen bildhafte Vergleiche, um das Aussehen von Figuren detaillierter zu beschreiben, z. B. Nasen, Haare, Wimpern: *Wortlos ergreife ich die Hand und mustere ihn. Er ist einen Kopf größer als ich. **Seine große Nase erinnert mich an Jean Reno"*** [2, s. 93]; *Christian Meran hatte volles dunkles Haar, das ihm beim Spielen in die Stirn fiel **wie in der Shampoowerbung*** [Männer, s. 12]; *Das Kind hat Haare wie andere am sechsten Geburtstag. Unglaublich. ... Dunkles, dichtes Haar und Wimpern **wie aus der Mascara-Reclame*** [8, s. 58]. S. Fröhlich greift auf das

Vergleichsbild der Comikfigur aus einer der erfolgreichsten Fernsehserien für Kinder, um die Art und Weise bestimmter Aktivitäten zu beschreiben: *Die Kinder <…> schrien, sie hätten mich gestern abend im Fernsehen gesehen, <…> und der Mann mit dem weißen Schal hätte genauso gesungen **wie der Kermit in der Sesamstraße**. Echt schrill und voll geil!* [14, s. 504].

Den thematischen Teilbereich „Spiele, Spielzeug, Hobbys" als Spender von Vergleichsbildern präsentieren Lexeme *Barbie, Duplostein, Puzzlespiel, Suchbild, Schaufensterbummel*. Vergleiche, deren Vergleichsbilder aus dieser Gruppe stammen, bringt S. Fröhlich in Verbindung mit Körperteilen: *Allerdings nicht, weil meine Kinder so reizend miteinander spielen, sondern weil ich sie geparkt habe. Vor der Glotze. Und das, nachdem Claudia Mark ihre liebste Barbie an die Schläfe gedonnert hat und er aus Rache getestet hat, ob Claudias Kopf **härter als ein Duplostein** ist"* [8, s. 19]. H. Lind wie auch S. Fröhlich verwenden sie zur Beschreibung und Charakterisierung der Empfindungen und der mentalen Vorgänge: *Und mir war ein ganzer Balken aus dem Auge gefallen. Erst war es nur ein Verdacht. ... Und jetzt war ich mir plötzlich sicher. Es passte eins zum anderen. **Wie ein großes, buntes Puzzlespiel*** [13, s. 334]; *In Banff gibt es ... eben alles, was das Kanada-Touristenherz ersehnt. Und inmitten dieser Touri-Shops gibt es einen Louis-Vuitton-Laden. Beim ersten Blick wirkt **er wie ein Fehler auf einem Suchbild**. Nach dem Motto: Was gehört hier nicht her? Ein Louis-Vuitton-Laden im Wildnis* [8, s. 178].

Der thematische Teilbereich „Märchenwelt" schließt 10 Vergleiche ein, deren Vergleichsbilder mit folgenden Lexemen präsentiert werden: *Buddha, Engel, Eisschollenfee, Geist, Göttin, Kobold, Märchenfee, Weltwunder, engelgleich märchenhaft, paradiesisch*. Bildhafte Vergleiche aus diesem Bereich dienen zur Beschreibung des Aussehens: *„Hallo", sagte ich. „Was machen Sie denn hier?" – „Oh", sagte er erfreut. „**Die Eisschollenfee im Sommerkleid***" [15, s. 243]; der Verhaltensweisen und der Körpersprache: *Sein rundes Spitzbubengesicht strahlt. **Flink wie ein kleiner Kobold** misst er dann den Raum aus, während Pat die Maße aufschreibt* [2, s. 205]; *Die kleine, moppelige Schneiderin lächelt **wie eine Märchenfee***" [8, s. 119]; des körperlichen und seelischen Zustandes: *Vor mir steht ein abgemagertes, glatzköpfiges Häufchen Elend, dem Jeans und Hemd zu groß geworden sind. Uwe sieht aus **wie sein eigener Geist*** [2, s. 215].

Der thematische Bereich „Artefakten" umfasst 15 Vergleiche. Lexeme, die die Vergleichsbilder in der Struktur bildhafter Vergleiche benennen, bezeichnen Haushaltsgeräte und Haushaltsgegenstände, Kleidung: *Bettwäsche, Blumentopf, Dollar, Frischaltfolie, Jackentasche, Korkenzieher, Rasierklinge, Riesenzinken, Schmiermittel, Schuhe, Spiegel, Steckdose, Stecker, Tasse, Wischmopp*. Vergleiche aus diesem Bereich werden zur Beschreibung und Charakterisierung von Gegenständen, Personen, Gefühlen, Aussehen, Eigenschaften, Sitten herangezogen.

Um das Aussehen ihrer Romanfiguren zu beschreiben, greifen die Autorinnen auf bildhafte, frische, nicht selten unerwartete Vergleiche zu. L. Beck vergleicht ein nasses Kleid mit einer Frischhaltfolie: *Klatschnass und völlig außer Atem, stehe ich dann vor Jakobs Tür. Auch ohne Spiegel weiß ich, dass mein schickes Armanikleid an mir klebt **wie Frischhaltfolie*** [2, s. 221]. Eine Kopfbedeckung assoziiert S. Fröhlich mit einem Blumentopf: *Und komische Kopfbedeckungen gibt es dort auch. Zum Beispiel dieses Modell, das aussieht **wie ein umgekehrter Blumentopf aus Filz mit einer Kordel samt Bommel dran*** [7, s. 169–170].

S. Fröhlich findet witzige Vergleiche für Nasen. Sie vergleicht Nasen mit Steckdosen und Steckern: *Ich liebe diese Nasen, schon weil meine mehr in Richtung **Steckdosennase** geht. Eine große schlanke Nase sieht edel aus. Man wirkt so aristokratisch* [8, s. 66]; *Warum also der Kurzschnitt? Damit meine **Steckernase** besser zum Vorschein kommt oder weil man mit meinem Haar einfach keine andere Möglichkeiten hat?* [7, s. 137]. Haare vergleicht sie mit einem Korkenzieher: *Sie sieht sympathisch aus. Wildes dunkles Haar mit gigantischen **Korkenzieherlocken**. So wie die Frau aus der L'Oréal-Werbung* [8, s. 57], und L. Beck assoziiert Haare mit einem Wischmopp: *Außerdem habe ich nur mein ollstes T-Shirt an, und auf dem Kopf sehe ich bestimmt **wie ein Wischmopp** aus* [2, s. 240]. Die Ausstrahlung einer Frau bringt H. Lind in Beziehung mit einer Rasierklinge: *Frau Dr. Kaltwasser ist natürlich überhaupt nicht mein Frauengeschmack. **Sie hat den Charme einer Rasierklinge*** [13, s. 234].

Bildhafte Vergleiche verwenden die Autorinnen, um Vorstellungen ihrer Romanfiguren von Leben, Liebe und menschlichen Tugenden und Lastern darzustellen. Die Geborgenheit assoziiert L. Beck mit einer Jackentasche: *Spätestens jetzt erkenne ich, dass ich mich immer auf Jakob werde verlassen können. Bei ihm werde ich auch in größter Armut so behütet sein, **als würde ich in seiner Jackentasche leben*** [2, s. 243].

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2. Komponentenanalyse von bildhaften Vergleichen

Was die Struktur des Vergleichs angeht, so sind sich die Forscher darüber einig. Terminologisch aber werden die Komponenten der Vergleichsstruktur unterschiedlich gefasst. In der Struktur des Vergleichs unterscheidet H. Bergerová drei Bestandteile: das Vergleichsobjekt, das Vergleichsmaß und die Vergleichsbasis. Unter dem Vergleichsobjekt versteht sie „die durch den Vergleich zu charakterisierende Erscheinung", Sachverhalt X. Das Vergleichsmaß ist „die Erscheinung", auf die X „beim Vergleichen bezogen wird": Y. Die Vergleichsbasis ist „das dem Vergleich zugrunde gelegte Merkmal oder Kriterium", d.h. die Eigenschaft E [4]. Jeder Vergleich besitzt, so N. Naer, eine Vergleichsbasis, ein Vergleichsmerkmal, das ist das dritte des Vergleichs, das Gemeinsame zwischen den beiden Komponenten des Vergleichs, obwohl dieses Vergleichsmerkmal genannt oder ausgespart werden kann [22, s. 190]. R. Behrens verwendet die Bezeichnungen „Bildempfänger", „tertium comparationis" und „Bildspender" [3, s. 17]. B. Sowinski interpretiert die Vergleichsstruktur als viergliedriges Gefüge und bezeichnet die Komponenten als „Bild – tertium comparationis – Vergleichspartikel/ Vergleichsverb – Vergleichsbild" [28, s. 257]. Laut L. Shipicina enthält die volle Struktur des Vergleichs vier Bestandteile: Übertragungsbegriff, tertium comparationis, Bindeglied, Grundbegriff [27, s. 98].

Bei der Analyse der strukturellen Komponenten von bildhaften Vergleichen verwenden wir Termini *Vergleichsobjekt – Vergleichsbasis – Bindeglied – Vergleichsbild*.

Das Bindeglied bringt das Vergleichsbild mit dem Vergleichsobjekt durch die Vergleichsbasis in Beziehung. Die Analyse ergibt, dass bildhafte Vergleiche mit dem Bindeglied *als*, anders *als*-Vergleiche, im analysierten Material nur selten anzutreffen sind: *Wir hatten doch oft mehr Schmarotzer im Haus **als Tassen im Schrank*** [2, s. 197]; *Dein Charakter", sagte Gustav. „Der ist tiefer gefallen **als der Dollar an der New Yorker Börse**"* [14, s. 463].

Die meisten bildhaften Vergleiche sind Vergleiche mit dem Bindeglied *wie*, oder *wie*-Vergleiche mit einfacher und komplexer Struktur. Den einfachen Vergleichen werden die Strukturen zugeordnet, deren Vergleichsbilder mit einem Wort oder einer Wortverbindung ausgedrückt werden und keine nähere Bestimmung als deskriptiven Teil enthalten: *Mein Bewusstsein ist jetzt so stark **wie mein Beinumfang*** [14, s. 396]; ***Wie ein***

plumper Tausendfüßler leierte nun das Gespann im Zickzack über die Wiese [15, s. 268]. Komplexe Vergleiche enthalten einen deskriptiven Teil und können unterschiedlich lang sein: *Irgendwie kommt er mir **wie ein streunender Kater vor, der ein Ablenkungsmanöver für seine Untaten sucht*** [2, s. 194].

Die wichtigste Komponente der Vergleichsstruktur ist die Vergleichsbasis, die sowohl explizit als auch implizit ausgedrückt werden kann. Das wird an Beispielen aus den Romanen von L. Beck, S. Fröhlich und H. Lind gezeigt.

L. Beck kreiert originelle, häufig unerwartete, frische Vergleiche. Im ersten Beispiel wird ein Vergleich gebraucht, in dem eine Person mit einer Regenpfütze assoziiert wird. Dieser Vergleich erweckt eine negative Vorstellung von einem kleinlichen, vorhersehbaren Mann. Diese Ähnlichkeit beruht auf den Merkmalen, die klar sind: „nicht tiefgründig", „durchschaubar": *Bob ist leicht zu durchschauen", sagt sie gelassen. „Der ist so tiefgründig **wie eine Regenpfütze**. Ich wette mit dir, dass es keine vier Wochen dauert, bis er sein wahres Gesicht zeigt"* [2, s. 200]. Hier wird auf den widersinnigen Sachverhalt zurückgegriffen, der zur Negierung der durch „so tiefgründig" angekündigten Eigenschaft dient. Im folgenden witzigen, selbstironischen Vergleich von L. Beck ist die Ähnlichkeitsbeziehung mit einem Spielzeugklassiker, der Barbie-Puppe, die sehr schlank ist und viele rosafarbene Sachen trägt, semantisch durchsichtig: *Leider ist dann doch jedes einzelne Modell, in das ich mich quäle, ein pastellfarbener Albtraum. Und entgegen der wohlwollenden Beurteilung von Pat und der Verkäuferin fühle ich mich in diesen Tortenkleidern **wie eine Rentner-Barbie mit Übergewicht*** [2, s. 246]. Die humoristische Wirkung des Vergleichs wird durch die näheren Bestimmungen *Rentner* und *Übergewicht* verstärkt. Der „leckere" Vergleich: *denn offensichtlich schwimmt meine Tochter im Glück **wie ein Mandelkeks im Milchkaffeeschaum*** [2, s. 127] bezieht sich auf den seelischen Zustand, auf das Gefühl des Glücklichseins. Die Vergleichsbasis wird explizit durch die Wortverbindung *schwimmt im Glück* gegeben. In drei weiteren Vergleichen werden Sachverhalte aus verschiedenen Bereichen des Abstrakten und Konkreten in Beziehung gebracht: *Das Alter ist grausam **wie ein schleichendes Gift**. … Nach diesem frustrierenden Arztbesuch hängt meine Laune so tief **wie die Hautfalten einer Hundertjährigen*** [2, s. 26]; *Wie soll eine Frau glücklich sein und ihre Liebe frisch halten, wenn sie vor lauter Sorgen grau und faltig wird? Da stirbt die Liebe doch schneller,*

als die Bettwäsche gewechselt werden muss [2, s. 231]. Die Vergleichsbasis wird in allen Vergleichen explizit gegeben. Obwohl die Vergleichsobjekte aus entfernten Bereichen stammen, bereitet die Interpretation der Ähnlichkeitsbeziehungen zwischen ihnen keine Schwierigkeiten. Die letzten zwei Vergleiche haben einen eindeutigen hyperbolischen Charakter. Im nächsten Vergleich wird die Ähnlichkeitsbeziehung auf der expliziten Vergleichsbasis „biegsam" hergestellt: *Also, dass Pat immer noch biegsam wie eine frisch gekochte Nudel ist, konnte ich ja beim Yoga sehen* [2, s. 17].

   S. Fröhlich, indem sie ihre kreativen Vergleiche schafft, greift auf verschiedene Vergleichsbilder zu. Im ersten Vergleich wählt sie ein Vergleichsbild aus dem Insektenbereich aus und bezieht es auf ihre Romanfigur, auf die Art und Weise ihres Verhaltens. Die Ähnlichkeitsassoziationen beruhen auf der gemeinsamen Vergleichsbasis, auf den explizit gegebenen Merkmalen „belästigend" und „bissig": *... wenn Sabine auf der Pirsch ist, hält sie nichts und niemand auf. „Ich schau mich mal um", sagt sie nur und steuert zielstrebig auf ihr Opfer zu. Sie ist **eine Art menschliche Kriebelmücke** – sondiert die Lage, umkreist dann ihr Opfer und ehe es sich versieht, hat sie zugeschnappt. Kriebelmücken stechen nicht, sie beißen kleine Stückchen raus und sind sehr, sehr anhängliche Tierchen"* [7, s. 204]. Dieser Vergleich wirkt humoristisch und ironisch, und diesen Eindruck verleiht ihm der beschreibende Teil, der sich an das Vergleichsbild anschließt. Die ironische Wirkung des Vergleichs verstärken das in der übertragenen Bedeutung gebrauchte Adjektiv „anhänglich" und die diminutive Form „Tierchen". Die Autorin findet originelle, witzige Vergleiche zur Beschreibung von Nasen, Haaren: *ihr Gesicht ist ungeschminkt und ihre Nase sieht aus **wie direkt aus Griechenland importiert.** So ein klassischer, schmaler Riesenzinken. Ich liebe diese Nasen, schon weil meine mehr in Richtung **Steckdosennase** geht. Eine große schlanke Nase sieht edel aus* [8, s. 66]; *Warum also der Kurzschnitt? Damit meine **Steckernase** besser zum Vorschein kommt oder...?* [7, s. 137]. Die Vergleichsbasis ist in allen angeführten Vergleichen klar und wird explizit ausgedrückt, auch durch die knappsten Vergleichskomposita. Haare bringt die Autorin gern in Beziehung mit Spaghetti: *Meine Haare hängen ... runter **wie lang gekochte Spaghetti**. Al dente sind sie wirklich nicht. So lasch.* [7, s. 132]. Die Vergleichsbasis wird explizit gegeben. Die weiteren zwei „philosophische" Vergleiche hingegen lassen den Leser um

die Ecke denken: *Mittlerweile kann mich sogar Spinat enttäuschen. Aber oben geht er noch. Einfach nicht umrühren. „**Wie mein Leben**", denke ich und werde melancholisch. Oben geht´s, aber wenn man tüchtig rührt, tun sich doch schwarze Stellen auf* [8, s. 10]; *Eine Ehe ist ein bisschen **wie eine Tankstelle**. Erst ist man überwältigt vom grandiosen Angebot und der permanenten Öffnungszeit. Doch je häufiger man hingeht und je besser man sich auskennt, umso ernüchterter wird man. Viel ist eben nicht alles* [7, s. 8]. In den angeführten Beispielen werden Sachverhalte verglichen, die aus zu weit voneinander entfernten Bereichen stammen. Die Vergleichsbasis ist undurchsichtig, was ihre Interpretation erschwert. Ohne kontextuelle Unterstützung lassen sich diese Vergleiche nur schwer interpretieren. Andererseits verursacht die bewusste Verknüpfung von inkompatiblen Sachverhalten einen gewissen unerwarteten Effekt und Originalität der Vergleiche.

H. Lind: *Männer sind wie Schuhe* [16]. Diesen Vergleich hat H. Lind schon in dem Titel ihres Romans iniziiert und zwei voneinander entfernte Sachverhalte in Beziehung gesetzt. Die Struktur des Vergleichs ist knapp, das Vergleichsbild hat keine näheren Bestimmungen. Das bedingt die Undurchsichtigkeit der Vergleichsbasis, obwohl die beiden Sachverhalte geläufig sind, und lässt dem Leser viel Interpretationsfreiheit. Im nächsten Beispiel hingegen ist die Vergleichsbasis explizit durch das Verb *quietschte* gegeben: *Ich quietschte **wie ein Schwein, das einen Sechser im Lotto gewonnen hat*** [14, s. 440]. Der sich an das Vergleichsbild „Schwein" anschließende beschreibende Teil mit einer nicht realistischer Vorstellung von einem Schwein verleiht dem Vergleich eine humoristische Wirkung. Der folgende Vergleich bringt zwei ganz weit voneinander entfernte Sachverhalte in Beziehung. Hier wird eine Frau, ihre Körperteile, mit Naturphänomenen verglichen: *Ihr Busen wogte **wie ein gewitterliches Wolkengebilde Marke Spitzbergen bei Sonnenuntergang unter ihrem rostrot gefärbten Haargetürme,** ihr Blick war kalt und stechend **wie die schneidende Luft in zweitausend Meter Höhe kurz vor dem Morgengrauen*** [14, s. 17]. Den Busen der Frau assoziiert H. Lind mit einem gewitterlichen Wolkengebilde. Diese Vorstellung beruht auf den Merkmalen „sehr groß", „sich hoch auftürmend", „spitz" und „quellend". Im zweiten Vergleich wird der Blick der Frau ziemlich unerwartet in Beziehung mit Luft gebracht. Als Vergleichsbasis treten hier Merkmale „stechend", „eiskalte Angst

einflößend" auf. In beiden Beispielen sind die Vergleichskomponenten zu weit voneinander entfernt. Aus diesen Beispielen ist ersichtlich, dass erweiterte Vergleiche noch mehr Anschaulichkeit in den Satz bringen als einfache Vergleiche. Sie zeichnen sich ganz deutlich durch ihren hyperbolischen Charakter aus.

