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INTRODUCTION

Dear colleagues, authors and readers of the Scientific Journal of Polonia University (PNAP – Periodyk Naukowy Akademii Polonijnej)!

Congratulation on the release of a new PNAP 40 (2020)!

In this issue we are presenting scientific articles, which deal with urgent problems of language, culture and communication, education, as well as Sociology and Political Science, Safety Research, Law, and Public Administration.

The collected papers and their objectives represent researches in philosophy of communicative space as a complex multicomponent structure, the concept of an "open society" in the debates of the 20th century, information about the territorial integrity of Azerbaijan during the escalation period in Nagorno-Karabakh and peculiarities of lustration in Ukraine and Poland (comparative study).

Our scientific issue also publishes articles intended to be helpful to the discipline's teachers in the sphere of education. Articles range from experimental studies of teaching and learning to broad, synthetic essays on pedagogically important issues. They also focus on specific teaching issues or techniques, as the general intent of the journal is to share theoretically stimulating and practically useful information and advice in contemporary social sciences.

PNAP also highlights the current problems of language, culture and communication in their interaction. Among them are core characteristics of political slogans, types of communicative behaviour of Ukrainian politicians, discourse analytical perspectives of Donald Trump's linguistic behaviour, lingual peculiarities of modal verbs and specifying constructions at the level of a simple complicated sentence.

We thank our authors, who have already sent their scientific articles to PNAP, and those, who will submit their research results for publication to our journal. We would also like to express our particular gratitude to all he members of the Editorial Board, and to those who kindly accepted our proposal to work together and contribute to the creation of PNAP.

Oksana Babelyuk

LANGUAGE, CULTURE, COMMUNICATION

WŁAŚCIWOŚCI CZASOPISM LITERACKICH I ARTYSTYCZNYCH UKRAINY I RZECZYPOSPOLITEJ POLSKIEJ W CZASIE MEDIÓW KONWERGENTNYCH (NA PRZYKŁADZIE CZASOPISM „KURIER KRYVBASU" I „KVARTALNIK ARTYSTYCHNY")

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Adnotacja
W artykule nakreślono aktualny stan czasopism literackich i artystycznych w dobie nowych mediów. Przez pryzmat analizy jednego z czasopism Ukrainy i Polski wyodrębniono format i specyfikę ich treści. W dobie informacji następuje zmiana w periodykach literackich i artystycznych, chęć pozostania redakcji na rynku mediów drukowanych powoduje przeformatowanie strategii magazynów, poszerzenie gatunkowej specyfiki publikacji i ich funkcji. Czasopisma „Kurier Krywbasy" i „Kwartalnik Artystyczny" pozwalają czytelnikom na analizę wartości dzieł literackich.

Słowa kluczowe: media konwergentne, czasopisma literackie i artystyczne, media drukowane, strategie wydawnicze.

1. Wprowadzenie

Nowoczesne czasopisma odgrywają ważną rolę w utrwalenie, usystematyzowaniu i krytycznej analizie otaczającej rzeczywistości, a zwłaszcza obserwacji procesu literackiego. W dobie społeczeństwa informacyjnego publikacje w czasopismach stają się częścią mediów. Rewolucja technologiczna włączyła tradycyjne środki komunikacji do interaktywnych sieci informacyjnych. Tym samym zasadniczo zmienił charakter mediów w związku z pojawieniem się mediów konwergentnych. Szczególną uwagę zwraca się na czasopisma, które, mając długą historię działania, przechodzą obecnie etap formowania i doskonalenia treści. We współczesnym procesie literackim każde z czasopism ma swoją rolę i miejsce. Przedstawia fragment życia literackiego, lub jest częścią stowarzyszenia literackiego, może też skupiać się na niezależnym, obiektywnym przedstawieniu całej literatury.

Nowością naukową uzyskanych wyników opiera się na cechach porównawczych publikacji literackich Rzeczypospolitej Polskiej i Ukrainy przez pryzmat czasopism „Кур'єр Кривбасу" i „Kwartalnik Artystyczny". Po raz pierwszy ustalono wspólne strategie rozwoju czasopism „Кур'єр Кривбасу" i „Kwartalnik Artystyczny", gdzie nacisk kładzie się na badania publikacji literackich, jako odrębnego rodzaju mediów, które były w stanie utrzymać się na rynku czasopism.

Znaczenie badania wynika z ulegającego szybkim zmianom rozwoju społeczeństwa, oraz z rozwoju źródeł informacji. Widoczna jest ciekawa zależność- gazety, jako rodzaj periodyków są dość dobrze opracowane, z kolei jako część większego rynku marketingowego, już dużo gorzej. Z kolei interakcja między publikacjami w Rzeczypospolitej Polskiej, a Ukrainą wymagają szczegółowych badań, w szczególności w zakresie komunikacji literackiej i artystycznej.

Celem pracy jest nakreślenia głównych cech stanu drukowanych publikacji literackich i artystycznych w epoce konwergentnych mediów, w ramach czasopism „Кур'єр Кривбасу" та „Kwartalnika Artystycznego" z okresu 2010-2017.

Praca wymaga zrealizowania następujących zadań:

– nakreślenia stanu drukowanych publikacji literackich i artystycznych w epoce nowych mediów;

– określenia głównych cech, strategii i formatów czasopism;

– ustalenie wspólnych lub charakterystycznych cech strategii rozwoju czasopism;

– ujawnienie koncepcji wielowektorowej ukraińskiej i polskiej kultury medialnej;

– określenia miejsca różne materiałów oraz ich funkcji w publikacjach „Кур'єр Кривбасу" i „Kwartalnik Artystyczny".

Przedmiotem badań są współczesne ukraińskie i polskie czasopisma literacko-artystyczne, w szczególności „Кур'єр Кривбасу" i „Kwartalnik Artystyczny". Dyskurs literacko-artystyczny wybranych publikacji w aspekcie porównawczym, strategie ich rozwoju.

Metody badawcze. W badaniu wykorzystano zestaw metod ogólnych i specjalnych: metodę analizy pojęciowej w określaniu podstawowych cech komunikacji literackiej i artystycznej, analizę porównawczą (cechy porównawcze prasy literackiej Ukrainy i Polski); analizę funkcjonalną (w celu wykazania funkcji lokalnych mediów), analizę treści (obliczanie referencji i podstawowych informacji o ukraińskich i polskich czasopismach literacko-artystycznych); analizę celową w wyborze głównych markerów, które wyrażają komunikację literacką, a także analizę systemu, modelowania, uogólnienie oraz opis naukowy.

2. Era nowych mediów i czasopism drukowanych

Typowanie czasopism pojawiła się wraz z powstaniem dziennikarstwa i była postrzegana przez naukowców i wydawców za ważny problem polityczny i zawodowy. M. Naumowa nazywa nowe media „*союзом інтерактивних комунікативних технологій*", których pośrednikiem jest Internet *(Naumowa, 2011: 86)*. Ze względu na to treści interaktywne i tekstowe znajdują się na tej samej platformie. Podobną opinię wyraził Z. Bauer, rozważając nowe media w kontekście tradycyjnych, które znalazły się w tym środowisku: „„Nowe media" jawić się nam mogą raczej jako media tradycyjne, które znalazły się otoczeniu cyfrowym i tym samym musiały (używamy tu popularnego, „uczłowieczającego" media, sposobu mówienia o nich) zacząć się posługiwać takim językiem, który byłby zrozumiały dla maszyn cyfrowych – komputerów" *(Z. Bauer, 2009: 131)*. Drukowane media tracą pozycję na rynku prasowym. W związku z tym, według O. Kukushkina, które są nieproporcjonalne w niektórych segmentach informacji i „*мають нерозвинені канали розповсюдження*" *(Kukushkina, 2006: 47)*. W tym czasie statecznie powstaje nowy czytelnik, który wymaga publikacji informacji o mobilności, wizualizacji i przedstawieniu rozwoju kulturalnego i artystycznego kraju. Redaktorzy są zmuszeni znacząco zmienić strategie komunikacji i polityki personalnej. Dlatego badanie i opracowanie tego problemu jest istotne i wymaga dyskusji.