Fazit

Bildhafte Vergleiche als Ergebnis der sprachlichen Kreativität der deutschen Frauenroman-Autorinnen und als Besonderheit ihres Schreibstils bilden das Objekt des vorliegenden Beitrags. Als Material dienen Romane von L. Beck, H. Lind und S. Fröhlich. Die sprachliche Analyse von bildhaften Vergleichen wird auf lexikalische und semantische Aspekte fokussiert. Es wurde die Klassifikation der Vergleiche auf der Grundlage der Zugehörigkeit der Vergleichsbilder zu jeweiligen semantischen Bereichen vorgenommen. Es hat sich ergeben, dass die meisten Vergleichsbilder aus 7 semantischen Bereichen stammen. So wurden alle Vergleichsbilder in 7 thematische Bereiche mit spezifischer lexikalischer Füllung eingeteilt. In der lexikalischen Füllung dominieren Substantive, Adjektive kommen viel seltener vor. Was den Umfang der ausgegliederten Bereiche angeht, so sind sie zahlenmäßig unterschiedlich präsentiert. Die zahlenmäßig stärksten Spender von Vergleichsbildern sind folgende thematische Bereiche: „Natur" (mit 45 Vergleichen), „Kultur" (mit 38 Vergleichen), „Küche und Essen" (mit 26 Vergleichen), „Mensch" (mit 25 Vergleichen). Dies lässt ihre Relevanz für die Realisierung des linguokreativen Potenzials von bildhaften Vergleichen im Deutschen vermuten.

Die Analyse der Vergleichsstruktur der bildhaften Vergleiche hat ergeben, dass sie ein viergliedriges Gefüge mit den Komponenten Vergleichsobjekt – Vergleichsbasis – Bindeglied – Vergleichsbild darstellt. Die meisten bildhaften Vergleiche sind Vergleiche mit dem Bindeglied *wie* oder *wie*-Vergleiche vom Typ ‚Adj. *wie* NP' und ‚‚V *wie* NP', in denen die Vergleichsbasis meistens explizit gegeben ist. Ihrem Umfang nach sind die meisten wie-Vergleiche komplex. Sie werden durch nähere Bestimmungen, einen deskriptiven Teil erweitert, was ihren bildhaften Charakter verstärkt. Aus der Analyse der Vergleichsbasis ergibt sich, dass bildhafte Vergleiche, die aus der Feder der Autorinnen stammen, ihrer Wirkung nach originell, witzig, humoristisch, ironisch, hyperbolisch sind. Die Ursache dafür liegt

in der bewussten Verknüpfung der inkompatiblen Komponenten in ihrer Struktur. Es wurde die Rolle der kontextuellen Unterstützung für die Wahrnehmung und Interpretation von bildhaften Vergleichen im Falle der semantisch undurchsichtigen Vergleichsbasis in ihrer Struktur gezeigt.

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CHAPTER 5. ASPECTS OF LITERARY DISCOURSE IN PEDAGOGICAL AND METHODOLOGICAL PERSPECTIVES

LINGUODIDACTIC POTENTIAL OF PRECEDENTIAL TEXTS STUDYING IN FICTION DISCOURSE AT THE LESSONS OF RUSSIAN AS FOREIGN LANGUAGE

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Abstract. The research reveals and characterizes the linguodidactic potential of studying precedent texts in artistic discourse in the lessons of Russian as a foreign language; the linguistic personality is described as an object of linguodidactics; the specificity of understanding and using precedent texts as characteristics of the level of a linguistic personality is determined; tasks have been developed based on precedent texts of artistic discourse and aimed at expanding the horizons of students with socio-cultural information. It has been established that a linguistic personality is a multi-layered and multicomponent set of linguistic abilities, skills, readiness to carry out speech actions of varying degrees of complexity, taking into account the formation of personal, value (ideological) and culturological components. It was revealed that the most important characteristic of a linguistic personality is the level of language proficiency. A high level assumes knowledge of linguistic units and the ability to use these units in accordance with national and cultural traditions and the

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situation of communication in all types of speech activity (speaking, listening, writing and reading) at all levels of language (phonetics, grammar and vocabulary). One of the most significant indicators of the level of formation of a linguistic personality and the level of language proficiency is knowledge of precedent texts (use and understanding) – names, sayings, cultural symbols that are significant for the individual and the society to which this person belongs. The use of assignments with precedent texts of a search, creative nature allows you to diversify the lessons and the educational process as a whole.

The article describes the methodology for working with precedent texts of artistic discourse in the lessons of Russian as a foreign language. At the initial stage of working with precedent texts, it is necessary to use tasks that do not require special knowledge: find out the meaning of the precedent text using a dictionary, find an error in use, restore a verse quote by arranging the lines in the correct order, correlate the precedent text and its interpretation, name the second part of the precedent name. At the second stage, the tasks become more complicated: restore the quote by inserting the missing words, independently interpret the case text, explain the situation in which the case text is used, strengthen the main idea of the essay by including the case text.

Knowledge of precedent texts and the ability to include them in speech characterize the linguistic personality of a student of a foreign language. The linguodidactic potential of including tasks of this nature is huge: they contribute to the expansion of the lexical stock of students, the development of their logical thinking and memory, the formation of sociocultural and communicative competencies, and allow a deeper understanding of the national and cultural-historical identity of the country of the language being studied.

Working with precedent texts does not lose its relevance even at the advanced stage of learning Russian as a foreign language, which is why the chosen direction of research seems to be significant both in theoretical and practical terms.

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Introduction

Linguodidactics of the second half of the XX – early XXI centuries. is guided primarily by the ideas of anthropocentrism. That is why a significant part of research is focused on the study of the linguistic personality (G. I. Bogin, N. D. Galskova, T. V. Dobroshtan, Yu. N. Karaulov, V. V. Krasnykh, N. M. Pechko, A. N. Plekhova and others), one of the components of which is the level of language proficiency. Scientific studies indicate that a linguistic personality is considered to be formed if it has mastered a certain set of not only linguistic and speech knowledge and skills, but also background knowledge, which reflects the socio-cultural, cultural, historical and national characteristics of the people whose language, is being studied.

Contained in precedent texts: phraseological units, winged expressions, proverbs, sayings, "speaking" names and titles, bearing knowledge hidden by the internal form of the word, its own connections with culture. In precedent texts, which are, in a sense, quoting famous names, events of works of literature, theater, cinema, painting, knowledge about any discourse, including fiction, is embedded.

It should be noted that the term "case text" was first introduced into scientific practice by Yu. N. Karaulov in his report "The Role of Case Texts in the Structure and Functioning of a Linguistic Personality" at the VI International Congress of Teachers of Russian Language and Literature in 1986. The scientist was the first to point out that an appeal to the original text is often given by a hint, a reference, a sign, and thus either the whole text or its individual fragments, correlated with a communication situation or a larger life event, are included in the communication process.

Today, the theory of precedence is being actively developed by both linguists and linguodidactists (M. E. Bokhonnaya, N. D. Burvikova, I. G. Gorovaya, N. N. Gorovaya, L. M. Gritsenko, D. B. Gudkov, T. A. Demidova, M. A. Efremova, G. F. Kovalev, V. G. Kostomarov, V. V. Krasnykh, N. V. Petrova, T. V. Postnova, Yu. E. Prokhorov, G. G. Slyshkin, etc.). A deep study of a foreign language is impossible without the formation of knowledge about the various precedent texts that exist in it, their understanding, mastering the skills of their appropriate use in intercultural communication.

Thus, without knowledge of precedent texts and the ability to use them, the linguistic personality will not be integral, since the precedent texts store

information about the culture, history, and realities of the people. Scientists realized the importance of including work with precedent texts in teaching Russian as a foreign language and began to develop methods for working with them as linguodidactic material, which is both a means and an object of study (V. P. Zhukov, E. V. Komleva, V. A. Korsakov, I. V. Lytkina, V. M. Mokienko, I. Ya. Nenko and others). In the foreign methodology of teaching foreign languages, attention is also paid to the linguodidactic potential of precedent texts (H. R. Dovlatabadi, J. I. Liontas, V. Tsakona, A. S. Khoshniya, etc.). Thus, as Khoshniya, Kh. R. Dovlatabadi proposed a methodology for teaching English idioms in foreign language lessons in Iranian schools [6]; J. I. Liontas emphasizes the educational, motivational significance of idioms in the study of foreign languages [11]. Methodologists continue to search for effective methods and techniques for using precedent texts as teaching material, which determines the relevance of this study.

The purpose of the work is to identify and characterize the linguodidactic potential of the study of precedent texts in art discourse in the lessons of the Russian language as a foreign language.

Achieving the goal requires solving the following tasks: 1) to describe the linguistic personality as an object of linguodidactics; 2) to determine the specifics of understanding and use of case-law texts as characteristics of the level of a linguistic personality; 3) to develop assignments based on precedent texts of artistic discourse and aimed at expanding the horizons of students with sociocultural information.

1. Linguistic personality as an object of linguodidactics

It is a person, a person who creates culture and lives in it. It is in the personality that the social nature of a person comes to the fore, and the person himself acts as a subject of socio-cultural life. The appeal of scientists to the problem of the linguistic personality is associated with the humanization of the scientific paradigm, with a turn to value-oriented areas of knowledge, with the return of the anthropocentric picture of the world.

Personality in philosophy is a human individual in terms of his social qualities, which are formed in the process of historically specific types of activity and social relations [22, p. 341]. In sociology and political science, a person is a person as a subject of relations and conscious activity, as well as a stable system of socially significant features that characterize an individual

as a member of society [4, p. 194]. In pedagogy, a person is understood as a person considered from the side of a psychological and social essence, which is characterized by the development of the psyche, the ability to actively think, the ability to assimilate social experience [16, p. 57]. In psychology, the term "personality" refers to a systemic social quality acquired and characterizing the level and quality of representation of social relations in an individual [15, p. 67]. In everyday life, speaking of personality, we mean the lifestyle of the individual or his attitude to life situations.

Science knows various concepts of personality. Thus, the American psychologist A. Maslow presents a person as being of an inner nature. The formation of a personality, from his point of view, is a movement towards the ideal, in the capacity of which is a person who has fully realized himself [13, p. 98]. According to B. F. Skinner, personality is a system of knowledge and experience acquired during training and education [19]. The cognitive theory of J. Kelly and J. Rotter says that personality is formed and realized thanks to the system of accumulated constructs (the system of knowledge, individual meanings that form the content of personal experience) [5; 18]. Thus, according to scientists, the acquired human experience is extremely important for the formation of personality.

The experience of the people as a whole and of an individual person is recorded in the language, which determines the need to consider the personality in terms of its language presentation and implementation. For the first time, the German scientist J. L. Weisgerber, who developed the ideas of W. fon Humboldt about the inextricable connection of a person with their native language, turned to the concept of "linguistic personality". Justifying the "law of the native language" and considering an individual, the scientist argued that the native language is the process of linguistic representation of the world. J. L. Weisgerber proved that the validity of the mother tongue can be traced throughout the development [24].

V. V. Vinogradov took the first steps in this field in Russian studies. He pointed out two ways of representing a linguistic personality in a text (primarily artistic) – the personality of the author and the personality of the character [23]. A. A Leont'ev in his book "Language, speech and speech activity" considered the speaking person [10, p. 58].

G. I. Bogin proposed a model of linguistic personality, in which a person is viewed from the point of view of his "readiness to perform speech acts,

create and accept works of speech" [2, p. 18]. The scientist identified 5 levels of linguistic personality based on the typical shortcomings of language acts. The author constructs a model of the highest level of development ("adequate synthesis") of a linguistic personality as a complex multistage structure.

V. V. Krasnykh presents the structure of a linguistic personality in a slightly different way: 1) a person speaking is a person in speech activity; 2) a linguistic personality proper – a person who manifests itself in speech activity and has a set of knowledge and ideas; 3) speech personality – a person who realizes himself in communication, chooses a certain communication tactic and follows it; 4) a communicative personality – a specific participant in a particular speech act [8, p. 57]. It is undeniable that a linguistic personality is a multidimensional and multicomponent phenomenon.

According to Yu. N. Karaulov, a linguistic personality is a person who has the ability to create and perceive texts that differ in structural and linguistic complexity; in depth and accuracy of reflection of reality; for a certain target orientation [4, p. 76]. The structure of the linguistic personality, according to the scientist, includes four levels, each of which consists of special units, relations between them and stereotypes:

1) verbal-semantic, suggesting a traditional description of the formal means of expressing certain meanings. Separate words, grammatical constructions, semantic, syntactic and associative links are combined into a single verbal network; stereotypes at this level are represented by lexico-grammatical formulas and cliches (the most used, standard phrases, simple sentences: go to the store, go by bus, learn a poem). This level is considered zero, devoid of personality characteristics;

2) cognitive, the units of which are concepts, ideas, concepts that form a picture of the world in accordance with the inner world of the individual. Subordinate-coordinative relations between units are built into a fairly strict ordered hierarchical system. This is the initial level of the formation of a linguistic personality, when, possessing variability, each person makes a choice of definitions, aphorisms, proverbs, i.e. precedent texts adequate to their own worldview. According to Yu. N. Karaulov, it is from this level that the actual linguistic personality begins, since an individual choice becomes possible [4, p. 53];

3) pragmatic, including goals, motives, interests, attitudes and intentions; at this level, there is a transition from assessments of the speech activity of

the person to understanding of real activity in the world, the communicative-activity need of the person is realized;

4) situational, involving the use of language knowledge depending on the situation.

The last two levels are more susceptible to individualization. Their units are the communicative and active needs of the individual (their exact list does not exist), the relations between them are determined by the conditions of the sphere of communication, and by the characteristics of the communicative situation.

We also note that the following components are included in the content of a linguistic personality:

1) value, ideological component, i.e. system of values, or vital meanings. Language provides an initial and deep view of the world, forms that linguistic image of the world and a hierarchy of spiritual representations that underlie the formation of a national character and are implemented in the process of linguistic dialogue;

2) culturological component, the level of mastering culture as an effective means of increasing interest in the language. Involvement of the facts of the culture of the target language, associated with the rules of speech and non-speech behavior, contributes to the formation of skills of adequate use and effective impact on the communication partner;

3) the personal component, i.e. that individual, deep, that is in every person.

The high degree of formation of these components predetermines the competence of the linguistic personality. Thus, a linguistic personality is a personality expressed in language and with the help of language.

The complexity of the structure of the linguistic personality determines the complexity of the procedure for its study. There are several levels of analysis of a linguistic personality.

The first of them is based on texts created by a linguistic personality. As a rule, these are texts of atypical content. At this level, a variable part in the picture of the personality's world, specific for a given personality, is singled out and analyzed from the text. This is the semantic level.

The second level of analysis involves identifying and characterizing the motives and goals that drive behavior, control the production of the text, and ultimately determine the hierarchy of meanings and values in the linguistic model of the personality world.

This level is called cognitive.

The highest level of analysis is motivational. The invariant here is the idea of the meaning of being, the purpose of life of mankind and man as a kind of homo sapiens, and the variable part is made up of individual motives and goals. At this level, a linguistic personality as an object of study merges with a personality in the most general, socio-psychological sense, which is natural, since by definition a linguistic personality is a socio-psychological personality expressed in the language (s) and through the language, reconstructed in its main features on base of language tools.

So, the concept of "linguistic personality" is a deepening, development, saturation with additional content of the concept of personality in general, and the analysis of a linguistic personality is one of the aspects of personality characteristics as a whole.

We usually make contact with another person through language. But what does the concept of "language proficiency" mean? Until recently, this phrase was not understood by linguodidaks as a term, it was used almost intuitively. It was understood that one could speak of language proficiency if a given individual is able to understand statements in a given language and build texts (oral and written) in it according to certain rules common to all who speak that language.

However, a linguistic person realizes himself through communication.

A person does not just build a chain of statements, but chooses and implements one of the possible tactics, strategies and methods of communication that he comprehends, forming in a particular national-linguistic environment. This means that knowledge of the methods and tactics of communication and the national-cultural traditions of their use determines the adequacy of the individual's behavior in one or another national-linguistic environment and, accordingly, the level of proficiency in one or another language.

According to Yu. D. Apresyan, mastering a language means: a) being able to express a given meaning in different (ideally, all possible in a given language) ways (ability to paraphrase); b) to be able to extract meaning from what is said in a given language, in particular, to distinguish between similar but different in meaning statements (distinction of homonymy) and find a common meaning in outwardly different statements (possession of synonymy); c) be able to distinguish linguisticly correct sentences from wrong ones [1]. That is, language proficiency is the ability to use it.

The level of language proficiency determines the degree of correct use and understanding of the language. So, L. P. Krysin identifies several levels of language proficiency depending on the nature of linguistic knowledge and skills [9, p. 125]. Let's characterize them.

The first level is linguistic proper. Being at this level of language proficiency, a person can express thoughts in different ways, knows how to extract meaning, and distinguishes linguisticly correct sentences from incorrect ones. At this level, a person understands the text without additional explanations, is able to paraphrase the statement. This is the easiest level. The above knowledge and skills are the basis of the skill called "language proficiency".

The second level is national-cultural. At this level, a person not only understands the language, but also takes into account the national and cultural characteristics of the people when using it. So, for a Russian (i.e. a Russian-speaking resident) sugar is refined sugar in pieces; loose sugar he calls simply sand. And for the Ukrainian, in turn, meat is primarily pork, which was taken into account, for example, by the producers of "Mivina" vermicelli, who named one variety "Myasna" (with a piece of pork with streaks of fat on the label), and the other is "Yalovicha", i.e. beef.

The third level is encyclopedic, providing for the possession of not only the word, but also the realities that lie behind the word, and the connections between these realities. So, a person who speaks Russian must know that the clock is ticking, hurrying, late, standing, know not only the meaning of the word, but also its lexical and grammatical compatibility, phraseological combinations with this word (as accurate as a clock). This level requires consideration of cultural traditions in the construction of statements.

The fourth level is situational. This level involves the application of language knowledge depending on the situation. This is due to the fact that the communication situation consists of several components and if these components change, then the manner of communication changes accordingly. For example, communication between a student and a teacher at the university during a lesson or a department meeting is more formal than their communication at a meeting of a problem group.

So, language proficiency is actually the speaker's linguistic skills, this is the ability to use the language, the ability to choose the right language means. Different levels of the formation of these skills characterize the

corresponding levels of language proficiency: actually linguistic, national-cultural, encyclopedic, situational. The level of understanding of the message and the ability to express one's thoughts, i.e. successful communication.

Scientists emphasize: there is an analogy between a linguistic personality and its national character, since "the bearer of the national principle in both cases is relatively stable in time, that is, invariant on the scale of the personality itself, a part in its structure, which is in fact a product of a long historical development, an object of intergenerational transfer of experience" [4, p. 42]. The national permeates all levels of organization of the linguistic personality, at each of them acquiring a peculiar form of embodiment and a frozen, statistical and invariant character, its dynamic, historical component. The precedent text belongs to the national cultural space, familiar to any average member of the linguocultural community, therefore the invariant of its perception is included in the cognitive base and is one of the indicators of the language proficiency of a linguistic person.

2. Understanding and use of precedent texts
as a characteristic of the level of a linguistic personality

As mentioned above, language proficiency presupposes a high level of language proficiency in precedent texts, which are an integral part of the language being studied and carry sociocultural, cultural, historical and national information.

According to the definition of Yu. N. Karaulov, precedent texts are "texts that are significant for a person in a cognitive and emotional relationship, having a superpersonal character, that is, they are well known to the wide environment of this person, including her predecessors and contemporaries, and, finally, those, the appeal to which is resumed repeatedly in the discourse of a given linguistic personality" [4, p. 216]. These are tales, myths, epics, legends, parables, anecdotes, as well as classical texts of the written tradition – works of classical fiction and other types of art (architecture, sculpture, painting), passed down from generation to generation in the oral tradition.