Statusu nowej formy komunikacji w dziedzinie społeczno-kulturowej, zajmowali się M. Naumowa „Novi media ta tradytsiini ZMI", B. Zbigniew „Dziennikarstwo vobec novych

media : historia, teoria, praktyka", B. Guzowska „Status nowych mediów w kulturze współcze-snej" Zob. E. Rewers „Nowe media – kultura niedokończonej translacji, „KulturaWspółcze-sna"". Formaty publikacji literackich, ich charakterystykę i strategie rozwoju bada T. Davyd-chenko „Typolohichni oznaky ta kryterii typolohichnoho podilu masmedia (monohrafichne vyvchennia dytiachoi, molodizhnoi, zhinochoi ta inshoi periodyky)", L. Monych „Literatur-no-khudozhni zhurnaly v ukrainskomu mediaprostori", O. Kukushkina „Stratehii rozvytku vit-chyznianykh, rehionalnykh vydan". Analiza czasopism literackich we współczesnym świecie rozważa T. Teren „Shche tovsti, ale vzhe ne zamozhni", J. Warmuzińska-Rogóż „Rola czaso-pism literackich w kształtowaniu obrazu literatury obcej. Przypadek literatury quebeckiej w Pol-sce". Zasadami budowania treści interesuje się A. Pylypenko „Kontent literaturnoho zhurnalu: pryntsypy modeliuvannia ". Reprezentację części składowych procesu literackiego w kontekście wydawnictw dokonuje O. Levytska „Literaturno-khudozhni chasopysy v suchasnomu literatur-nomu dyskursi". Typologię czasopism artystycznych bada T. Khitrova „ Suchasni kontseptsii i stratehii pidvyshchennia populiarnosti ukrainskykh rehionalnykh vydan: borotba za rynok".

        Przez lata prasa drukowana była jedynym źródłem informacji. Doprowadziło to do tego, że z czasem stała się katalizatorem wszystkich transfomacji społecznych. Obecnie pojawia się coraz więcej czasopism wielowektorowych, które starają się znaleźć czytelnika i wypeł-nić kolejną wolną niszę informacyjną *(Khitrova, 2007: 63)*. W związku z tym, w warunkach konkurencji, tworzone są zasoby do ich popularyzacji, poprzez przyciągnięcie większej liczby czytelników, środkami zachęcającymi. Czasopisma starają się pozostać na rynku mediów dru-kowanych i ewoluować.

        G. Guseinov – redaktor wydania „Кур'єр Кривбасу", w 2012 roku martwił się o stan drukowanych czasopism, ponieważ kanały informacyjne pojawiają się lub znacznie się roz-szerzają. Prowadzi to do zmniejszenia nakładów żurnale, przestarzałych informacji, wyższych kosztów produkcji i tym podobnych. Wielu uczonych zgadza się, że współczesny periodyk drukowany ma problemy i jest stopniowo wypierany na margines rynku medialnego. T. Teren w swoim wywiadzie, oprócz własnego twierdzenia o upadku druków i braku ich na półkach sklepowych, oferuje opinie zainteresowanych pisarzy współczesnych na ten temat. Autor pod-kreśla, że obecnie nie ma możliwości uzyskania czasopisma jako dodatku do innych materia-łów informacyjnych, tak jak to było wcześniej. Obecnie pisma literacko-artystyczny straciły swoje hipernakłady i są ograniczony do maksymalnie tysięcy egzemplarzy. Irene Razdobudko, A. Zabużko, YU Winniczuk, T. Prochasko wyrażają zaniepokojenie stanem publikacji i wymie-niała przyczyny ich upadku: stosunek czytelników do takiej prasy; opuszczona Infrastruktura literacka; brak proporcji między czasopismami państwowymi ta prywatnymi inicjatywami; obojętność państwa wobec takich czasopism; brak dystrybucji do szerokiego grona czytelni-ków; zawężenie czytelnictwa *(Teren, 2008)*. K. Konarska: „Nie bez znaczenia dla kondycji całego segmentu prasy codziennej był również rozkwit czasopism, które przyciągały bogac-twem nowych form, nieznanych do tej pory polskiemu czytelnikowi. O ile w ostatniej dekadzie XX wieku rynek dzienników w Polsce stopniowo kurczył się, o tyle segment prasy kolorowej przeżywał największy rozwój oferty i czytelnictwa. Według Iwony Hofman, decydująca dla rozwoju czasopism tematycznych była po prostu luka rynkowa" *(Konarska, 2012: 22)*. Starając się zachować swoje istnienie i pragnienie rozwoju.