The researcher notes that the linguistic way of expressing the precedent text symbol naturally coincides with the methods of expressing stereotypes of other levels: it can be a quote that has become a catch phrase (*"The less a woman we love, the easier it is for her to like", "Collect all the books and burn" , "Let us through all sorrows and lordly anger, and lordly*

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love", "We plowed!", "Wouldn't you chase, pop, for cheapness"), a proper name that serves not only to indicate an artistic image, but also actualizes the addressee all connotations associated with the corresponding precedent text (*Raskolnikov, Sonechka Marmeladova, Oblomov, Woland, Master and Margarita*), etc.

Yu. N. Karaulov characterizes precedent texts through the concept of "textbook", which applies, first of all, to the works of the classics of literature studied in the framework of the general school curriculum, and to texts well known to speakers for one reason or another. For bearers of Russian culture, such texts are the works of A. S. Pushkin, M. Yu. Lermontov, N. V. Gogol, F. M. Dostoevsky, L. N. Tolstoy, A. P. Chekhov, etc. A consequence of the textbook character of precedent texts it becomes their "reinterpretability", as a result of which the precedent texts "step beyond the scope of verbal creativity, where they originally appeared, are embodied in other forms of art (dramatic performance, poetry, opera, ballet, painting, sculpture" [4, p. 4].

Thus, we single out a number of basic characteristics of precedent texts: a textbook and common knowledge, emotional and cognitive value, reinterpretation. The presence of these characteristics turns texts into a fact of culture that carries cultural information. Therefore, knowledge or ignorance of precedent texts makes it possible to attribute or not to attribute a linguistic personality to a given era and its culture.

Modern science expands the range of units, which Yu. N. Karaulov designated by the term "precedent text". So, G. G. Slyshkin and M. A. Efremova call precedent texts "any sequence of linguistic units characterized by integrity and coherence that has value significance for any cultural group" [20, p. 54].

Therefore, scholars classify the following as precedent texts: "texts that have value in a relatively short time"; "Texts that are precedent for a relatively narrow circle of people (family group, student team, for example, a commercial or anecdote)" [20, p. 45]; texts that are valuable to a particular person. References to the individual style of the writer identified by the referenced text can also be considered as case-law.

As the scope of the concept of "case text" expanded, the need arose for its internal classification. The following types of precedent texts were identified:

– "precedent statement" is a reproduced product of speech-thinking activity, a complete and self-sufficient unit, which may or may not be predicative;

– "precedent situation" is an "ideal" situation with certain connotations. For example, the situation of betrayal by Judas Christ, which is understood as the standard of betrayal in general;

– "precedent name" is "an individual name associated either 1) with a well-known text related to the number of precedent (*Oblomov, Taras Bulba*, etc.), or 2) with a situation widely known to native speakers and serving as a precedent (*Ivan Susanin, Columbus*, etc.) [14, p. 350].

Currently, the term "precedent cultural phenomenon" has gained distribution (E. V. Gostray, T. A. Demeshkina, O. B. Kanevskaya, J. V. Koloiz, Yu. E. Prokhorov, N. V. Smykunova, A. P. Chudinov and others), which can be regarded as a generic concept in relation to the concepts of "precedent name", "precedent situation", "precedent statement", as well as phraseological unit, proverb, saying, etc. Researchers interpret this term in a communicative and linguo-cognitive aspects. So, N. V. Smykunova emphasizes that the precedent phenomenon of culture is a unit of discourse, which is regularly renewed in speech and is known to all representatives of the national linguistic and cultural community [21, 2003]. J. V. Koloiz considers it the result of certain cognitive operations, in a certain way "packed" with knowledge, which serve as a means of encoding, transforming, interpreting relevant information, can function in the form of convoluted metaphors, reflect both rational and emotional evaluations, and receive symbolic meaning [7, p. 112–113].

Thus, the precedent phenomenon of culture is a cognitive structure formed in the cognitive base of native speakers on the basis of their sociocultural and national-historical experience [3, p. 308]. We believe that the following are the precedent cultural phenomena: phraseological units and paremias, catchphrases (phraseological expressions), names of cultural and historical events and objects, well-known proper names, various texts (songs, poems, tongue twisters, rhymes, films, etc.), lexical units denoting linguistic and cultural objects and having linguocultural significance (realities and household items, folk symbols, etc.), which are known to native speakers and which they can reproduce in their speech [3, p. 308].

Yu. N. Karaulov identifies three ways of addressing precedent texts:

1) a natural way in which the text in its original form reaches the reader or listener as a direct object of perception;

2) a method involving either the transformation of the original text into another kind of art, intended for direct perception, or secondary reflections on the original text;

3) a semiotic method, when an appeal to the original text is given by a hint, a reference, a sign, and thus either the entire text is included in the communication process, or its individual fragments correlated with a communication situation or a larger life event [4, p. 217].

The more diverse the ways of using precedent texts, the higher the level of development of the linguistic personality.

Researchers (D. B. Gudkov, V. V. Krasnykh, Yu. E. Prokhorov and others) emphasize that it is expedient to correlate the levels of a linguistic personality with the level of knowledge of precedent texts. So, Yu. E. Prokhorov identifies four levels of precedent, corresponding to four levels of linguistic personality [17]:

– the first level of precedence, auto-precedent, corresponds to the linguistic personality as an individual "with his own consciousness, vocabulary", i.e. characterizes individual personality traits. Note that not all linguists (for example, V. V. Krasnykh) agree with the allocation of an auto-precedent level, considering it not a linguistic, but exclusively an individual-speech phenomenon;

– the second level of precedent, socium-precedent, characterizes a linguistic personality as a member of a certain society (family, confessional, professional, etc.). The linguistic personality, which is at this level, has "common knowledge, value orientations and the means of their semantization with other members of this society", acts as a person belonging to a particular social group;

3) the third level of precedent, national precedent, testifies to the formation of a linguistic personality as a member of a certain national-cultural society, which owns "a certain set of cultural objects and their symbols common to all included in this community";

4) the fourth level of precedent, universal precedent, represents the linguistic personality as a member of the human race, "possessing knowledge and ideas common to all people".

We emphasize that the levels of a linguistic personality, in addition to the first, which characterizes the mental abilities of an individual, reflect the individual's involvement in a large social group.

Each level has its own precedent phenomena. So, the auto-precedent level corresponds to the auto-precedents – the phenomena of the world around us reflected in the individual's consciousness, which have special cognitive, emotional, axiological significance for this person, associated with special individual representations included in unique associative series (the smell of homemade cakes, the landscape outside the school window, poems, written for a friend's birthday, etc.).

The socio-precedent level is characterized through socio-precedent phenomena, which are "known to any average representative of a particular society and enter the collective cognitive space" [17, p. 148]. An example is the text of the Gospel, which is a precedent for any representative of Christian society. If society is limited by the framework of the family, socium-precedent phenomena can converge with auto-precedent ones.

The national-precedent level is characterized by national-precedent phenomena that are known to any average representative of one or another linguocultural community.

The universal-precedent level is represented by universal-precedent phenomena that are known to any modern full-fledged homo sapiens and are included in the universal cognitive space of humanity [17, p. 172].

Thus, one of the most significant indicators of the level of formation of a linguistic personality and the level of language proficiency is the possession of precedent texts (use and understanding) – names, statements, cultural symbols that are significant for the person and society to which this person belongs.

**3. Types of work with precedent texts of artistic discourse aimed
at broadening the horizons of students with socio-cultural information**

In our opinion, in classes in Russian as a foreign language, it is advisable to offer assignments based on literary texts that are studied in the course of the history of Russian literature. This allows not only to form the communicative and sociocultural competencies of students, but also to fill in the gaps in their background knowledge necessary for successful intercultural communication.

We will give examples of assignments with precedent texts that allow you to broaden the horizons of students with socio-cultural information.

Task 1. Read the famous winged expression, the author of which is a famous Russian writer. Try to determine their source. What do you know about him? Tell us. When do you think it is appropriate to use these catchwords? Make sentences with three of them.

1) *А впрочем, он дойдет до степеней известных, ведь нынче любят бессловесных.* 2) *И дым отечества нам сладок и приятен.* 3) *Ну как не порадеть родному человечку!* 4) *С чувством, с толком, с расстановкой.* 5) *Служить бы рад, прислуживаться тошно.* 6) *Смесь французского с нижегородским.* 7) *Счастливые часов не наблюдают.* 8) *Карету мне, карету!* 9) *Минуй нас пуще всех печалей и барский гнев, и барская любовь.* 10) *Ум с сердцем не в ладу.* 11) *Дома новы, да предрассудки стары.* 12) *Кто беден – тот тебе не пара.* 13) *... говорит, как пишет...*

Task 2. Prepare an expressive reading of a poem about autumn (A. S. Pushkin, M. Yu. Lermontov, A. N. Maykov, F. I. Tyutchev, A. A. Fet, I. A. Bunin, S. A. Yesenin and others – to choose from); write out the lines that have become winged (use cases).

Such a task (it is advisable to offer it as a home task) contributes, on the one hand, to the formation of the ability to read expressively a literary text, and on the other hand, to replenish the luggage of students' background knowledge.

Task 3. Connect in pairs the interpretation of the meaning and the case text, name the cited work and the author.

1) Восклицание при неожиданной встрече знакомых в каком-либо месте. *2) Употребляется по отношению к слишком широкому гостеприимству тех, кто готов принимать у себя кого угодно.* *3) Употребляется по отношению к людям, поверхностно, формально относящихся к делу.* *4) Заносчивый, хвастливый иностранец.* *5) Употребляется по отношению к бесплодным спорам.* *6) Употребляется для обозначения недоверия к какому-либо сообщению.* *7) Употребляется по отношению к сплетням, неверным слухам.*	*1) Дверь отперта для званых и незваных.* *2) Поспорят, пошумят и разойдутся.* *3) Свежо предание, а верится с трудом.* *4) Ба! Знакомые все лица.* *5) Подписано, так с плеч долой.* *6) И вот общественное мненье!* *7) Французик из Бордо.*

This task is aimed at the formation of students' skills to interpret the meanings of precedent texts and to describe the speech situation in which each of them can be used, as well as to the development of their communicative skills. It is important to draw students' attention to the fact that case use is characterized by a generalized, metaphorical meaning.

Task 4. Name the author of the work from which the following fragment is taken, and the quoted writer. What is the quote for? Name both works.

Затем рыжий разбойник ухватил за ногу курицу и всей этой курицей плашмя, крепко и страшно так ударил по шее Поплавского, что туловище курицы отскочило, а нога осталась в руках Азазелло. Всё смешалось в доме Облонских, как справедливо выразился писатель…

For information: an excerpt is taken from the novel by M. A. Bulgakov "The Master and Margarita"; The quote is borrowed from the novel by L. N. Tolstoy "Anna Karenina". The purpose of the introduction of the quote is to characterize confusion, commotion, confusion more vividly, non-standardly.

This type of task helps students understand the purpose for which a use-case text is used in a particular work of art, in someone's speech. At this stage of the work, it is advisable to show with specific examples that the emotional background and expression of precedent texts allow us to consider their inclusion in speech works as a special method of creating an artistic image.

Task 5. Restore the quote, name the author (in parentheses words for reference):

I. 1) Может быть, … (деньги) мешают быть симпатичными. 2) … (наука) еще не знает способов обращать зверей в людей. 3) … (рукописи) не горят. 4) Что делало бы … (добро), если бы не существовало … (зла)?

For information: all quotes belong to Mikhail Afanasevich Bulgakov.

II. 1) Больше всех … (рискует) тот, кто не рискует. 2) В … (радости) всякое живое существо уверено, что оно все знает, все понимает… 3) … (грусть) – ведь это потребность радости, а не пессимизм… 4) Если … (сердце) хочет, если верит, значит – да.

For information: all quotes belong to Ivan Alekseevich Bunin.

III. 1) ... (брак) холодит душу. 2) Ах, ... (обмануть) меня не трудно!.. / Я сам ... (обманываться) рад! 3) Была бы верная (супруга) / И добродетельная ...(мать). 4)... (запретный плод) вам подавай, / А без него вам рай не рай.

For information: all quotes belong to Alexander Sergeevich Pushkin.

1) Блажен, кто верит счастью и ... (любви), / Блажен, кто верит небу и пророкам, – / Он долголетен будет на земли / И для сынов останется пророком. 2) В толпе друг друга мы узнали, / Сошлись и разойдемся вновь, / Была без радостей ... (любовь), / ... (разлука) будет без печали. 3) Печально я гляжу на наше ... (поколенье)! / Его грядущее – иль пусто, иль ... (темно), / Меж тем под ... (бременем) познанья и сомненья, / В бездействии состарится оно. 4) ... (сердце), чем моложе, / Тем боязливее, тем строже / Хранит причину от людей / Своих ... (надежд), своих ... (страстей).

For information: all quotes belong to Mikhail Yuryevich Lermontov.

V. 1) В ... (человеке) должно быть все прекрасно: и лицо, и одежда, и ... (душа), и мысли. 2) Во что человек верит, то и ... (есть). 3) Все бледнеет перед ... (книгами). 4) Дела определяются их ... (целями); то дело называется великим, у которого велика ... (цель).

For information: all quotes belong to Anton Pavlovich Chekhov.

1) Бессильному не ... (смейся) / И слабого обидеть не моги! / Мстят сильно иногда бессильные враги, / Так слишком на свою ты ... (силу) не надейся. 2) Бывает столько же ... (вреда), / Когда невежда не в свои дела вплетется / И поправлять труды ... (ученого) возьмется. 3) Быть ... (сильным) хорошо, быть ... (умным) лучше вдвое, / Кто веры этому неймет, / Тот ясный здесь пример найдет, / Что сила без ума сокровище плохое. 4) В ком есть и ... (совесть) и закон, / Тот не украдет, не обманет, / В какой бы нужде ни был он; / А вору дай хоть миллион – / Он воровать не перестанет. / Свет полон ... (дружбою) такою.

For information: all quotes belong to Ivan Andreevich Krylov.

This task is aimed at developing the memory of students, to expand their literary knowledge.

Task 6. Restore the text. The lines are mixed up, but the first one is correct (in order to have something to "push off from"), you need to put them in their places and name the author of the poem (the correct line number is in brackets):

1) Ах, если мученик любви

Однако жить еще возможно (4)

Хоть грустно жить, друзья мои, (3)

Страдает страстью безнадежно, (2)

2) Ах, младость не приходит вновь!

И легкокрылую любовь, (3)

И легкокрылое похмелье! (4)

Зови же сладкое безделье, (2)

3) Беда стране, где раб и льстец

А небом избранный певец (3)

Одни приближены к престолу, (2)

Молчит, потупя очи долу (4)

For information: all quotes belong to Alexander Sergeevich Pushkin.

Task 7. Determine which of the writers and which literary hero describes as follows:

1) Страшная прореха на человечестве.

For information: Nikolai Vasilyevich Gogol about Plyushkin.

2) Весьма обходительный и учтивый помещик... Помещик, еще вовсе человек не пожилой, имевший глаза сладкие, как сахар, и щуривший их всякий раз...

For information: Nikolai Vasilievich Gogol about Manilov.

3) Он был похож на средней величины медведя.

For information: Nikolai Vasilievich Gogol about Sobakevich.

Task 8. Correlate the precedent literary name and character traits:

тургеневская девушка	*беззастенчивое вранье, фантазерство, самолюбование*
Обломов	*лень, невежество*
Манилов	*алчность, ханжество, лицемерие, прикрытое маской морализаторство*
Чичиков	*простодушие, сострадание*
Плюшкин	*жертвенность*
Митрофанушка	*карьеризм, угодничество, конформизм*
Иудушка Головлев	*духовность, утонченность, готовность к самопожертвованию, способность к глубокой любви, иногда в сочетании с удаленностью от практической жизни*
князь Мышкин	*предприимчивость, изворотливость, карьеризм при внешней респектабельности*

Сонечка Мармеладова	пустое прожектерство, мечтательность
Хлестаков	лень, праздность, апатичность
Молчалин	скупость, страсть к собирательству бесполезных вещей
Коробочка	оскотинившийся кулак
Ноздрев	дубинноголовая скопидомка
Собакевич	бесшабашный мот

This task is pleasant for those students who do not like to write a lot, and those who have a well-developed intuition.

Task 9. What is the second part of the name of the hero. Describe him and the situation he was in:

Иван-..., Тугарин- ..., Змей..., Елена..., Добрыня..., Баба-..., Илья..., ... лягушка, Царевна..., ...Бессмертный.

Task 10. Create your own text (composition-miniature) with the inclusion of case-law text. Try to reinforce the main message of the essay by including some precedent text:

Счастливые часов не наблюдают; И дым отечества нам сладок и приятен; И жизнь хороша, и жить хорошо; Его пример другим наука.

Topics: *1) «Верное решение», 2) «Незабываемый день», 3) «Когда мы вместе».*

This stage of work is the most difficult and responsible. Its purpose is the formation of the language and speech competencies of students, the ability to compose (verbally and in writing) monological statements on the proposed topic.

As our teaching experience shows, the proposed methodology brings obvious positive results. Students, consciously or unconsciously, begin to use precedent texts in oral speech and writing. The use of assignments with precedent texts makes it possible to actualize intersubject communications (language, literature, history, geography, cultural studies), involves non-standard lessons (quiz, game, KVN, etc.), extracurricular activities.

Conclusions

A linguistic personality is a multilayered and multicomponent set of linguistic abilities, abilities, readiness to carry out speech acts of various degrees of complexity, taking into account the formation of personal, value (worldview) and cultural components.

Chapter 5. Aspects of literary discourse
in pedagogical and methodological perspectives

The most important characteristic of a linguistic personality is the level of language proficiency. A high level assumes knowledge of linguistic units and the ability to use these units in accordance with national and cultural traditions and the situation of communication in all types of speech activity (speaking, listening, writing and reading) at all levels of language (phonetics, grammar and vocabulary).

One of the most significant indicators of the level of formation of a linguistic personality and the level of language proficiency is knowledge of precedent texts (use and understanding) – names, sayings, cultural symbols that are significant for the individual and the society to which this person belongs. The use of assignments with precedent texts of a search, creative nature allows you to diversify the lessons and the educational process as a whole.

At the initial stage of working with precedent texts, it is necessary to use tasks that do not require special knowledge: find out the meaning of the precedent text using a dictionary, find an error in use, restore a verse quote by arranging the lines in the correct order, correlate the precedent text and its interpretation, name the second part of the precedent name. At the second stage, the tasks become more complicated: restore the quote by inserting the missing words, independently interpret the case text, explain the situation in which the case text is used, strengthen the main idea of the essay by including the case text.

Knowledge of precedent texts and the ability to include them in speech characterize the linguistic personality of a student of a foreign language. The linguodidactic potential of including tasks of this nature is huge: they contribute to the expansion of the lexical stock of students, the development of their logical thinking and memory, the formation of sociocultural and communicative competencies, and allow a deeper understanding of the national and cultural-historical identity of the country of the language being studied.

Working with precedent texts does not lose its relevance even at the advanced stage of learning Russian as a foreign language, which is why the chosen direction of research seems to be significant both in theoretical and practical terms.

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METHOD OF BILINGUAL EDUCATION:
FOREIGN LANGUAGE THROUGH THE ART

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Abstract. In this article, the authors analyze modern bilingual methods CLIL and ESL / ELL, which offer to combine a foreign language lesson with other school subjects, and which are now actively used in European countries and are gradually being introduced into the Ukrainian educational system. These techniques have their own difficulties in its implementation in the educational process. And one of the main difficulties is the mismatch between the training of personnel (teachers). Also researchers believe that one of the best subjects to connect with English is art. It can be functional part of lesson and stimulates children to create something with their hands while they are learning new words. It's the best way to understand world around them. And but compared to subjects such as mathematics, physics, biology and geography, art is a subject that is easier for teachers to master, which will fit perfectly into any foreign language lesson, which reveals the culture of the language we study and makes the lesson bright and interesting. The authors are confident that learning a foreign language through art will not only contribute to the formation of students' communication, language, speech skills, but also significantly expands their worldview, instills a love for works of art: music, painting, literature, architecture, cinema, etc., provides background knowledge, necessary for successful intercultural communication.

This paper highlights the positive and negative aspects of these bilingual methods and their impact on the quality of the educational process and proposes a way to apply them in modern education in Ukraine. The influence of art on the development of students' personalities in educational institutions in the process of learning foreign languages in different parts of education (primary school, secondary school, high school) is thoroughly considered.

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Accordingly, the authors propose the teaching of a foreign language on the basis of art, which can increase the motivation of students to learn languages and put the development of spiritual personality in the foreground. As a result of the research, the possibilities of domestic schools and teachers, which are not able to motivate students to in-depth study of a foreign language, provide decent working and learning conditions, stability and quality in the using of foreign innovations, were critically assessed. Moreover, lesson plans are presented here, which in turn confirm the research of bilingual education and see one of the ways to solve the low level of students' interest in learning foreign languages in Ukraine – through learning a foreign language through art.

Introduction

Nowadays teachers are looking for new ways to learn foreign languages. One of the modern methods is bilingual education what is widely used at schools and universities. Such way we can teach children to love and understand English (or German) in foreign environment. A lot of contemporaries have been working on it for last 80 years: Barbu C., Bogdan D. H., Chancellor B. A., Coyle D., Gracia F. P., Tisch M., and others. But despite the large number of works and ways to study bilingual education, there are still problematic issues and gaps that encourage us to continue working. We have heard about methodology called Content and Language Integrated Learning (CLIL), according it; we can have some school subjects (physics, math, geography etc.) in foreign language [14]. Now in Ukraine this technique is gaining momentum among domestic teachers.

But unfortunately, at the present stage of development of the educational process we can see the discrepancy between the possibilities of the educational paradigm and the requirements of the globalized world. Therefore, the purpose of this article is to consider modern methods of teaching bilingual education in the world and to offer a view on solving the problem of students' motivation in the process of learning foreign languages in schools. Accordingly, the object is the teaching of a foreign language in educational institutions and the subject – the method of teaching English through art.

For this we need to solve the following tasks:

– to analyze the state of foreign language teaching in secondary schools of Ukraine;

– to review the latest techniques CLIL, ESL, ELA and their features;

– identify a number of shortcomings that prevent the achievement of a high level of efficiency in the educational process;

– determine the influence of art on students in the learning process;

– develop lesson plans English through the Art to illustrate our work.

In this article, we used the following methods:

descriptive method, structural method, visualization method, modeling method and experimental-game method.

1. Method of CLIL in Ukraine

Content and Language Integrated Learning (CLIL) is a dual focused education approach in which an additional language is used for the learning and teaching of both content and language. That is, in teaching and learning process, there is focus not only content, and not only on language [5, p. 1].

CLIL was coined in 1994, though many of its underlying principles had already been in use for years. This type of language education dovetails with bilingual teaching and shares many principles in common with language immersion programs [11]. CLIL means balance between learning language and another subject. In Europe it is used very often in different education areas (since 3 age). Now it is more natural for students of any age to learn two subjects in the same time.

CLIL attracts many teachers with its flexibility in the learning process and the accessibility of the development of students' communication skills in the lesson.

Thus, students talk, receive information and think in a foreign language without getting stuck in it. Language is only an instrument of communication. The subject is what they are now directly studying in a lesson in history, geography or mathematics, etc.

CLIL needs to be system then it will give good results. Thus D. Coyle, who is one of the creators CLIL, (1999) developed the 4Cs Framework (Figure 1). This Framework differs from the standards-based world languages education strategy Standards for Foreign Language Learning in the 21st Century (1999) published by ACTFL (American Council on the Teaching of Foreign Languages), which focuses on the language curriculum [4].

D. Coyle's 4Cs Framework:

1. Content – progression in knowledge, skills and understanding related to specific elements of a defined curriculum. That is to say, a pupil has to learn the same content with CLIL.

2. Communication – using language to learn – whilst learning to use language.

3. Cognition – developing thinking skills which link concept formation, understanding and language.

4. Culture – exposure to alternative respectives and shared understanding [4].
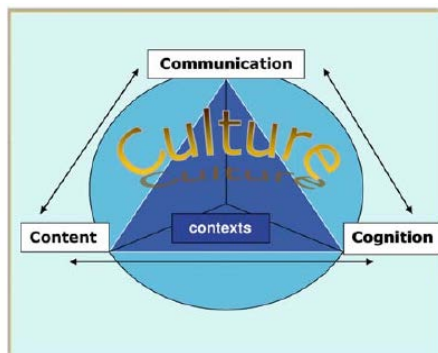
Pic. 1. The 4Cs framework for CLIL (Cojle, 2005)

The 4Cs framework for CLIL starts with content (such as subject matter, themes, cross-curricular approaches) and focuses on the interrelationship between content (subject matter), communication (language), cognition (thinking) and culture (awareness of self and 'otherness') to build on the synergies of integrating learning (content and cognition) and language learning (communication and cultures) [11].

But unfortunately, this technique has its difficulties in its implementation in the educational process. One of the main difficulties is the mismatch between the training of personnel (teachers). Basically, our universities train teachers with one main specialty – mathematics, physics, biology, history, geography, art, etc. Specialists in these areas do not speak a foreign language at such a level to teach their students. Therefore, they cannot

conduct a bilingual lesson on their own. The second problem follows from this, one lesson is taught by two teachers at once. On the one hand, two teachers of different subjects must master each other's subjects in order to plan a lesson together. On the other hand, far from profitable financing of related lessons by the state. And accordingly, all this leads to an irregularity and poor quality of the lesson, lack of the required results.

That is why we consider it more appropriate for teachers of a foreign language to use elements of art in their lessons. Some researchers believe that art can be functional part of (English) lesson. It stimulates children to create something with their hands while they are learning new words. It's the best way to understand world around them.

2. Art in English lesson

In contrast to other types of work – add art to learning process, we aside successfully motivate students to learn something new, but we also learn the world around them again and do ordinary things as part of the lesson. Similar efforts to develop Learning Standards through the art we can see in the USA's education (ESL, NLA, ELA etc.). They all use arts as a tool to improve children's knowledge [10].

Art is the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power [8].

Creative types of work carry a motivation in themselves, this is determined by the fact that children like to create something with their own hands: draw with pencils, paints and crayons, do crafts from clay, cardboard, paper, stage, sing or dance. The creators of ELLs in New York (Merryl H. Tisch, Chancellor B. A. and many others) [10] believe that English through the Art helps students to develop and deepen their understanding of their own and others human experience.

The arts as a core content area are integral to a well-rounded education. Moreover, many teachers and psychologists confirm the positive influence of art on the formation of the student's personality: it forms the spiritual world, ideals, moral guidelines; It forms the degree of perception, industriousness, creativity and, what is equally important, also carries out the educational function. At the same time, the purpose of art is not only

to educate a spiritually developed personality, but to humanize and form a full-fledged personality.

Types of art are historically complex forms of creative activity, the ability to translate material and material incarnations into life (plastic and color materials in the visual arts, etc.). In contemporary art criticism, a certain scheme and system for classifying the arts has developed, although there is still no uniform one and they are all relative (Pic. 2. Types of art).

Sculpture

Carving

Photography

Batik

Art

Modelling

Music

Dance

Theater
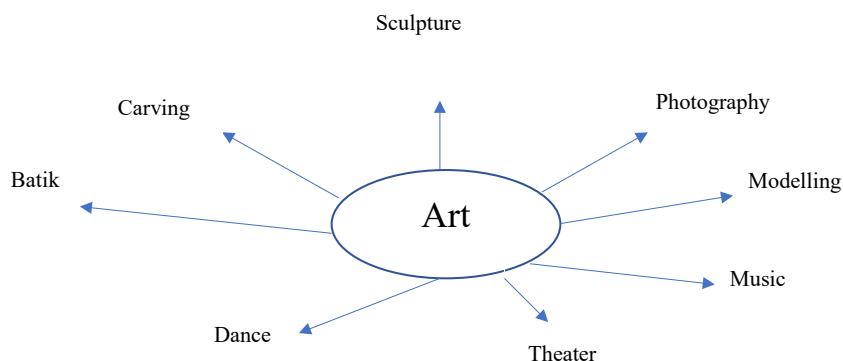
Pic. 2. Types of art

As we can see, art is very versatile, due to its types. First of all, art reflects the reality and the inner state of a person through artistic images.

Images can be:

– dynamic (dancing, acting);

– statistical (painting, sculpture);

– sound (songs);

– visual (painting);

– audiovisual (films, video clips) [9].

Moreover, all these kinds of art has a special influence on the formation of students' consciousness, and accordingly, and its development. And we can see this in such ways:

1. Art fosters empathy. These are extremely emotional states that are difficult to learn. A work of art literally forces us to put ourselves in the other person's shoes and feel their emotions [7].

2. Art expands our range of emotions. We sympathize with the heroes in trouble, even if the plot is invented, we hate scoundrels and villains, if they are represented in a work of art. These emotions can be noticeably stronger than in an ordinary one, especially in a life that has already been adjusted in terms of family, everyday life and work.

3. Art affects the amount of stress hormones in the body. Art objects cause feelings in us in one way or another. Whether they are positive or negative, they are the ones that promote the release of hormones in the human body. For example, the most famous hormone of happiness.

4. Art teaches to think. Even if you think very badly about a work of art and its author, you still think at this moment. Even if you didn't plan to think, but just went to a museum or a concert to unwind.

5. Art influences intelligence. Most often, such studies are carried out using musical works. The results are broadly similar. Students and schoolchildren who listened to the classics (especially Mozart!) Before taking the test items perform better on the tests than those who listened to rock music [7].

As we mentioned, ESL is actively used and developed. On the Internet, we can find several of their sites that provide teachers with materials for the lesson according to their methodology. Teachers ESL claim that this methodology was specially designed primarily for those students for whom English is not their native language. They create art classrooms, create lessons according to the age of the children, their level of knowledge and the desired topic. Of course, in these lessons, children do not only draw and sing, they study different types of art, they talk about them, read about it, they listen and learn songs of different genres – children learn to express themselves by those objects, which teachers provide them in the lessons and, thanks to this, quickly achieve high results [10].

The author of „Teaching English through the art", R. Baird Shuman, writes "We must expose students to the art, not just as consumers (viewers and listeners) but also as makers. Incorporating the arts into the English curriculum does not require us to rush to the nearest college or university to take courses in art, music, photography, filmmaking, dance or dramatic improvisation. Rather, we need to think through the inherent connections between art and the elements of English we teach."

Chapter 5. Aspects of literary discourse
in pedagogical and methodological perspectives

In the learning process, one of the main goals of education in general is the formation of a functional literate personality. The foundations for the formation of such a personality, according to many years of research by teachers and psychologists, are laid precisely at a young age. And here an introduction to artistic culture forms an important role in the formation of their functionality and worldview [9].

At such lessons, a person-centered approach is used, due to the fact that often creative tasks require an individual solution, and it is necessary to work with each student personally. For this, teachers use three types of motivation:

1. Social. You needn't spare praise for the child for a successfully completed task in order to raise the child's authority among comrades

2. Pragmatic motivation. It manifests itself in increased attention to the subject, since some of the children intend to enter educational institutions in which the main direction is art (recently, students' interest in the specialty design has increased).

3. Meaningful motivation. In the classroom, cognitive disputes are introduced, for example, in the lesson about art styles, students can be divided into groups in which they prepare material to prove the most important art style in world art [9].

So the aim of this education is to develop an art curriculum specifically for ESL/ELL students that aides in academic and communicative development through reading, writing, speaking and listening opportunities coupled with art production and art reflection [2]. D. H. Bogdan, C. Barbu and F. P. Gracia have researched "English through Art" and claimed in their work that for respective skills *Listening and Reading* there are next types of works:

– nursery rhymes, action songs;

– fairytales with rhythm;

– games such as: telephone, repeating in chorus, bingo;

– the use of puppets;

– role-plays;

– games of oral comprehension e.g. fly balloon, jump left/right, listen and find, listen and draw, thumbs up/down, listen and circle, bingo;

– guessing games 'Simon says';

– narration of a fairytale (appropriate language/ appropriate pictures) [2].

For respective skills *Writing and Speaking* there are next types of works:

– disappearing pictures;

– repeating in various ways (e.g. loudly, quietly, happily,) etc. parts of texts/ fragments;

– role play a song;

– use of songs for every day routines (start and finish of the lesson);

– role-plays with masks or puppets;

– ball game;

– the use of alphabet book;

– completing of missing words watching it on the board/book/ computer etc.;

– copying words on cards to make a memory game or labels for many things in the class or according to the subject (desk, door, etc.);

– drawings with the words that have been taught;

– create letters or words using soft materials (clay or play dough);

– group creation of a book according to the subject, drawings with words or sentences;

– creation of a poster using words of the subject taught (e.g. This is my father and the drawing of the father) [2].

Following the results of ESL research, English through the Art befits for students of different ages and levels of knowledge. And the structure of the lesson follows the standard English lesson plan with the only exception that the forms of work in the lesson are closely related with Art.

Further you can see an example of this method.

3. Practice

Lesson 1

Theme: Clothes in my wardrobe

Form: 2

Level: A1

Phrases: I like… I wear… It is…. I have….

Vocabulary: skirt, shirt, jeans, shoes, trousers, blouse, T-shirt, shorts, hat, socks, trousers, cap.

Equipment: cards, projector, video, song, scissors, glue, coloured cards, pencils.

Expected results: Pupils can say what they have in their wardrobes and describe clothes (colour, good, bad, favorite etc.)

Steps:
I. Introduction /Warming -Up

T. Good morning, my dear children. How are you today? Fine. Wonderful. I hope you ready for our lesson.

P. Yes of course.

T. Let's play all together! Move and freeze. Well done! [3].

II. Presentation

T. Now you can relax a bit and listen to me. How do you think what we will do today? We can see projector here, cards and coloured cards?

P. We make something new and interesting.

T. Yes, we will learn something new and wonderful today. Our theme is «Clothes». Who can say me what it is? (Children begin point at their clothes). Yes, You are right. So now watch, listen to and learn new words [6].

T. Wonderful. How well do you remember new words? I show pictures and you call them. What is it? (Teacher shows pictures with clothes and call articles of clothes with children).

T. Very well. And now say me "What are you wearing today?"

P1. I wear a red T-shirt.

P2. I wear jeans.

P3. I wear a dress, etc.

III. Practice

T. You are so smart. So, I think you can do even more. Can you do your own wardrobe? Yes, of course you can. Everyone has a piece of paper with clothes? Coloured cards. At first you have to make wardrobe. Then we will prepare clothes: colour, cut and glue them in your wardrobe. (Teacher shows how to make wardrobe.)

IV. Conclusion

T. Show me please your work. (Children had enough time to do only wardrobe. So, they show one by one their ones.) You are so good today. Excellent.

V. Homework

T. For next time you have to finish all your projects. I mean You learn new words and put your ready clothes in wardrobe. Thank you, children. See next week.

Lesson 2

Theme: Spanish artist Frida Kahlo

Form: 9

Level: B1/B2

Phrases: I see, there is/are. I think

Grammar: Past Simple, Past Perfect, Present Perfect

Equipment: projector, video, pictures

Expected results: Pupils can describe pictures, can talk and retell artist's biography.

Stages:

I. Introduction

T. Good morning, students. How are you today? Fine. Wonderful. I hope you're ready for our lesson. How is your mood?

T. Let's begin with developing our imaginary. I have prepared some interesting pictures for us. There are different genres of art. Say me "What can you see here?"

Pic. 3. Modern art. Hands

T. Is it a piece of art? Yes/No-Why? Do you like it? How does it make you feel?

What colours can you see? What question would you ask the artist?

Pic. 4. Under ground

Pic. 5. In the autumn

T. It was interesting, wasn't it? I hope today's theme will be even more gripping.

II. Presentation

T. Today we talk about wonderful Spanish artist Frida Kahlo. And At first, I want to watch with you her briefly biography [15].

So, let's make some conclusion – What have you understood about this person?

P. Frida Kahlo (1907) was a Mexican painter known for her many portraits. She was very unusual. She was patriotic and nationalist. Etc.

T. Wonderful. I have also for us ten interesting facts about her [1].

III. Practice

T. I think now we know enough about Frida Kahlo and we can easily complete another text about her. Read the biography. Complete the passage with the Past Simple of the verbs in brackets.

Frida Kahlo 1) __was__ (be) a Mexican painter. She 2) _____ (be) born in Mexico City in 1907. She 3) _____ (paint) many self-portraits and paintings of Mexican folklore.

Frida 4) _____ (go) to the prestigious Escuela Preparatoria in Mexico City in 1922. At that time, there 5) _____ (not be) many girls at this school. In 1925, at the age of eighteen, Frida 6) _____ (have) a terrible traffic accident. She 7) _____ (not can) walk for a long time, so she 8) _____ (start) painting.

In 1929 she 9) _____ (marry) the painter Diego Rivera. The next year they 10) _____ (move) to New York, but Frida 11) _____ (not be) happy there. They 12) _____ (return) to Mexico in 1935.

Frida 13) _____ (win) a national art prize in 1946, and she 14) _____ (become) famous in Mexico. She 15) _____ (die) in 1954, when she 16) _____ (be) only 47 years old.

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IV. Conclusion

T. Answer the questions. Write complete sentences.

1. When was Frida Kahlo born?

2. Where did she go to school?

3. What happened to Frida in 1925?

4. Did Frida enjoy her time in New York?

5. When did Frida win a national prize?

V. Homework

T. Your homework is to write a biography of Federico García Lorca.

Use the notes to help you.

Born Fuente Vaqueros, Granada

5th June 1898

Job Writer and poet

Education University of Granada, 1914

Career Wrote Romancero Gitano (1928)

Visited New York

Wrote Bodas de Sanger

Died near Granada, 19th August 1936

T. Good work. Thank you for your activity, interest and work.

Lesson 3

Theme: Movie / Titanic

Form: 10-11

Level: B1

Phrases: What kind of movies do you like? I quite like... It wasn't bad. I'm not really into / keen on... I don't really like... It's about... The main character is... It stars... It was directed by... It's set / takes place... in / at / during... Basically, what happens is... etc.

Vocabulary: review, plot, genre, science fiction, spoiler, costume drama, costume drama etc.

Equipment: projector, video, song, cards.

Expected results: The students can discuss their favorite film, write reviews, understand main information about movie.

Steps:

I. Introduction / Warming-Up

T. Good morning. You know yesterday I understood that children don't know the best songs and movies of my childhood. And I'm really upset about it. How do you think why?