3. Cechy czasopism „Kwartalnik Artystyczny" i „Кур'єр Кривбасу"

        Nasza uwagę zwróciły czasopisma literacko-artystyczne „Kwartalnik Artystyczny" ta „Кур'єр Кривбасу" w okresie 2010-2017 r. Magazyny ukazały się w 1993 i 1994 roku.

Rubrykacja ukraińskiej edycji bez wyraźnych wymagań dotyczących ich tworzenia, jednak szereg stałych rubryk nadal wyjaśnia struktura publikacji. Druk kwartalny umożliwia ukraińskim pisarzom przygotowanie wysokiej jakości wywiadu na temat życia i twórczości elity artystycznej. Jeśli chodzi o wydanie polskie, „Kwartalnik Artystyczny" – ma wyraźną strukturę w rozmieszczeniu materiałów. Jest to platforma dla publikacji, zarówno znanych artystów, jak i debiutantów na terenie literatury. Tytuł publikacji wskazuje na częstotliwość trafiania na półki bibliotek: cztery razy w roku, czasami redakcja składa dodatkowe wydanie z bibliografiami lub dziełami aktywnych uczestników procesu literackiego Rzeczypospolitej Polskiej. Na podstawie wyróżnionych przez K. Frumkina funkcji społecznych w fikcji można mówić o ich refleksji w publikacji: estetycznej, która graniczy z rozrywką, społecznej, informacyjnej lub poznawczej *(Frumkin)*. „Кур'єр Кривбасу" chcąc poszerzyć czytelnictwo, umieszcza na swoich pasmach próbki literatury masowej. Polskie wydanie ma jednak wykształconą czytelnictwo i unika tego.

4. Strategie redakcyjne analizowanych czasopism

W naszym wywiadzie opieramy się na pracy O. Evdokimovej, w których główne, podstawowe strategie redakcyjne są rozpatrywane w trzech obszarach: polityka personalna, struktura treści i wzajemna komunikacja. *(Yevdokimova, 2015)*. To ich interakcja i kombinacja pomagają redakcji budować wysokiej jakości treści.

Polityka personalna. Publikacje dążą do rozwoju dlatego w składzie autorów występują równie specjaliści twórczości literackiej, krytycy, tłumacze. Redakcja wydawnictw często wydaje specjalne wydania poświęcone poszczególnym postaciom literatury regionu, m.in.: Czesławowi Miloszowi, Stanisławowi Lem, Wisławie Szymborskiej, Emmie Andyjewskiej i in. dzięki publikowaniu na swoich stronach informacji, o różnych konkursach literackich i festiwalach spora liczba młodych autorów może dołączyć do społeczności literackiej. Redakcja opisanych czasopism stara się przekształcić zasoby elektroniczne w pozytywny dodatek do swoich czasopism. W szczególności strona „Kwartalnika Artystycznego" posiada rozbudowane menu umożliwiające szybkie i wygodne wyszukiwanie potrzebnych materiałów, prawie każdy Numer wydania zawiera wersję pdf, do krótkiego przeglądu przedstawia się treść czasopisma. Imponująca jest rubryka „Galeria", w której można obejrzeć zdjęcia poświęcone zarówno konkretnym wydarzeniom, jak i poszczególnym autorem. W kolejności alfabetycznej następuje zapoznanie się z udoskonaleniami znanych postaci procesu literackiego Rzeczypospolitej Polskiej, jednak tylko z nazwami utworów i ich danymi źródłowymi. Zamiast tego „Кур'єр Кривбасу" zawiera tylko krótki przegląd swoich materiałów i ogólne informacje o czasopiśmie i jego założycielach. Dla rozwoju twórczości literackiej redakcja stworzyła osobną rubrykę „Nagrody" gdzie na stronie czytelnicy zapoznają się ze zwycięzcami lub uczestnikami różnych nagród i wyróżnień literackich.