Table 1

Movie cards

The Lord of the Rings: The Fellowship of the Ring 2001 / fantasy / adventure Peter Jackson (director) Elijah Wood	**The Matrix** 1999 / sci-fi / action The Wachowskis (directors) Keanu Reeves Carrie-Anne Moss	**The Sound of Music** 1965 / musical / drama Robert Wise (director) Julie Andrews Christopher Plummer	**Pinocchio** 1940 cartoon / musical / fantasy
Pirates of the Caribbean: Dead Man's Chest 2006 / fantasy adventure Gore Verbinski (director) Johnny Depp	**The Dark Knight** 2008 / superhero Christopher Nolan (director) Christian Bale Michael Caine	**Mission Impossible** 1996 / spy / action Brian De Palma (director) Tom Cruise Paula Wagner	**Toy Story** 1995 computer-animated comedy John Lasseter (director) Tom Hanks (voice)
Crazy Rich Asians 2018 / romantic comedy Jon M. Chu (director) Constance Wu Gemma Chan	**Mission Impossible** 1996 / spy / action Brian De Palma (director) Tom Cruise Paula Wagner	**Apocalypse Now** 1979 / war film Francis Ford Coppola (director) Marlon Brando Martin Sheen	**Harry Potter and the Philosopher's Stone** 2001 / fantasy Chris Columbus (director) Daniel Radcliffe
Schindler's List 1993 / historical drama Steven Spielberg (director) Liam Neeson Ralph Fiennes	**Jurassic Park** 1993 / sci-fi Steven Spielberg (director) Sam Neill Laura Dern	**ET** 1982 / sci-fi Steven Spielberg (director) Dee Wallace	**Blade Runner** 1982 / sci-fi Ridley Scott (director) Harrison Ford
Raiders of the Lost Ark 1981 / action / adventure Steven Spielberg (director) Harrison Ford	**Back to the Future** 1985 / sci-fi Robert Zemeckis (director) Michael J Fox Christopher Lloyd	**The Lion King** 1994 / cartoon / musical Roger Allers / Rob Minkoff (directors)	**Titanic** 1997 / disaster / romance James Cameron (director) Leonardo DiCaprio Kate Winslet
Jaws 1975 / thriller Steven Spielberg (director) Roy Scheider Robert Shaw	**Mad Max** 1979 / action George Miller (director) Mel Gibson Joanne Samuel	**The Godfather** 1972 / crime thriller Francis Ford Coppola (director) Maron Brando Al Pacino	**Goldfinger** 1964 / spy thriller Guy Hamilton (director) Sean Connery

P. It's important memory for you.

T. Partly yes. But most of all its period of rich culture. There was elegant music and cool films. And it influenced on my development. That's why today I want to talk with you about movies and your emotions which this movies cause. So, begin with game. I have some cards with names of (maybe very popular) films. You have to take a card and tell what you know about it. One card I leave for me.

II. Presentation

T. My card is Titanic. Oh. I adore this film. And maybe girls understand me. If anybody doesn't know or can't remember the one, I think this video clip helps you to remember [14].

T. Yes, this film is about Rose and Jack's love, it is very well-known film. But I want to review deeper. So watch another video [13].

III. Practice

T. You have a text about Titanic. Let's fill in gaps information that you've listened to.

> awards / box-office / successful / characters / Visual / Costume / critics / set /
> directed / released / Director / life / Musical / played / stars / roles / plays

Titanic was _____ by James Cameron and is one of the most _____films ever made, at least, in commercial terms, and has grossed more than one billion dollars for its makers.

It _____ Leonardo DiCaprio and Kate Winslet with Gloria Stuart and Billy Zane in supporting _____. It was the film that made DiCaprio famous.

It is _____ aboard the ill-fated liner Titanic than sank on 14 April, 1912 after hitting an iceberg in the north Atlantic. It is not, however, a true-to-_____ account of the disaster, focusing instead, on an on-board romance between two entirely fictional _____ .

DiCaprio _____ Jack, a young artist, leaving England for a better life in the United States. He is poor and travelling in the cheapest part of the ship. Rose, _____ by Kate Winslet, is a rich young woman engaged to be married and travelling in the luxury of a first class cabin.

They meet by chance and are immediately attracted to each other. Jack is handsome, lively, and above all, good fun. By contrast, Cal Hockley, the wealthy man that Rose is engaged to, is pompous and arrogant. Rose and

Jack quickly fall in love after Jack saves Rose's life when she nearly falls over the side of the ship.

The film was a huge _____ – _____ success when it was _____ in 1997, although some _____ were less enthusiastic, seeing the movie as over-sentimental. Nonetheless, it managed to win no less than 11 Academy _____ including those for Best _____, Best _____ Score, Best _____ Effects and Best _____ Design.

T. Find words in the text which mean:

1) to earn money (when talking about a film);

2) long-distance passenger ship;

3) characters or story that are invented by an author; not real;

4) self-important.

IV. Conclusion

T. Very well. Now you know something about one of my favorite movies. So It's my turn to know about yours. You have a ball, which will help to lead and a list of questions. Use both of them and ask each other.

1. What was the last movie or TV series that you saw?

2. What was it about and what did you think of it?

3. How did you watch it – on TV or in some other way?

4. Which ways of watching movies and TV do you prefer?

5. The following comment was recently posted online: 'Phones have become computers, computers have become TVs, and TVs have become ornaments.' What do you think this means and do you agree?

V. Homework

T. Talking about movies and TV series. Tell the other members of your group about a movie or TV series that you have seen. (The movie or series doesn't have to be in English.) Use the Language Reference box and the prompts below to help decide what to say. When you don't have talking about, the others can ask follow-up questions.

Table 2

Language reference

1. It's called...	Asking for preferences
2. It's a .... movie (genre)	What kind of movies do you like?
3. It's about...	Strong likes
4. The main character is...	I really like...

5. _____ (actor) plays _____ (role)	I'm really into... It was really good / absolutely brilliant.
6. It's set...	Partial likes
7. It came out...	I quite like...
8. It's based on...	It wasn't bad.
9. Basically, what happens is...	Dislikes
10. The best bit is / was...	I'm not really into / keen on...
11. The ending is...	I don't really like...
12. What I like about it is...	I really don't like...
13. One thing that I didn't like / wasn't so good is...	It wasn't very good. It was really bad / absolutely terrible.
14. I'd really / I wouldn't really recommend it	**Language reference: talking about movies**
	It's about...
	a boy who has magic powers / a family who get shipwrecked / this* spaceship that is looking for new planets
	The main character is... a detective / a chemistry teacher / a brilliant scientist
	It stars...
	George Clooney / Samuel L Jackson / Jennifer Lawrence
	(Leonardo DiCaprio) plays (a guy called Jack)
	It was directed by...
	Stephen Spielberg / Pedro Almodóvar / Federico Fellini
	It's set / takes place... in / at / during...
	the American Civil War / modern-day London / China in the Ming dynasty
	It came out...
	this year / about _ years ago / ages ago
	It's based on...
	a true story / a book / an old legend
	Basically, what happens is...
	The best bit is...
	The ending is...
	really sad / completely unexpected / a bit disappointing
	What / The thing I like about it is...
	the dialogue / the way the main character never gives up
	One thing that I didn't like / isn't so good is...
	the ending / that the plot is too complicated / that it's a bit predictable
	I'd definitely recommend it.

	You really must see it. I wouldn't really recommend it. Note: We often use present tenses to say what happens in stories. We normally use past tenses to give details about when, where and how movies were made. *In conversation, we sometimes use this / these instead of a(n) / some to refer to characters and other elements of stories: this guy / this city / this planet / this alien / these gangsters

T. Thank you for wonderful lesson. See you next week.

Conclusions

The join English and Art lessons – aimed at solving several important problems in education:

– to motivate children when it is difficult for them to focus on learning a foreign language.

– diversify the equipment of the English teacher in the lesson;

– make the lesson more attached to everyday life;

– to enrich the child's personality spiritually;

– to shape his ethical tastes.

– to form the skill of perception of the environment, nature, society.

But this process has two opposite poles. On the one hand, it is incredibly interesting due to the wide choice of tools and techniques in art. But on the other hand, an English teacher needs to master another profession, where he must also be able to correctly present and explain the subtleties of conveying the world around him in an art object. That's why we are working to expand the boundaries of the teacher's capabilities, the range of students' knowledge and the lesson as such to modernize the study of English and shape personality in modern society.

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DÉVELOPPEMENT DE L'IMAGINATION CRÉATIVE AU COURS DE L'ÉTUDE DE LA POÉSIE LYRIQUE DE PAUL VERLAINE PENDANT LES LEÇONS DE LITTERATURE

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Abstract. The article deals with the problem of development of creative imagination while studying lyric poetry, particularly the poems by P. Verlaine. The authors focus on lyric poetry because this form of literature enriches people's inner world, helps to develop creative imagination and to form aesthetic tastes. The aim of the paper is to carry out a scientific and methodological analysis of the problem of the development of creative imagination at the lessons of foreign literature in general and to develop guidelines for studying the poetic world of Paul Verlaine as a representative of literary impressionism.

The article examines the development of creative imagination as a psychological and pedagogical problem. Creative imagination supposes the creativity, emergence of new images and it is contrasted to reproductive imagination that does not create anything new and is related to memory. The main purpose of a literature teacher is to develop exactly the creative imagination.

The authors determine specific techniques and different tasks which can be used during the studying of lyric poetry in order to involve students into the creative activity and encourage the development of creative imagination.

As an example, there are some practical recommendations about the activities which can be used while studying the lyric poetry by P. Verlaine in the 10th grade. The authors chose the poetry by P. Verlaine because the aesthetics of impressionism is relied on the reproduction of impressions,

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moods and appealed to the reader's ability to imagine and personally experience the emotions of the lyric hero, which contributes the development of creative imagination.

The article presents the most effective methods for developing the creative imagination of students, such as the method of accumulating new images, playing in associations, as well as tasks of a reproductive nature. According to the authors, lessons of literature aiming the development of creative imagination should have a non-standard form and alternative types of presentation of educational material. Moving away from stereotyped situations weakens concentration of attention, which has a fruitful effect on activating the students' imagination. This approach meets the requirements of the school curriculum for literature and forms the creative individuality of the student, develops his artistic and imaginative thinking and intellectual abilities.

Introdution

La société actuelle propose un large éventail de problèmes, parmi lesquels le problème de la formation des capacités créatives de l'individu est particulièrement pertinent. L'éducation d'un élève-créateur, le développement de son esprit imaginatif, de sa réceptivité émotionnelle et de son imagination est une tâche difficile à laquelle fait face l'école moderne. La spécificité de la littérature comme art implique la co-création du lecteur pendant la perception d'une œuvre littéraire. A nos jours, une leçon de littérature est avant tout une leçon où le professeur utilise habilement tous les moyens pour le développement créatif de la personnalité de l'élève. Cependant, le développement de l'imagination créative dans le processus de compréhension des œuvres lyriques n'est pas encore suffisamment étudié par les psychologues, les critiques littéraires et les enseignants. Par conséquent, la méthodologie de l'enseignement de la littérature a souvent des difficultés à justifier le système de développement littéraire de l'élève.

Le problème des critères de développement littéraire provoque beaucoup de discussions ce qui est attesté par de nombreuses œuvres méthodologiques sur ce problème de tels savants que N.D. Moldavskaia, M.G. Katchurine, V.G. Marantsman, N.B. Berkhine et d'autres. Cependant, tous les scientifiques s'accordent à dire que l'imagination créative des écoliers est une base nécessaire pour le développement littéraire. Il est à noter que

dans l'histoire du développement de la psychologie et de la méthodologie, l'attitude envers l'imagination en tant que problème scientifique, qui, à notre avis, est encore le moins étudié, changeait considérablement. Ces derniers temps, le processus d'imagination est devenu l'objet des recherches actives surtout en relation avec les particularités de la perception des belles-lettres.

La poésie lyrique est un élément important du cours de littérature à l'école et elle joue un rôle particulier dans l'enseignement littéraire des élèves. C'est l'étude de la poésie lyrique qui élargit la connaissance du monde intérieur d'une personne, aide à développer l'imagination créative et à former des goûts esthétiques. Ainsi, le sujet de notre recherche est justifié du point de vue scientifique et il est pertinent pour l'école moderne. L'objectif de cet article est de réaliser une analyse scientifique et méthodologique du problème du développement de l'imagination créative au cours de l'étude de la poésie lyrique pendant les leçons de littérature. Pout atteindre ce but il est à accomplir les tâches suivantes:

– examiner le développement de l'imagination créative comme un problème psychologique et pédagogique;

– définir les techniques de l'étude de la poésie lyrique pendant les leçons de littérature qui développent l'imagination créative des élèves.

– élaborer les récommendations méthodiques à propos de l'étude de la poésie lyrique de Paul Verlaine en 10ème classe.

1. Imagination créative: les informations générales

L'objectif principal de l'étude de la littérature à l'école doit être la formation d'un lecteur compétent, créatif et esthétiquement développé. En tant que processus mental, l'imagination, selon L.S. Vygotski, «étant une véritable union de plusieurs fonctions dans leurs relations particulières» [2, p. 342], dépend du développement du langage. Le langage est un facteur important qui façonne l'imagination, c'est une activité extrêmement riche en moments émotionnels. Le lien figuratif entre l'imagination et les émotions est révélé dans les œuvres de L.S. Vygotski. En déterminant l'existence de l'imagination en tant que processus mental indépendant, L.S. Vygotski a démontré que l'imagination, comme d'autres processus mentaux, est l'une des formes d'une réflexion mentale qui transforme la réalité. Il a établi les principales formes du lien entre l'activité de l'imagination et la réalité: «l'imagination est toujours construite à partir de matériaux donnés

par la réalité, donc l'activité créative de l'imagination dépend directement de la richesse et de la diversité de l'expérience antérieure d'une personne; l'imagination de l'enfant est plus pauvre que celle d'un adulte, et cela est dû à la pauvreté de son expérience; dans certains cas, l'imagination est guidée par l'expérience d'une autre personne ou par l'expérience sociale» [3, p. 5]. C'est ce que le professeur de littérature doit prendre en compte au cours de l'étude de la poésie lyrique et essayer d'orienter l'activité d'un élève vers le développement de l'imagination au moyen des méthodes de travail appropriés et des tâches qui leurs correspondent.

Le processus d'imagination lui-même est une activité créative, il s'appuie sur l'expérience passée et produit de nouvelles images sur cette base. La source de l'imagination c'est toujours une réalité objective, et il est important d'aborder ce type d'activité comme un système.

Le point de départ dans l'activité de l'imagination est la perception, par conséquent, ces derniers temps, le processus d'imagination a été activement étudié en relation avec les particularités de la perception des œuvres littéraires. En étudiant le processus d'imagination dans la structure de la perception, il est important de se souvenir de son interaction avec d'autres processus mentaux. La connexion de l'imagination avec d'autres processus mentaux est son principal trait caractéristique. Cependant, si l'on parle de la relation entre l'imagination et la pensée, l'imagination et la mémoire, certains scientifiques (A.V. Brushlinsky, O.I. Nikiforova) n'interprètent pas le processus d'imagination comme un processus cognitif indépendant, ils remettent en question la validité du concept même d'imagination, car ce dernier est «très vague et non rigoureux» [1, p. 345], et ils considèrent que le processus de pensée et celui d'imagination ne représentent pas deux notions à part. L'existence des points de vue pareils est due à l'étude insuffisante du problème de l'imagination, parce que de nombreux notions utilisées par les scientifiques pour décrir les processus de pensée et d'imagination se caractérisent par une certaine ambiguïté terminologique. Pour caractériser l'imagination, il est important de prendre en compte les différences de son indépendance, son originalité et son caractère créatif. De ce point de vue, on distingue une imagination reproductrice et celle créatrice. «Une telle différenciation a été suscitée par la psychologie de l'enfant, car l'imagination de l'enfant est principalement limitée par la reproduction et l'apparition d'une véritable imagination créatrice doit être attribuée à son

développement ultérieur» [3, p. 9]. On distingue classiquement quatre types d'imagination littéraire:

1) l'imagination passive ou reproductrice qui n'est capable ni de dépasser les limites des détails et des images visuelles proposés par l'auteur, ni de les reconstruire, ni de les compléter par ses propres souvenirs ou son humeur;

2) l'imagination qui reproduit les images ne correspondant pas au texte. Dans ce cas, l'image la plus compréhensible forme toutes les autres images de l'œuvre et l'attitude à son égard, ce qui conduit souvent à une erreur. Ce type d'imagination se caractérise par le désir, à tout prix, de trouver le lien direct du texte avec la vie, tandis que le contenu émotionnel et figuratif de l'œuvre reste inconnu. Ainsi, le héros lyrique du poème d'A. Blok «Je te pressens» prévoit certainement la révolution, le héros du poème d'A. Akhmatova «Les mains crispées sous le voile sombre» «est sorti, en titubant» parce qu'il était ivre, et le héros du poème d'A. Fet «La nuit brillait…» se promène dans le parc d'automne;

3) l'imagination qui reproduit les images en correspondance exacte avec le texte, implique déjà le développement actif de l'imagination littéraire. Le lecteur perçoit la lecture et cette perception représente déjà un acte conscient. En général, l'image émergente au début est ensuite comparée à celle du texte, complétée par les détails personnels et précisée;

4) l'imagination qui reproduit les images reflétant l'originalité du texte littéraire et l'individualité du lecteur se distingue par une grande sensibilité du texte, par conséquent les images apparaissent immédiatement, au cours de la lecture, et correspondent aux images créées par l'auteur. Ces images sont généralement vives, informatives, particulières, complétées par leurs propres détails, leur humeur, et leur but est révéler le texte. Ce type d'imagination est appelé créatrice.

Ainsi l'imagination créatrice vise à créer de nouvelles images, sans l'appui sur une description toute faite ou une image conventionnelle, tandis que l'imagination reproductrice ne va pas au-delà de la concrétisation figurative de ce qui est dit dans le texte. Ce fait doit être pris en compte par le professeur de littérature pendant l'élaboration des tâches dont le but essentiel est le développement de l'imagination créative des élèves, en particulier si on parle de l'étude de la poésie lyrique qui est le type de littérature le plus émotionnel.

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Toutes les propriétés et mécanismes mentaux se forment au cours de l'activité humaine. En interprétant la lecture comme une certaine forme d'activité, les scientifiques considèrent l'imagination du lecteur comme spécifique surtout à l'activité du lecteur. L'idée de la nature créative de la lecture des belles-lettres est entièrement reconnue dans la science moderne. La perception de la littérature, ayant la liberté d'interprétation, d'individualisation, demande beaucoup de travail et une co-création obligatoire. En considérant la lecture comme une co-création de l'auteur et du lecteur, comme une activité de lecture complexe, les chercheurs s'adressent en premier lieu à l'imagination du lecteur.

Certains scientifiques (O.I. Nikiforova, L.G. Zhabitskaya, P.M. Jacobson) croient que l'imagination du lecteur est une imagination reproductrice, car le rôle principal dans la perception du lecteur est joué par l'imagination reproductrice qui est la seule forme, la façon dont les lecteurs acquièrent les images du texte, et par conséquent le terme «imagination reproductrice» peut être remplacé par celui du lecteur comme identique. Cependant, cette identification, à notre avis, n'est pas légitime, car l'imagination du lecteur et ses activités sont beaucoup plus larges que les activités de l'imagination reproductrice. L'imagination du lecteur représente la combinaison de trois types d'imagination: l'imagination reproductrive (passive) étroitement lié à la mémoire et ne créant rien de nouveau; l'imagination reproductrice qui suppose un élément de créativité; l'imagination créatrice, dont la capacité distinctive est la nouveauté. Il est évident que l'imagination du lecteur est le plus souvent une synthèse de trois types d'imagination susmentionnés où on constate la prédominance de l'activité créative qui est néanmoins de nature créative. Dans les activités d'un étudiant-lecteur qualifié la préférence devrait être donnée à l'imagination créatrice, plutôt qu'à celle reproductrice. Ainsi, la tâche principale d'un professeur de littérature est de développer l'imagination créative des élèves.