Większość materiałów czasopisma „Кур'єри Кривбасу" trafia do redakcji samodzielnie, w związku z czym treść powstaje bez jasno określonych tematów i objętości materiałów. Znajduje to odzwierciedlenie w rubrykacji. Stałymi rubrykami czasopisma są: „Proza", „Uniwersum", „Poezja", „Początki", „Scriptible", „Bookopanorama", jednak występuje też zróżnicowana liczba rubryk zmiennych. Odnosząc utwory literackie do publicystyki jako całości, należy zauważyć, że 60% to beletrystyką, 40% to materiały publicystyczne i literacko-krytyczne. Natomiast w „Kwartalnika Artystyczniego" sytuacja jest wręcz przeciwna. Ponadto skłania się ku większej tradycyjności w doborze tekstów i autorów, idoli literackich. Taka jednolitość w prezentacji materiałów ma swoich zwolenników. Rubrykacja pozostaje niezmienna.: „Monografii", „Głosy i glosy", „Po co literature?", „Varia", „Recenzje", „Noty o autorach", „Noty o książkach", „Nowe książki".

Struktura merytoryczna. Literatura zawsze w pewien sposób wpływała na społeczeństwo, a jej funkcje są nierozerwalnie związane ze zmianami w społeczeństwie. Transformacja współczesnej kultury i jej hybrydyzacja powodują mozaikowe, kolażujące teksty. Redakcja z powodzeniem tworzy rubryki i numery tematyczne w celu rozwoju i możliwości dostosowania się do okoliczności zewnętrznych. „Кур'єр Кривбасу" realizuje Narodowe projekty kształtowania konsolidacji społecznej. Na przykład wydarzenia z 2015 roku przeszły do historii jako czas przejęcia Debalcewa, lotniska w Doniecku, wyroków ukraińskich więźniów politycznych przebywających w Rosji i tym podobnych. Takie kataklizmy społeczne znajdują swoje miejsce w umyśle każdego mieszkańca kraju, w szczególności elity twórczej. Na przykład w tekstach prozaicznych miniatur Olafa Clemensena „Lato-ATO". Autor uosabia każdy przedmiot w kontekście dialogów świat ożywa i pozwala czytelnikom uświadomić sobie i przeanalizować teraźniejszość. Dzięki zastosowaniu różnorodnych środków literackich traci się kontakt z rzeczywistością, Technika wojskowa staje się postacią zdolną do myślenia, odczuwania, mówienia.

Wydanie polskie w 2010 roku drukuje przemówienie Julii Hartwig „Dwadzieścia lat Stowarzyszenia Pisarzy Polskich" przemówienie wygłoszone w 2009 roku podczas uroczystości z okazji spotkania Stowarzyszenia Pisarzy Polskich. Artystka wspomina okres powstawania i rozwoju literatury: „Był rok stanu wojennego. Ówczesny Związek skupiał kilka setek literatów uprawiających różne formy pisarskie i żywiących różne przekonania. Również polityczne. Byli tam członkowie partii, byli i bezpartyjni, jak wszędzie w ówczesnej Polsce" *(Hartwig, 2010: 174)*. Był to czas Solidarności, który przesądzał o walce władzy z intruzami reżimu, z zamknięciem wszystkich stowarzyszeń twórczych. Artyści zdawali sobie sprawę jak niebezpieczna może być ich działalność w ramach Związku Pisarzy, co groziło od społecznej zagłady do pozbawienia wolności. Ci, którzy próbowali przeciwstawić się reżimowi, byli prześladowani, a twórczość była likwidowana z księgarń i bibliotek. Pisarze próbowali bronić własnego statusu i pozostać uczestnikami "prawdziwego" procesu literackiego, być jego twórcami: „Stowarzyszenie Pisarzy Polskich powstaje z woli pisarzy, którzy w stanie wojennym, po bezprawnym rozwiązaniu Związku Literatów Polskich w 1983 roku tworzyli i podtrzymywali niezależne życie literackie i kulturalne jako ważny składnik bytu odradzającego się społeczeństwa obywatelskiego" *(Hartwig, 2010: 175)*. Autor odwołuje się do chęci tworzenia literatury w czystej postaci, pozostając sobą, niezależnie od zmian politycznych kraju.

Recepcja „Po co literatura?" od Stefana Chwina i myśli Renaty Górzyńskiej. Stefan Chwin martwi się o brak zainteresowania Polaków czytaniem „pięćdziesiąt procent Polaków nie czyta rocznie nawet jednej książki, dowód to oczywisty, że literatura nie jest milionom mieszkańców naszej Ojczyzny potrzebna do niczego" *(Chwin, 2013: 89)*. W ten sposób autor porusza światowy problem kryzysu czytania. Jednak obok cytuje twierdzenie, że literatura jest nadal potrzebna, ponieważ istnieją księgarnie i ci, którzy czytają, chociaż nie jest ich duża liczba. Autor trafnie naprowadza aluzje do polityki i twierdzenia znanych polityków o ich stosunku do czytania. Wyciąga podobieństwa z własnego doświadczenia i zauważa, że należy do ludzi, którzy czytają. „W końcu literatura to donos na samego siebie. Przypuszczam, że potrzeba czytania jest u mnie skutkiem mojego samotniczego usposobienia" *(Chwin, 2013: 90)*. Autor odwołuje się do cech psychologicznych osób czytających. Internet stał się jednym z czynników ewolucji sfery komunikacyjnej. Ludziom łatwiej jest czytać krótkie notatki lub komentarze zamiast tradycyjnej książki. W związku z tym rozwiązanie problemu czytania wiąże się z długoterminową, ukierunkowaną pracą, wspieraną przez państwo i świadomą chęcią rozwijania swoich umiejętności i umiejętności myślenia figuratywnego.

Gorczyńska wspomina swoje ulubione książki, autorka odwołuje się do ich okładek, szczegółowo opisuje odczucia związane z trzymaniem w rękach. Pod koniec refleksji brzmi

retoryczne pytanie „Więc czym jest literatura?" a artystka nawet go komentuje, podkreślając – jest potrzebne tak samo jak woda, ogień i powietrze. Treść analizowanych czasopismach literackich opiera się na publikacjach kultowych postaci procesu literackiego. W szczególności w wywiadach krytycznych D. Drozdowskiego, A. Kocareva, M. Ilnitskiego, M.-R. Stecha, M. Strihi i wielu innych na stronach „Кур'єри Кривбасу". Wszelkie obiektywne zjawiska lub subiektywne obrazy świata przekazują istotę analityczno-syntetycznego rozważania twórczości literackiej jako całości. Autorzy rozważają: aspekty myślenia literackiego P. Kulisha, I. Kostetskiego, A. Zabużko, V. Basilevskiego, nieznane tłumaczenia N. Gonchara, kwestię teatru i kina, wymiary sztuki w poszczególnych sekcjach autorskich. Na przykład S. Sapelyak przeprowadza analizę twórczości Heleny Teligi. Autorka porównuje ją do Lesyi Ukraińskiej, odwołując się do jej twórczego geniuszu, do umiejętności stawania na drodze publicznych kataklizmów. Autor zauważa nawet te kompetencje, które mogą zrodzić twórczość pisarki w czytelnikach współczesnej Ukrainy: „*єднання, розмах волі, красу вольового світу*" *(Sapeliak, 2011: 376).* Jej twórczość jest przesiąknięta wolą i wiarą w przyszłość. Te odwieczne koncepcje są postrzegane z radością i nie przeradzają się w dramat, czasem rodzą pasję i liryczną intonację. Nawiązuje do motywu przewodniego wierności idei narodowej.