Comme on a mentionné ci-dessus, la psychologie étudie l'imagination en tant que fonction mentale. La méthodologie de l'enseignement de la littérature s'intéresse à l'imagination du lecteur dans le cadre de l'analyse d'une œuvre littéraire, car c'est pendant l'analyse que l'imagination du lecteur aide à créer une attitude personnelle des élèves à l'égard du texte, ce qui est l'objectif principal de la leçon de littérature à nos jours. Le développement rapide de la science, la grande quantité d'informations

exigent de l'enseignement non seulement l'acquisition de certaines connaissances, mais aussi l'éducation d'une personnalité créatrice, dont le développement est avant tout favorisé par l'étude de la littérature, en particulier, de la poésie lyrique représentant sa forme la plus émotionnelle.

Maintenant nous proposons d'analyser les méthodes du développement de l'imagination créative des élèves qui sont, à notre avis, les plus efficaces. Le problème de l'imagination et de sa formation au cours de l'enseignement a été posé dans les travaux de V.I. Vodovozov. Le scientifique relie le problème du développement de l'imagination des enfants au processus d'analyse du texte. Dans ses travaux, V.I. Vodovozov attache une grande importance à l'imagination et aux sentiments du lecteur. Il croit que la base de l'enseignement de la littérature est une compréhension spécifiquement figurative du texte ce qui suggère la capacité de l'élève à s'exprimer. Déterminant les fonctions et l'importance de l'imagination pour le développement de l'élève en train de lire et d'analyser une œuvre, le scientifique énumère les méthodes suivantes: la lecture expressive, les impressions de vie des élèves, entrée émotionnelle dans le texte, l'enseignement visuelle.

En tant que méthodes principales qui contribuent au développement de l'imagination, il est conseillé d'utiliser la visualisation, ainsi que les techniques basées sur la visualisation: des dessins variés, des arts plastiques, des peintures, en d'autres termes – le recours aux arts connexes. Vous pouvez également proposer un certain nombre de tâches pour discuter ce que vous avez lu: faire le résumé des moments préférés, compléter avec les faits tirés des autres livres ou de votre propre vie.

Le problème du développement de l'imagination est également résolu dans le cadre de la lecture expressive. La lecture expressive est considérée comme un moyen important de l'éveil et du développement de la pensée figurative et de l'imagination, comme la capacité de «recréer dans votre imagination les images qui sont représentées dans cette œuvre, de revivre les sentiments qui ont guidé le poète au moment de la création» [3, p. 39]. La lecture expressive est un processus particulier d'une co-création de lecteur qui se produit lors de la lecture et de l'analyse d'une œuvre littéraire. Le succès de cette co-création est assuré par l'émergence des images qui ont reçu le nom de «vision» dans la littérature spécialisée. Ce terme est largement connu non seulement dans l'art théâtral, mais aussi dans l'art de

la lecture littéraire. De plus, le travail du lecteur sur la vision est une partie nécessaire et indispensable de la préparation de l'oeuvre pour son exécution. La vision est une pensée imagée, une représentation à propos de la réalité artistique. La capacité d'imaginer est l'un des critères de l'activité créatrice, de l'orientation individuelle. L'interprète a besoin d'imagination pour s'immerger dans la réalité artistique, c'est-à-dire au monde que l'auteur a créé dans son oeuvre. L'interprète, et à l'école c'est l'élève qui déclame le poème, doit s'efforcer de maximiser l'approximation de la réalité artistique à sa vie. On peut citer beaucoup d'exemples quand certains détails, par exemple, la paume qui sent la fraîcheur de l'eau, l'odeur du merisier ou du pain frais ont contribué à saisir le vrai sens, la vraie émotion du poème, à se mettre dans la peau de l'auteur, à trouver une véritable intonation. D'habitude, l'absence de vision est très perceptible. Lorsque le texte n'a aucune motivation interne, un mensonge apparaît pendant son exécution. Mais ici, nous sommes confrontés au fait que la poésie lyrique se diffère des autres types de littérature par la nature de l'impact émotionnel sur le lecteur. Dans la poésie lyrique, la réalité est représentée sous forme d'une émotion immédiate. Le problème est que les écoliers, en raison de leur âge, peuvent ne pas encore connaître les expériences décrites dans le vers, ce qui explique le fait que les sentiments de l'auteur et ceux du lecteur ne coïncident pas toujours. Si les sentiments exprimés dans le poème sont étrangers aux élèves, ceux-ci ne leur prêtent aucune attention, et comme résultat, à l'école, on constate souvent le problème de la surdité émotionnelle, c'est-à-dire le manque de don d'empathie chez les élèves. L'inattention au monde intérieur d'un autre peut devenir un obstacle dans le travail avec des œuvres lyriques, donc la tâche la plus importante d'un professeur de littérature est de développer l'empathie. Ici, un rôle important est attribué à l'attitude émotionnelle dont le but est de préparer les élèves à la perception du texte. On peut utiliser les techniques suivantes: les paroles du professeur qui forment l'ambiance psychologique de la leçon correspondant à l'humeur du poème; faire appel aux impressions directes des élèves qui doivent «réveiller» leurs idées et leur mémoire émotionnelle; écouter de la musique; voir des reproductions de peintures; préparer des projets créatifs d'avance et les discuter à la classe; faire écouter un poème en classe interprété par un lecteur professionnel ou par le professeur. Le son vivant d'un poème dans la salle de classe est le moment le plus important pour entrer dans le texte lyrique.

Nous proposons de développer l'imagination à l'aide des techniques et des tâches créatives telles que: le dessin verbal oral; la déclamation polyphonique; la narration (de nom des personnages différents, de son propre nom); la composition d'une histoire à partir d'une image; la comparaison des textes, des versions de poèmes; les questions sur l'intégration émotionnelle au texte; le travail sur un détail, sur la structure syntaxique de l'œuvre; la représentation ou le rétablissement de l'humeur ou de l'expérience de l'auteur; la révélation de l'atmosphère dominante dans le poème.

Pour former l'imagination créative au cours de l'étude de la poésie lyrique on peut proposer les tâches de la nature suivante: 1. Souvenez-vous d'un cas de votre propre vie lié au sujet du poème étudié, analysez vos impressions personnelles éprouvées par ce cas. Essayez de trouver des moyens d'expression figurative de vos impressions, exprimez vos impressions sur le plan verbal. 2. Trouvez des expressions figuratives et plastiques pour des notions telles que, par exemple, l'amour, la maison, la conscience, le courage, le temps, la jeunesse, l'espoir. Imaginez quelques scènes d'intrigue, croquis, descriptions pittoresques. 3. Lorsque vous écoutez un fragment de musique, donnez de la liberté à vos associations. Essayez d'exprimer vos sensations. 4. Le jeu «Circonstances proposées» ou «Si» (K.D. Stanislavsky). Le professeur propose à son élève de présenter une scène sur un sujet donné ou d'imaginer lui-même dans les circonstances proposées. 5. Quelle vision surgit dans votre imagination pendant la lecture du poème? Essayez de la décrire. 6. Rédigez des scénarios de courts métrages basés sur les œuvres littéraires, dont les événements se déroulent sur fond de nature. Évitez les descriptions abstraites, ne racontez pas les événements qui se déroulent, mais créez une image visuelle – «un cadre», où les objets sont situés d'une manière ou d'une autre, certaines actions sont effectuées à l'aide desquelles sont exprimés les émotions et les sentiments. 7. Rappelez-vous un fait fiable de la vie du poète. Reproduisez ce qui se passe avec tous les moindres détails et les détails que vous pouvez imaginer. Décrivez, en représentant tous les détails, les traits qui rendent le poète vivant, réel, reconnaissable et pas une personnalité abstraite et inaccessible. Inventez les événements qui n'ont pas eu lieu en réalité mais qui pourraient arriver au poète. Comment, à votre avis, se comporterait-il dans les circonstances proposées?

A titre d'exemple, nous proposons d'analyser le poème de G. Byron «Mon âme est sombre» (le nom originel «My soul is dark») traduit par

M. Lermontov. L'analyse peut comprendre les questions suivantes: 1. Quels sentiments surgissent pendant la lecture du poème? 2. Pourquoi le poète demande-t-il «les sons du paradis» au chanteur avec tant d'impatience si «son âme est sombre»? 3. Pourquoi les «sons amusants» sont-ils douloureux pour le poète? Comment imaginez-vous le plaisir? Décrivez. 4. Pourquoi le poète compare-t-il son âme au «gobelet de la mort qui est plein de poison»? Décrivez cet état. 5. Comment imaginez-vous le chanteur avec une «harpe dorée» et le poète qui l'écoute? 6. Comment le début du poème («Mon âme est sombre. Hâte-toi, ménestrel, hâte-toi!») est-il lié à sa fin («Et l'heure terrible est venue»)? 7. Quels sentiments le héros lyrique du poème vous évoque-t-il?

Dans la méthodologie, on a finalement confirmé l'idée qu'il est impossible de se passer de l'activité de l'imagination dans l'enseignement scolaire et que son rôle est exceptionnel dans le domaine de l'enseignement de la littérature, surtout de la poésie lyrique. Ainsi, l'analyse c'est la créativité où le phénomène de l'art se combine avec la personnalité de l'élève, c'est un processus de co-création entre l'auteur et le lecteur. Le développement de la pensée figurative des écoliers peut être assuré par les tâches qui exigent la compréhension du sens propre et celui figuré du mot, ses nuances dans les contextes différents.

En travaillant avec les élèves dans la classe on peut utiliser un système d'exercices suivant qui comprend les devoirs dont la complexité augmente progressivement: 1. Comprendre mieux le rôle des figures de style dans un poème. Par exemple, quelles images apparaissent-elles dans votre imagination sous l'influence des épithètes du poème? 2. Ecrire des essais en s'appuyant sur les mots-images qui sont sélectionnés pendant la conversation avec la classe. 3. Présenter des faits, des situations sans référence directe à eux. Par exemple, décrivez la tristesse sans utiliser les mots «tristesse» et «triste». 4. Comprendre le sens du mot, composer un texte dans lequel le même mot aurait le sens opposé. 5. Trouver une description permettant de juger du caractère d'une personne. 6. Traduire les unités phraséologiques ou les expressions figuratives de l'ukrainien en russe, anglais, allemand, français, etc. 7. Présenter une situation, dessiner une image qui soit basée sur une image poétique. 8. Choisir parmi les synonymes donnés les mots qui sont les plus appropriés à la situation donnée.

Lorsqu'on analyse un poème lyrique, il faut prendre en compte le fait qu'à l'école, la poésie lyrique n'est pas étudiée pour comprendre comment l'œuvre est faite, mais pour qu'elle (la poésie lyrique) enrichisse les élèves dans un aspect émotionnel et spirituel. Le professeur attire l'attention des élèves sur la compréhension du lien principal qui crée une réaction esthétique et qui aide à révéler le concept de l'auteur.

Ainsi, le but de l'éducation littéraire des écoliers consiste au développement de l'imagination créative comme condition pour le développement d'une personnalité créatrice, à la compréhension de la vision d'auteur du monde extérieur, des caractères humains créés dans son œuvre – et sur cette base – à la formation des croyances morales et des goûts esthétiques des écoliers. La poésie lyrique, en introduisant l'élève au monde des sentiments et émotions élevés, joue un rôle important à la question du développement de l'imagination créative, la poésie lyrique a un impact émotionnel sur le lecteur à l'aide d'un mot ayant un sens enrichi. Cependant, pour saisir ce sens, cette dominante d'une image spécifique demande des efforts, une imagination développée, une sensibilité émotionnelle.

En prenant en considération tout ledit, on peut constater que pendant la perception de la poésie lyrique l'imagination remplit de telles fonctions que: 1. L'imagination aide à la formation des capacités «mentales» conduisant au développement complet de l'individu. 2. Elle renforce l'aspect émotionnel, subjectif et personnel de la perception. 3. Elle aide à imaginer l'état d'esprit de l'auteur, c'est-à-dire à la condition d'une perception complète de la poésie lyrique les élèves «voient» des images concrètes où la concrétisation figurative sert de support à la généralisation figurative.

2. Le monde poétique de P. Verlaine pendant les leçons de littérature à l'école

Le plus représentatif matériel pour le développement de l'imagination créative des élèves est l'étude de la poésie lyrique des représentants de l'impressionnisme littéraire, dont l'esthétique reposait sur la reproduction d'impressions, d'humeur et faisait appel à la capacité du lecteur à imaginer et à éprouver personnellement les émotions du héros lyrique. Paul Verlaine (1844–1896) est l'un des représentants les plus éminents de la poésie impressionniste française. Selon les programmes scolaires de l'Ukraine, l'œuvre de P. Verlaine est étudiée en 10ᵉᵐᵉ année, lorsque les

élèves sont prêts à percevoir l'esthétique du modernisme et connaissent déjà les caractéristiques de ses mouvements principaux (le symbolisme, l'impressionnisme, le néo-romantisme).

Pendant la préparation aux leçons consacrées à l'œuvre de P. Verlaine le professeur doit prêter attention aux complexités de l'esthétique du poète. La critique littéraire traditionnelle (A. Adan, P. Martino) ne voyait qu'une manifestation de l'esthétique symboliste et un lien avec l'école parnassienne dans son œuvre, ne disant presque rien sur l'intimité et le caractère pittoresque de sa poésie lyrique, sur la confusion des sensations et des idées. Apparemment, une telle opinion peut être expliquée par, en premier lieu, les discussions autour de l'impressionnisme comme problème théorique et la prédominance de l'approche psychologique et biographique, où l'héritage poétique était envisagé à travers le prisme du portrait psychologique de l'auteur. Mais, les études récentes des critiques littéraires modernes ukrainiens et étrangers (A. Vial, E. Zimmermann, V. Fedotova, O. Nikolenko) sont basées sur le concept de l'impressionnisme littéraire qui a déjà été établi dans la science et révèlent de différents aspects de l'œuvre de Verlaine présentant une analyse détaillée des vers du poète eux-mêmes dans le contexte de sa créativité. Les auteurs attirent l'attention sur les particularités lexicales, syntaxiques, intonatives du vers de Verlaine, sur l'originalité de son style où les éléments de l'esthétique du symbolisme et de l'impressionnisme sont entrelacés.

Prenant en compte l'approche chronologique de l'étude de la littérature, les programmes scolaires proposent l'étude de la poésie de Verlaine après que les élèves prennent connaissance de l'œuvre de Charles Baudelaire, maître du symbolisme français et mentor spirituel de Verlaine. En s'appuyant sur les connaissances acquises pendant les leçons précédentes, le professeur peut accorder plus d'attention à l'étude de l'impressionnisme comme dominante esthétique dans l'œuvre de Verlaine: rappelons que le poète lui-même a toujours nié son implication dans le symbolisme. Le caractère novateur de la poésie de Verlaine a été déjà remarqué même par ses contemporains (A. France, J. Lemaitre, R. de Gourmont).

L'une des principales tâches du professeur est de révéler au maximum le contexte historique et culturel de l'époque où l'auteur en question a vécu et travaillé. Cela aidera les élèves à mieux comprendre les problèmes qui préoccupaient le poète et, d'une manière ou d'une autre, se reflétaient dans

son travail. Dans notre cas, il s'agit de l'époque de décadence, d'une période de crise dans la vision du monde, où la littérature et l'art se caractérisent par l'apparition d'un certain nombre de nouvelles mouvements qui rejettent les formes traditionnelles de l'esthétique du passé. Une personne dans l'art cesse d'être un «type social» qui dépend des circonstances sociales et de l'environnement, il devient une personne indépendante qui vit dans son espace spirituel personnel et qui est guidée par ses sentiments, ses désirs et son imagination. C'est en cela que les représentants de l'art voient des possibilités illimitées de développement personnel de l'individu [4, p. 8].

Les changements des critères de vision du monde et les découvertes scientifiques, par exemple dans l'optique, ont suscité l'émergence d'une nouvelle tendance en peinture – l'impressionnisme qui a déclaré la vraisemblance et le naturel de l'image. La tâche de l'art pour les impressionnistes est de capturer la vision instantanée d'un objet, et non sa forme habituelle. Ils soutiennent que l'apparence d'un objet n'est pas constante, elle change en fonction de l'éclairage, de l'état de l'atmosphère et des nuances de couleur. L'artiste doit capturer ce changement instantané de l'objet, montrant ainsi la vie en dynamique. Les impressionnistes exigent la réalité de l'image: si un arbre dans les rayons du soleil ressemble à une boule, peignez-le ainsi, et cela ne vaut pas, comme le demandait l'école académique, de dessiner nettement les feuilles et les branches que vous ne pouvez pas voir pour le moment. Le peintre doit capturer et exprimer ses impressions instantanées sur la toile. De jeunes artistes talentueux (les contemporains de P. Verlaine) utilisaient la technique du plein air ce qui contredisait les principes de la peinture académique: C.-F. Daubigny dans son bateau-atelier peignait les berges de la Seine; C. Monet, ayant emporté avec lui plusieurs chevalets, dessinait le même paysage à différents moments de la journée. Cette approche détruit complètement les fondements de la peinture académique. Les impressionnistes s'intéressent au jeu de la lumière, non aux formes des objets. L'objet perd sa clarté et ses contours, on utilise un coup de pinceau au lieu d'une ligne – il semble que l'objet «devient flou» devant les yeux. Le professeur doit expliquer aux élèves que qu'il vaut mieux de regarder les peintures impressionnistes à distance, en ce cas l'image devient plus nette. Après avoir décomposé la couleur en couleurs principales du spectre, les artistes essayaient de ne pas les mélanger sur la palette, en se concentrant sur la perception optique

des yeux, qui ne fusionne les pinceaux à part en une image complète de couleurs qu'à une certaine distance.

Les peintures impressionnistes ont provoqué des discussions acharnées entre les contemporains. Les propriétaires des salons d'art ont refusé de les montrer, le jury a critiqué cette technique d'avant-garde qui ignorait les règles de l'école académique; les artistes «rejetés» et leurs amis ont protesté. Cependant, toute l'élite intellectuelle, artistique et littéraire étudiait avec intérêt les innovations de la méthode impressionniste qui pénétraient très vite dans les autres formes d'art. C'est dans ce contexte culturel que se forme l'esthétique de P. Verlaine. Sans aucun doute, le poète a été élevé sur la poésie romantique de R. Chateaubriand, A. de Musset, A. Lamartine; C. Baudelaire restera toujours spirituellement proche de lui. Cependant, de nouvelles tendances toucheront sa poésie et la transformeront.

Il est préférable de commencer la leçon par l'introduction des informations sur le contexte culturel et historique. Le récit du professeur peut être animé par la présentation des peintures des impressionnistes (C. Monet, C. Pissarro, O. Renoir, E. Degas, E. Manet, A. Sisley) accompagnée par la musique de C. Debussy, le fondateur de l'impressionnisme musical. Sa musique se caractérise par une logique intuitive et émotionnelle: l'intimité, la composition inégale, les changements brusques, les pauses, la richesse des nuances d'intonation. La musique de Debussy, évoquant une vision poétique, est un parfait fond sonore pour regarder des reproductions impressionnistes. La synthèse des arts (la peinture et la musique) servira comme une sorte de technique «d'immersion dans l'atmosphère». Les élèves verront tout un kaléidoscope de fragments de la vie de l'époque précédente, des cadres arrêtés par hasard: des paysages du sud de la France, des rues parisiennes ombragées, des cafés aux bords de la Seine, des scènes de festivals et des amusements populaires.

La passion de Verlaine pour les nouvelles tendances de la peinture s'exprime, avant tout, dans une tentative de traduire le langage visuel des peintures impressionnistes en langage verbal de la poésie. L'ekphrasis est une technique particulière de la littérature et ses fonctions sont extrêmement larges. P. Verlaine l'utilise souvent dans ses recueils (*Fêtes galantes*, 1869; *La bonne chanson*, 1870; *Romances sans paroles*, 1874). Le poème *L'ombre des arbres dans la rivière embrumée…*, qui rappelle une miniature impressionniste, illustre bien l'ékphrasis pittoresque:

L'ombre des arbres dans la rivière embrumée
Meurt comme de la fumée
Tandis qu'en l'air, parmi les ramures réelles
Se plaignent les tourterelles,
Combien, ô voyageur, ce paysage blême
Te mira blême toi-même,
Et que tristes pleuraient dans les hautes feuillées
Tes espérances noyées! [6, с. 230].

Tout le paysage est donné dans une fumée brumeuse qui se répand au-dessus du fleuve, il n'y a pas de lignes claires, le vague et la pâleur des couleurs accentuent le flou des reflets tremblants dans le miroir boueux de l'eau. Le voyageur qui apparaît dans le cadre du paysage devient lui-même pâle comme fantôme, les contours de sa silhouette sont flous. La caractéristique spatiale de cette description est due à la composition de l'image imaginaire: de bas en haut et de haut en bas, indiquant ainsi l'image miroir. Il n'y a pas de caractéristique temporelle: cet effet peut être capturé à l'aube, lorsque tout est noyé dans le brouillard du matin, ou après le coucher du soleil, lorsque tout est plongé dans le brouillard du soir. Mais l'ekphrasis de Verlaine est plus large et amène le lecteur sur le plan philosophique. Les métaphores *L'ombre des arbres meurt comme de la fumée* et *Tes espérances noyées, qui pleurent* donnent un ton particulier au paysage. C'est la tristesse douce, le regret et la déception. Le héros lyrique éprouve du chagrin pour des espoirs non réalisés, pour ce qui a été perdu à jamais.

Les principales étapes bien connues de la vie de P. Verlaine peuvent être données aux étudiants pour une étude à la maison, comme préparation à la perception de sa poésie à la leçon. Le professeur peut se concentrer sur les tourments du poète et la nature contradictoire de son caractère, son désir de trouver dans la vie cette harmonie qui ne s'est incarnée que dans ses rêves – sa poésie. «Il est tendre, violent, barbu, souvent ignoble, et il est couvert de toutes les larmes du repentir et de la piété <...> Verlaine est un oxymoron vivant», – c'est ainsi que Jean d'Ormesson caractérise le poète dans son livre «Une autre histoire de la littérature française» [5, p. 173]. La vie de Verlaine était pleine de hauts et de bas: un court bonheur familial et les années passées en prison, la passion pour la commune parisienne et la recherche de Dieu, les joies de la bohème et les errances des sans-abri. Il aimait répéter la phrase connue: «Je suis né saturnien». Il se sentait

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étranger, ne pouvait pas se fixer dans la société, dans le métier de poète et même dans la sexualité.

De brèves informations sur la vie de P. Verlaine, préparées par les élèves à la maison, aideront à les engager dans une discussion, à créer une atmosphère d'appartenance au destin du poète et à déterminer le motif principal de sa poésie lyrique – la solitude et la tristesse.

La partie pratique de la leçon doit être consacrée au développement de l'imagination créative, grâce à laquelle il est possible de connaître le monde à travers l'art. C'est une des formes de perception sensorielle, lorsqu'une image, un objet ou une situation sont créés grâce à la restructuration des impressions accumulées. Les élèves sont préparés émotionnellement à percevoir la poésie. Une approche bilingue sera plus efficace pour atteindre le but de la leçon: il est nécessaire d'écouter la poésie de Verlaine à la version originelle. Le professeur peut utiliser des enregistrements de la lecture artistique des poésies en français, ainsi que les autres formes alternatives de présentation de son oeuvre: le cours audiovisuel «Poèmes de Verlaine mis en musique par Leo Ferré» (1994), l'album «Monet, Verlaine, Debussy» (1994). L'utilisation de tels moyens aidera à affaiblir la concentration de l'attention sur la perception ce qui incitera l'activation de l'imagination des élèves. Après l'écoute, le professeur peut proposer aux élèves de partager leurs impressions, en se concentrant sur le niveau auditif de la perception: quelle humeur les poèmes évoquent-ils, quels sentiments évoquent-ils? Quelle est leur tonalité: sont-ils pleins d'énergie et de bravoure ou de douceur et de mélodie?

L'époque du modernisme est une période de recherche de nouvelles formes, de tentatives d'établir une corrélation, de synthétiser la peinture, la sculpture, la poésie, la musique. Passionné par cette idée, P. Verlaine définit l'idée principale de son esthétique: *De la musique avant toute chose*. La poésie de P. Verlaine est fondamentalement musicale. Mais ce n'est pas une simple organisation sonore des vers, l'union de certains sons pour faire la mélodie. La musicalité deviendra pour P. Verlaine «une manière d'exprimer une vision du monde poétique, une conscience lyrique, en marquant ainsi l'émergence d'un nouveau langage de la poésie» [4, p. 68]. Par son utilisation réfléchie de l'impair, par l'emploi de rythmes et de vers inusités avant lui, il fait entendre la langue française. La musicalité des mots, la musique des idées s'accompagne du sentiment très fort et toujours

renouvelé, qui permet au poète de voir les choses avec un regard absolument neuf [1, p. 251]. La douce musique mélancolique du vers est née grâce à tout un arsenal de techniques artistiques qui déterminent l'originalité de la poésie de P. Verlaine.

Tout d'abord, sa découverte dans le domaine de la versification est l'utilisation d'un vers court. La phrase dont le sens est complet prend quelques lignes de poème, mais elles sont si courtes qu'il est impossible de s'arrêter au milieu de la phrase, il n'y a que des marques d'accent qui créent le dessin mélodique. Les répétitions, les assonances, la structure circulaire, les enjambements, les mordans, l'hétérométrie (l'utilisation de plusieurs types de métrique dans un poème pour rendre le vers flexible) sont aussi d'une grande importance pour la musicalité du vers. C'est ainsi que P. Verlaine a créé son style original et distinctif qui exprime sa manière de ressentir, sa vision du monde extérieur.

Le professeur peut démontrer la création d'une mélodie dans la poésie de P. Verlaine en utilisant comme exemple le vers «Chanson d'automne» (Poèmes saturniens, 1866) qui est étudié selon le programme. Les élèves écoutent sa version originelle aussi bien que ses meilleures traductions faites par des poètes ukrainiens ou russes. Les traductions les plus réussies, à notre avis, sont les traductions du poète symboliste russe V. Bryusov et celles des traducteurs ukrainiens N. Lukash et G. Kochur, qui ont pu conserver la tonalité générale du poème, la stratégie de la rime et son schéma rythmique. On imagine clairement un paysage d'automne, déprimant et triste. Le poète le perçoit et l'évalue subjectivement, à travers le prisme de son «Je» lyrique. On ne sait pourquoi il est si mélancolique et triste, il n'explique pas les raisons pour lesquelles il n'apprécie pas la vie, pourquoi il est triste pour le passé. Il est inutile de chercher les réponses à ces questions dans la poésie impressionniste. Le poète ne cherche qu'à créer une certaine impression, à évoquer les associations appropriées chez lecteurs et à les bouleverser avec la mélodie de sa chanson d'automne. Pâle, étouffé de larmes, le héros lyrique traîne ses pieds, poussé par le vent. Le flou, la mélancolie du paysage sont soulignés de manière auditive – c'est le vent, incarné métaphoriquement dans les sons de violons sanglants, qui blessent le cœur du poète avec un ennui monotone. Il se souvient de beaux jours passés et pleure. L'organisation rythmique et sonore du vers répète cette monotonie: les lignes courtes, la répétition des sons nasaux «a» et «o»

à l'intérieur des lignes. L'utilisation du mordan (la rime intérieure) crée un triste dessin mélodique. Cette suggestion se transforme d'une manière inattendue et tragique en un point culminant dans les dernières lignes, où le son pur «a» retentit:

Deçà delà
Pareil à la
Feuille morte.

Ici l'enjambement n'est pas un simple débordement d'une phrase inachevée. Contrairement aux règles de la grammaire française, le poète sépare l'article «la» du lexème «feuille morte». Ainsi, les dernières lignes deviennent culminantes non seulement sur le plan sonore, mais aussi sur le plan thématique. Cette feuille morte emportée par le vent est associée au poète lui-même, un vagabond solitaire qui se cherche lui-même dans les contradictions du destin et ne trouve pas le bonheur. Ainsi, un fragment de paysage devient une démonstration de l'état intérieur de l'âme du poète.

D'une manière subtile et naturelle, le professeur peut guider la discussion des poèmes de P. Verlaine dans la bonne direction: sous la forme d'un libre échange des opinions ou de réponses à des questions:

– Comment comprenez-vous l'expression «le paysage de l'âme»?

– Comment la nature et le cœur du héros lyrique sont-ils liés dans la poésie de P. Verlaine?

– En s'appuyant sur votre propre expérience, trouvez des analogies entre les différents phénomènes naturels et les sensations que vous avez éprouvés à ce moment-là.

Il ne faut pas transformer cette partie de la leçon en une analyse totale ou détaillée des poèmes, cela peut empêcher leur perception esthétique et réduire le niveau d'imagination créative auquel les élèves sont arrivés en écoutant la poésie originale. On sait que l'imagination créative se développe sous l'influence de l'accumulation de nouvelles images, et plus de telles images émergent dans la conscience d'une personne, plus actif soit le travail de son imagination qui s'appuie sur elles, en synthétisant les images existantes et en donnant naissance à de nouvelles images. On peut proposer aux élèves quelques exercices favorisant le développement de l'imagination. Par exemple, demandez à ceux qui le souhaitent de déclamer les poèmes qu'ils ont aimé et ensuite d'exprimer leurs impressions et sentiments évoquées par ces œuvres. En outre, le professeur peut lire n'importe quel vers de

P. Verlaine, nommé d'après la première ligne, et demander de choisir un titre approprié à ce vers.

L'imagination créative est proche de la pensée associative, donc un jeu des associations sera efficace à cette étape de la leçon: le professeur lit une métaphore tirée des poèmes de P. Verlaine, et les élèves doivent proposer une image complète à laquelle cette citation peut se rapporter. Par exemple: *Lasse de vivre, ayant peur / de moutir, pareille / au brick perdu, jouet du flux / et du reflux /... pour d'affreux naufrages appareille* (*L'angoisse, Poèmes saturniens*, 1866), (l'âme du poète). On peut trouver des exemples de personnification dans la poésie de P. Verlaine et proposer aux élèves de les commenter. Par exemple: *La lune déjà maligne en soi / Ce soir jette un regard délétère* (*Les méfaits de la lune, Chair*, 1896). Le but de ces jeux est de développer l'imagination reproductrice. Les élèves devinent des images qui représentent le résultat de l'imagination d'auteur et qui n'ont pas encore été perçues dans leur forme finale. Certainement, les élèves ont déjà appris les éléments de ces images, par conséquent, ils utiliseront les connaissances déjà existantes à propos de ces images quand ils les dévineront. Mais en même temps, ces images se distinguent des représentations de la mémoire par une grande variété, la souplesse et le dynamisme des éléments.

En conclusion, le professeur doit marquer une caractéristique importante de la poésie de P. Verlaine, c'est la reproduction d'une individualité humaine unique, des mouvements insaisissables de l'âme. C'est le secret des poèmes de P. Verlaine, qui font vibrer le cœur des gens du monde entier depuis plus d'un siècle.

La partie finale de la leçon peut contenir une tâche de reproduction avec des éléments de créativité. Le professeur lit une traduction interlinéaire d'un des poèmes de P. Verlaine (par exemple, *Il pleut dans mon cœur* (*Romances sans paroles*, 1874) et demande de faire un des devoirs proposés de leur choix à la maison:

– faire une traduction poétique littéraire d'un poème;

– écrire une courte nocturne musicale pour ce poème;

– faire une esquisse artistique du vers.

Cette tâche aidera les élèves à comprendre à quel point le monde intérieur de chaque personne est individuel et unique et à quel point il est important d'être tolérant et respectueux les uns envers les autres.

Conclusions

Le cours de littérature est un domaine fertile dans le cadre duquel se forment les idées esthétiques des élèves au sujet des spécificités de l'art, leurs orientations morales, ainsi que le besoin de mise en œuvre créative de leurs connaissances et compétences. L'une des principales directions de l'éducation littéraire des écoliers est le développement des capacités créatives et de la pensée artistique et figurative. L'imagination en tant que capacité créative d'une personne à créer de nouvelles images et idées joue un rôle important dans ce processus.

L'imagination créative se développe sous l'influence de la vision qui élargit constamment et des expériences accumulées, mais en même temps elle est étroitement liée à la perception et aux émotions. Ainsi, une leçon de littérature, dont le but est de développer l'imagination créative des élèves, doit comprendre les éléments suivants:

– un riche contexte de base touchant les caractéristiques historiques et culturelles de l'époque étudiée; le matériel choisi doit être intéressant, présenter non pas des statistiques et des faits secs, mais faire appel aux sentiments et aux émotions des écoliers;

– une forme pas traditionnelle, comprenant des situations de jeu, des tâches à caractère reproductif permettant de révéler le potentiel créatif des élèves;

– une présentation de matériel littéraire contenant une approche bilingue, une compréhension figurative du texte (la lecture expressive, la conversation, la création de situations problématiques, la référence aux expériences de vie des élèves, l'utilisation des arts connexes).

L'imagination créative c'est la transformation d'une partie de la réalité en une image créée par une personne, elle rapproche des concepts ou des idées éloignées, les mélange, les combine et crée de nouvelles images originales. Le professeur doit se rappeler que chacun a la capacité d'imagination créative, et son tâche est de les développer afin que l'élève puisse les appliquer dans n'importe quel domaine d'activité.

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LITERARY DISCOURSE IN FOREIGN LANGUAGE TEACHING

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Abstract. The article deals with the issue of students' communicative competence formation through teaching literary discourse at foreign languages departments of pedagogical university. Special attention is paid to the discourse competence as a constituent of the communicative competence.

The aim of the work is to consider literary discourse as a unit of communication and suggest a methodological model for discourse competence formation on the base of specific tasks.

The results of the research can be formulated as follows.

Literary discourse, as an act of communication between the creator of the text and the reader, is a communicative unit around which the educational process is organized. The article emphasizes that students' discourse competence depends on the students' ability to interpret literary discourse. For successful interpretation of literary discourse students acquire certain discursive skills. The article specifies discursive skills taking into account mental-communicative nature of literary discourse and suggests relevant conditions for development of these skills.

Discursive skills are developed gradually through the tasks affecting the activation of learners' thinking processes: from the level of knowledge to the level of evaluation (according to B. Bloom's taxonomy). The communicative interaction "author – addressee" is shifted form one situation to another due to the tasks to perform cognitive actions of different levels. Level 1 – perception of the author's intention is through the tasks for structural and syntactic analysis of the text, analysis of the lexical level of the

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text, means of contact with the reader, prediction of the author's intentions. Level 2 – understanding of the author's intentions is through the author's (characters', reader's) questions and their answers. Level 3 – application of the information is through using it in new situations related to the reader's experience. Level 4 – analysis of the information is through analysis of the causes of the characters' actions and their consequences, assessment of what is happening by the author and the reader. Level 5 – Synthesis of the information is through the creation of new texts on behalf of the author or a character in various text forms. Level 6 – evaluation of the literary discourse. It is based on designed assessment criteria which are classified into 6 groups: the formal side of the discourse, content, characters, effect of the literary discourse, language means, and author-reader interaction.

The important role of elective courses aimed at interpreting literary discourse for high schools as well as for senior profile schools is stressed.

Introduction

Introduction of the notion "literary discourse" as a specific type of discourse into linguistic studies changes the approaches to the work with an authentic literary text the material of which serves as a means of communicative competence formation in training students of foreign language specialties. In this context we pay special attention to discursive competence which is a constituent of the communicative competence and is considered as an objective of teaching and preparing foreign languages' teachers. In organization of work targeted at formation of discursive competence based on literary discourse a crucial point is the statement that literary discourse is "an interactive process and a result of mental-communicative interaction which is implemented with support on a literary text" [12, p. 55]. It allows a new glance at the process of organizing our work with literary texts.

Analysis of literature on this topic shows that the methodological aspect of forming discursive competence while working with authentic literary discourse remains insufficiently studied. Taking into account the immense potential of literary discourse as a means to form communicative competence, it is of current interest to determine methodological basis and didactic conditions for organization of work with literary discourse on language faculties in training foreign language teachers.

The aim of the present work is consideration of literary discourse as a means of forming communicative competence in students while studying a foreign language. The achievement of the set aim supposes accomplishment of the following **objectives**:

– to analyze peculiarities of literary discourse to reveal its potential for methodological purposes;

– to define characteristic features of discursive competence formation while working with literary discourse;

– to determine discursive skills while working with literary discourse;

– to work out tasks for discursive skills development.

To accomplish the set targets the following **methods** were used: analysis of methodological, linguistic, psychological, sociolinguistic literature dealing with the problem of the study; comparative and correlative as well as analytical methods, summarizing of pedagogical experience; observation; modeling of the teaching process.

Novelty of the study lies in the fact that skills of discursive competence are defined, as well as tasks for step-by-step application based on interpretation of literary discourse in teaching a foreign language to future teachers at pedagogical university are suggested.

1. Literary discourse as a communicative unit

Interest to literary discourse in the methodological aspect is closely related to its reserve for the formation of discursive competence as a component of students' communicative competence. Discursive competence along with other constituents of communicative competence has its certain meaning in accomplishing the practical objective in foreign language teaching to students of language faculties at pedagogical university.

It is important that the notion "discursive competence" is currently considered not only in the aspect of speech production and speech perception which are referred to oral forms of utterance, but is understood much wider by many researchers (M. Canale, M. Swain, N. P. Golovina, I. A. Evstigneeva, L. P. Kaplych, O. I. Kucherenko, N. P. Popova, I. F. Uhvanova – Shmygova and others), and it can refer to the written type of speech activity, particularly, reading. In our study "discursive competence" is defined after

I. A. Evstigneeva as "an ability to code and decode information with the help of a foreign language in accordance with its lexical, grammatical,

syntactical norms, and also taking into account stylistic, genre, sociocultural, psychological and emotional factors, using means of cohesion and coherence for accomplishment of a communicative aim" [3, p. 74–75]. At the same time we share O. V. Luschinskaya's opinion who states that in forming discursive competence in work with texts "a special stress should be put on the development of student's ability to analyze an original written text" [6, p. 252], which is provided by availability of certain discursive skills.

Understanding discourse as "something more than a text" [13, p. 151] is an important point in organizing the work on literary discourse. In the present work we consider literary discourse as the language of all texts of fiction works which are widely used in the process of training of a foreign languages teacher. According to I. A. Behta's opinion literary discourse "is a system which functions in fiction as means of reflection of real or imaginary reality, as a tool of rendering own understanding and perception of the reality by the author, as well as means of communication between the author and the reader, their co-creativity. The reader is filled with the reality depicted by the author, as well as imbued with the destiny of the characters. At the same time every reader rethinks, perceives the text through own understanding, and, consequently, cooperates with the author, adding a new meaning, a new vision to the text" [2, p. 253]. Understanding a literary text as literary discourse we cannot confine ourselves with a traditional approach to the work with a text when the attention mainly focuses on lexical items, grammatical structures, types of links and stylistic devices, on revealing the author's idea. Such an approach does not give an opportunity to demonstrate the whole potential of a fictional work which can be realized only in dynamics of communication, thus, revealed if we organize the work with a text as a work of literary discourse. In this case the work with pieces of fiction is based on communication between the author and the reader through the text. A reader does not only reveal the author' intention but also fulfills interpretation of this intention, carries out reconstruction of what is hidden in the text. Therefore, solution of the problem of formation of students' discursive competence will be closely connected with the development of skills to give interpretation of literary discourse.

Interpretation of a literary text is a compulsory component of the curriculum in training foreign language teachers at the language faculty of pedagogical university. Students are involved into analysis of literary

texts as a part of home reading lessons in the first year of studying. Work on literary texts is performed at the foreign language practice lessons on the basis of texts represented in textbooks on every spoken topic. Active work with literary texts is also arranged in the course of stylistics, as well as in a separate special course for interpreting of a literary text. To work with authentic foreign literary texts there are handbooks for students which contain assignments for text analysis according to definite schemes (stylistic, composition, content analysis). Analysis of a text is represented as singling out of a text into formal and formal-analytical components. While organizing teaching of text interpretation one should take into account that "interpretation in its broad sense is not confined only to analysis and should not be restricted to it" [7, p. 51], however, analysis always precedes interpretation. E. V. Makarova points out that "modern hermeneutics considers text interpretation in the pragmatic aspect – as a dialogue between a reader and an author behind which the author is hidden" [7, p. 51]. Interpretation of literary discourse which focuses on the personality of a reader, his or her intuition, experience and creative thinking provides development of discursive competence and helps create conditions for understanding the purpose of belles-letters in general.

Availability of certain skills in students is a condition for successful performance of literary discourse interpretation. Since the main unit of interpretation is literary discourse, we view the skills in the aspect 'author – text – reader'. For determining the skills the ones identified by I. A. Evstegneeva [3, p. 76] are taken as a basis.

From our point of view, on the base of interpretation of literary discourse, the following skills of discursive competence are developed:

– a skill to define stylistic marks and a mode of their functioning in literary discourse;

– a skill to differentiate the internal structure of literary discourse;

– a skill to define semantic, thematic, functional internal and external connectivity of discourse;

– a skill to reveal internal and external content of literary discourse from cognitive, emotional and esthetic points of view;

– a skill to discover the author's presence;

– a skill to analyze the author's communicative intention;

– a skill to determine the used means according to the author's intention;

– a skill to analyze communicative situations of literary discourse;

– a skill to describe and explain facts of literary discourse;

– a skill to give a personal viewpoint on the facts described in the text;

– a skill to formulate own assessing statements about the author's intention;

– a skill to analyze literary discourse from the point of view of explicit and implicit, major and minor information availability;

– a skill to take into account historical and historical-cultural contexts of discourse;

– a skill to distinguish motives and targets of a communicative act;

– a skill to define the sphere of a communicative situation, as well as conditions of communication;

– a skill to determine how or by means of what communication does take place.

In order to guide reader's perception to one or another direction in comprehending literary discourse a teacher should define a method which can be used to realize it. Under the teacher's guidance at a lesson implying literary discourse students should understand the subject they deal with, clearly visualize all the processes which may have taken place while creating the work of fiction, as well as the ones which occur in the text itself and in the consciousness of a reader. Focus of modern linguistics on discursiveness means orientation not only on means of knowledge expression in the language, but on the communicative interaction of the author and the addressee in different situations. In literary discourse the author's intention is determined by communicative activity of the characters, the author and the reader. Thus, it defines an approach to the analysis of literary discourse. In this case a communicative approach based on pragmatically–communicative method of analysis (N. V. Kondratenko) is actualized. This approach focuses on the idea that a work of fiction is a complicated communicative process which performs a certain author's communicative intention concerning the recipient [4, p. 59]. Within the pragmatically-communicative method discourse is considered to be language representation of a communicative act, which reflects a certain situation of the reality. Researchers suppose that adequate interpretation of an utterance is impossible without taking into account all the parameters of the communicative situation [4, p. 60]. In discourse a verbal component

(text) and non-verbal components are differentiated, as well as extra linguistic factors (social, psychological, mental, etc.) affecting the creation and comprehension of the text [8, p. 0]. Analysis of literary discourse in this case focuses on analysis of the pragmatic peculiarities of the text as means to reveal the communicative intention of the speaker and the recipient [4, p. 37].

Literary discourse as an act of indirect communication between the creator of the text and its reader is regarded to be a communicative unit around which the studying process is organized. N. V. Kondratenko points out that in case of literary discourse study it is a literary text that is a process and a result of discursive activity of the author and the reader. Discursive activity of the reader is actualized and develops the author's intentions, adding own ones and lining up almost a new, absolutely different literary text [5, p. 64]. It is pointed out that "analysis of discourse shifts the attention from the text as it is to pragmatic moments, defining these or other its peculiarities excluding which correct interpretation is not possible" [8, p. 8].

While perceiving and analyzing a literary text activation of communicative activity takes place and it depends on the recipient's viewpoints. Both internal and external communication occur. The internal one takes place between the characters, while the external communication is represented as a dialogue between the characters and the author with the reader through different types of means. The notions "literary discourse" and "literary text" are closely connected with each other, therefore, analyzing any fictional work one should consider both of these categories. A literary text is a result, an activity product, whereas discourse is a process of creating own viewpoint through the text. While organizing work on literary discourse it is necessary to pay attention to the way the reader is involved into the world created by the author, as well as how the reader creates own picture of the world based on the read text and, finally, how "in this process of interaction between the addresser's picture of the world and the addressee's one practice of discourse takes place" [1, p. 31].

Specification of the notions "literary discourse", "discursive competence" and description of discursive skills nomenclature demands determination of teaching tools and conditions for process of organization of discursive competence formation during the work with literary discourse.

2. Forming discursive competence in students

At perception of authentic literary discourse significant amount of information contained in the text may not perform its communication function because of lack of discursive skills or absence of discourse's interpretative skills in the reader. In spite of wide coverage of the problem related to interpretation of fictional works, the problem of defining a methodological model of teaching literary discourse interpretation still remains unsolved.

To determine the methodological basis and didactic conditions for teaching literary discourse interpretation it is crucial to take into account that "literary discourse is regarded to be a reflexive interaction of the author and a reader which has a definite intention, i.e. target setting" [10, p. 87]. Meanwhile, "any language element of literary discourse (directly or indirectly, explicitly or implicitly) represents the author's picture of the world and represents his or her intention" [10, p. 87].

Then, from the didactic point of view, organization of the process of teaching literary discourse interpretation will conclude in the shift towards cognitive aspects while interacting with the author. In this case interpretation of literary discourse is understood by us as a cognitive process, a logical procedure of revealing and interpreting the author's intention through analysis of literary discourse in linguistic and pragmatic aspects.

Discursive competence, as it is pointed out above, is based on corresponding skills. These skills are developed on basis of special tasks. We see formation of discursive competence based on literary discourse interpretation as a consistent process of performing tasks referring to different levels of thinking processes. The set of tasks includes assignments with the help of which orientation of students' cognitive activity is directed towards discursive activity. At that we base on B. Bloom's taxonomy, which defines ways of tasks' classification. This classification considers mental skills as skills of different levels of complexity: starting with the simplest skills (knowledge, comprehension, application) up to more complicated ones (analysis, synthesis, evaluation) [11, p. 1].

All the above-mentioned levels of learning educational material are passed by students studying any subject. Depending on the definite target subject, just forms and contents are changed, as well as methods and tools to achieve the objectives of every level. Discursive competence is formed

consecutively, starting with comprehension of a text on structural-verbal level (decoding the language code of a text) up to personal interpretation of text contents and its evaluation. Tasks are formulated taking into account operations in progress aimed at developing skills which make up the basis of discursive competence.

During forming discursive competence in students a teacher' task will primarily be directed at stirring up students' cognitive activity targeted at discursive skills development. In the process of doing certain tasks the cognitive activity of a learner is consistently transferred from one state to another, from one level of learning to another. With the help of this we shift targets onto the language of actions, i.e. from skills to analyze a text to skills to interpret discourse with regard to the author's communicative intention and parameters of a communicative situation.

Learning based on Bloom's taxonomy includes actions from memorizing and reproduction of the learned material to evaluation of interaction with the material. It is necessary to rethink the acquired information, apply it, make up a new product of creative activity and solve problems. Tasks are formulated with the help of certain verbs that characterize thinking processes of learners which they use performing the tasks. Let's consider these tasks.

1. So, on the first level "Knowledge" tasks of this category are aimed at memorization and reproduction of the learned material. It refers to certain facts in the text, terms, markers of discourse and other obvious parameters. Tasks are formulated using such verbs as: define, remember, underline, highlight, find, reproduce, match and others [9, p. 11]. Students operate with meanings, notions, and means of communication. Tasks can be directed at structural and syntactic analysis of a text, analysis of the lexical level of a text, composition of a text.

On this level the following tasks are possible:

– highlight key words and find in what combinations they are used;

– define the topic of the discourse;

– tell us what other authors touched upon the same topic and what you know about them;

– make a list of the characters;

– tell us who communicates, where and about what;

– find the words (…) and define what parts of speech they refer to;

– define what other topics are connected with the topic discussed, make up a Mind map;

– tell us what you know about the author (facts, events);

– explain the peculiar feature of the genre of this text;

– mark some significant extracts of the text, from your point of view;

– find links between sentences and parts of the text;

– find the means with the help of which the author sets up a contact with a reader;

– tell us what you expect from the read.

2. The second level "Comprehension" is characterized by mental actions which are connected with understanding, awareness, and formation of main concepts. While formulating tasks the following verbs are used: transform, express with your own words, illustrate, prepare, introduce, alter, write down in a different form, rephrase, explain, and discuss [9, p. 12]. Students explain facts, transform, compare and summarize verbal material, describe future consequences which are implied from the available data. The following tasks are done:

– discuss the variants of the title offered by other students and choose the most appropriate one;

– explain which episodes account for the plot;

– discuss the main event in the life of a character;

– explain how some episodes influence the life and the destiny of the character, his or her personality and character;

– rephrase the utterance of the author about the events in your own words;

– prove with some examples that, for instance, an action was correct \ incorrect;

– explain the actions of the character, his or her thoughts, feelings, moods, beliefs, intentions;

– characterize the speech of the character, his or her self-esteem, evaluation of him by the surrounding, by the author, by you personally;

– explain the usage of certain vocabulary, grammar structures, dialect;

– explain what the specificity of the author's "I" is;

– discuss main arguments in favor of the main character's action;

– illustrate similarities and differences in characters' description;

– explain why exactly this way the author describes the character;

– explain how a communicative action occurs (interchange, one–sided exchange of information);

– analyze the tone of the characters' communication;

– suppose how the events depicted in the episode may end.

3. On the third level "Application" tasks are formulated with the help of the verbs: implement, summarize, define links, choose, develop, organize, use, transform, restructure, classify, etc. [9, p. 13]. Students use the learned material in new situations connected mainly with their own experience. They relate the knowledge acquired with real situations which leads to probability of changing personal attitude to something or solving a problem.

The following activities are possible:

– tell us what principles the character were guided to do this or that action;

– tell us what you could change for it not to happen / it to happen;

– identify interaction between the characters, define the place of the author and the reader;

– identify how the characters' actions/style of behavior change /changes in different situations;

– identify the motives of the actions;

– describe coherence of actions in the form of deeds;

– classify the deeds according to their significance, discuss them;

– edit the text changing the characters' personalities to the opposite;

– predict how the character would act in this situation (situations are changed);

– work out recommendations (pieces of advice) how to tackle the problem /resolve the conflict;

– write down your own profile as if you were one of the characters.

4. The forth level "Analysis" provides for singling out parts of a whole, identifying/detecting/revealing relationships between them, perception of principles in organizing a coherent whole, implied suppositions are revealed, a distinction between facts and consequences is drawn. Tasks are formulated through actions: analyze state, compare, conclude, and correlate [9, p. 14].

The following tasks are done:

– define a cause- and-effect relationship/link of the situations (actions), represent it in a scheme;

– give arguments for and against the character's actions;

– represent causes of the characters' actions and their consequences in the form of as a diagram;

– compare the situation before and after the events;

– cross-reference the characters' actions and their evaluation by the author, represent as a scheme;

– cross-reference the characters' actions and their evaluation by a reader, represent as a scheme;

– represent as a scheme which actions were accidental, flawed, logical, intentional;

– set interaction between the author (thoughts, remarks, ways)and the actions of the character;

– analyze what influenced the reaction, a wish to change, accept, take into action;

– make a scheme of the events, define the event which changed the course of actions;

– specify some situations which could be real in your life and those which cannot take place in your life.

5. On the fifth level "Synthesis" selection and revision /working up of texts take place targeted at preparation of a text possessing novelty. Tasks are formulated supposing the following: combine, organize, synthesize, classify, prove, develop, summarize, formulate, and modify [9, p. 15].

While working with literary discourse on this level it is necessary to organize a conversation between a reader and the author or the characters concerning the information read. The conversation may concern problems connected with psychology, philosophy, ethics, etc. Students make up their own texts from the point of view of the author or a character, i.e. the way the author or a character sees it. New texts can be in the form of an essay, an interview, reasoning, an article, a story, a narration and other textual forms.

Subject area for a new text is determined by questions and can be the following:

1. Why was exactly this topic chosen?

2. How do the characters help reveal the topic?

3. How do you assess your significance as a character in these events?

4. Did the events precede writing the text?

5. What could be changed in the work of fiction?

6. If the fictional work were written nowadays, what would be changed in the text?

7. What circle of readers was the work of fiction written for and why?

8. What values are formulated in the text? Why should we accept them?

9. What is left unsaid and why?

10. I do not agree with your description of the episode. Why did you choose exactly these words?

11. What other characters could you add to the content?

12. What could you talk about with the main character?

13. If you are asked to write a movie script based on the work of fiction, what would it be like, who would perform the roles?

The questions given above attach a reader to the author, encourage interest to the events, help deeper understand what is happening, comprehend it critically and see a new meaning in the text.

6. The sixth level "Evaluation" is directed at evaluation of the meaning of the material, reasoning, and argumentation. On this very level a skill to evaluate the literary discourse as a unit based on which interaction takes place is developed. Evaluation implies criteria of assessment. We suggest criteria of evaluation which are classified into 6 groups: the formal side of discourse, content, characters, effect of the literary discourse, language means, "author – reader" interaction. Students can suggest their own features of a work of fiction; a list of criteria is specified and extended on the assumption of the material specificity and a reader's personality. Assessment can be made using one or several criteria. Tasks on criteria ranging by their importance, pair and group discussions are arranged.

1. The formal side of the discourse
– structure and composition peculiarities
– logics
– dynamism
– originality
– represented situations
2. Content
– criticism of social, political and other problems
– relevance / non – relevance of the topic
3. Characters
– persuasiveness

– imagery

– truthfulness

4. Effect of the literary discourse

– imagination

– fantasy

– emotions arising while reading (indifference, boredom, shock)

– viewpoints

5. Linguistic means

– original language, style

– imagery

– comparisons, metaphors, etc

– humor, wittiness

6. Author – reader interaction

– addressee

– author's intention

– means of setting up a contact with a reader

– specificity of expressing the author's "I"

– availability of a clear author's position

– availability of power to persuade, describe

– relevance of using language means

– encouragement to actions, reasoning, concluding

– value (usefulness) / uselessness for a reader

Students actively discuss the results of the evaluation, find out additional nuances, and learn some methods of evidentiary criticism. A skill to assess testifies discursive competence of a student, when he or she is able to represent arguments, support a point of view, and prove something.

Thus, with the help of tasks on activation of mental activity of different levels a step-by-step development of discursive skills which form the basis of discursive competence is provided. Realization of the present model supposes introduction of more techniques, methods and teaching technologies into educational process, therefore, encouraging cognitive activity of students, creative activity of both learners and teachers. Modifications of "brainstorm" method, graphic organizers, mental maps, game technologies, problem solving, interactive technologies, and project method are widely used.

Nowadays an approach to analysis of a literary text as literary discourse dramatically changes attitude to usage of literary texts while forming communicative competence in students of language universities. Achievements of discourse determine necessity of educational content deepening for future foreign language teachers. A future teacher needs skills related to literary discourse interpretation as a communicative unit, when in a dialogue with the author new meanings, values, ideas, images, problems are revealed for a reader, as well as new conclusions are made. Meanwhile, issues of forming discursive skills based on literary discourse interpretation are not included into the requirements of the program for preparation of language specialties students until now. Taking into consideration the significance of these skills for preparation of foreign language teachers it is necessary, from our point of view, to include an elective course "Interpretation of literary discourse" into the preparation program for students of senior courses at foreign language faculties. Objectives of the elective course will include:

– introduction of main notions, terminological apparatus, tendencies and methods of literary discourse learning to students

– demonstration of didactic potential of literary discourse in forming student's communicative competence, as well as forming a student as a creative personality.

To achieve the targets mentioned above a program of the elective course is developed.

Taking into consideration high school transition to profile education and introduction of philological direction, an elective course "Interpretation of literary discourse" becomes relevant also for classes specialized in foreign languages. This course provides for deeper learning of fictional works in the original, development of discursive competence based on skills to interpret literary discourse. According to the program of elective courses, they play a leading role in diversifying information represented in a foreign language. Extending and deepening the variable component of learning content with additional specialized information, elective courses enrich foreign communicative experience of high school students respectively to their communicative intentions concerning the choice of the future learning or professional activity which requires knowledge of a foreign language. Moreover, usage of elective courses promotes adaptation of the

school foreign language education to the European standards and provides progressive development of the individual educational trajectory of a high school student. It is supposed that at the end of the course high school students are able to interpret literary discourse and see all peculiarities of discourse as a communicative unit. The program of the course includes theoretical basis, methodology of literary discourse interpretation and a practical part on interpretation of literary discourse with phased development of discursive skills.

Conclusions

Based on the problems mentioned above the following conclusions can be made.

Pedagogical potential of literary discourse is determined by its communicative nature, i.e. interaction between the author and a reader.

Literary discourse potentially contains ways and methods of communicative interaction organization in the aspect "author – reader", on the base of which interpretation of the author's intention is constructed.

Interactive activity between communicators is built on the base of tasks on thinking processes management from level of knowledge up to level of evaluation (according to B. Bloom's taxonomy). In the process of performing these tasks students' cognitive activity shifts from one state to another through cognitive actions: perception of the author's intention (through structural and syntactic analysis of a text, analysis of lexical level of a text, composition of a text, means of a contact with a reader, prediction of the author's intention); understanding and comprehension of the author's intention (through questions and answers of the author, characters, a reader); application of the received information (through using it in new situations, mainly related to personal experience); analysis of the received information (through analysis of causes of characters' actions and their consequences, evaluation of what is happening by the author himself or herself and a reader); synthesis of information (through creating new texts on behalf of the author or a character, i.e. the way the author or a character sees it in various text forms); evaluation of discourse significance (based on assessment criteria which are classified into 6 groups: the formal side of discourse, content, characters, the effect of the literary discourse, language means, "author – reader" interaction).

The present model of teaching literary discourse interpretation is effective for development of discursive skills and perspective for methodology of students' discursive competence formation and communicative competence as a whole.

Practical significance of the work is determined by a possibility to apply its results into studying process. They can be used drawing up a course of lectures on discursive linguistics, analyzing literary discourse, teaching students theory and practice of text interpretation, stylistics of the English language, developing elective courses for students and high school students of profile classes of philological direction of study.

Further studies relate to development of exercise typology on literary discourse interpretation, working out a practical textbook on interpretation of literary discourse which is studied according to the program of foreign language teachers' preparation, as well as high school students of profile schools.

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