Strategia komunikacji. Wraz z rozwojem mediów konwencyjnych redaktorzy są zmuszeni do zbudowania nowej strategii komunikacyjnej w komunikacji między czytelnikiem a redakcją. Wykorzystanie różnorodnych materiałów, od tekstu źródłowego po jego analizę i recenzje, pozwala na tworzenie wysokiej jakości treści w czasopismach. Fakt ten pozwala mówić o przestrzeganiu wszystkich funkcji komunikacyjnych. W końcu czasopisma zawiera informacje o pisarzach, ich twórczości, opis procesów społecznych, które na nią wpływają. Wszystko to pomaga budować nie tylko komponent semantyczny, ale także oceniać współczesne realia. Komunikacja jest w pełni realizowana, gdy informacje wpływają na czytelnika i generują jego reakcję zgodnie z normami społecznymi. Często artyści uciekają się do podkreślenia historycznego tła i początkowych znaczeń dla prawidłowego odszyfrowywania tekstów artystycznych czasami balansując między różnymi punktami widzenia. W szczególności największą liczbę publikacji, w ramach literacko-artystycznych magazyni, stanowią gatunki publicystyczne (recenzje, znajomości, przedmowy, wspomnienia, eseje biograficzne). Czasami determinuje to do procesu komunikacji między krytyków literatury z wybitnymi teoretykami procesu literackiego, w kwestiach rozwoju słowa artystycznego i jego dalszego rozwoju: „Po co pisze?", „Jaki jest terazniejszy stan literatury polskiej?". Ponadto czasopismo „Кур'єр Кривбасу"publikuje dwukrotnie więcej tłumaczeń niż „Kwartalnik Artystyczny". W pierwszej edycji dominują tłumaczenia z języka angielskiego (18,4%), jidysz (18,7%), niemieckiego (15,5%) i polskiego (13,5%). W drugim – tłumaczenia z języka francuskiego (21,7%), angielskiego (19,5%) i niemieckiego (17,4%).

Na podstawie materiałów obu czasopisy z lat 2010-2017 warto podkreślić, że publicystyka (250:162) i krytyka literacka (159:146) w wydaniu „Kwartalnik Artystyczny" jest ilościowo większa niż w „Кур'єрі Кривбасу", co świadczy o większej integracji z konwergentnymi mediami, właśnie polskiego czasopisma. Koncepcyjnie łącząc elementy werbalne i wizualne, publikacje tworzą charakterystyczny styl współczesnej kultury. Obecność obrazów z malarstwa i fotografii wpływa na kompozycję, kierunek i odbiorców publikacji. Autorzy publikacji literacko-krytycznych pozwalają obficie zamieszczać własne komentarze do krytycznych uwag z poprzednich lat podczas analizy twórczości danego artysty. Mamy pewne ukierunkowanie na proces komunikacji literatury obu krajów między publikacjami. Na przykład Polski proces literacki na łamach ukraińskiego czasopisma „Кур'єр Кривбасу" w latach 2010-2017 odzwierciedla wybitne postacie: Zbigniew Masternak, Olga Tokarczuk, Kazimierz Burnat,

którzy są przedstawicielami współczesnego procesu literackiego i kontynuują swoją działalność twórczą. Znaczną liczba autorów, to etniczni Ukraińcy czy koryfeusze procesu literackiego: Marek Hłasko, Janusz Korczak, Czesław Milosz, Stefan Grabiński i wielu innych. Ich prace są prezentowane w tłumaczeniach i materiałach krytycznych. Warto jednak zauważyć, że polskie wydanie skupia się głównie na wybitnych postaciach polskiego procesu literackiego. Julia Hartwig w 2014 r. nr 2 (82) oferuje czytelnikom wywiad o Czesławie Miłoszu „Miłosz blisko". Autor artykułu, analizując życie i twórczość artysty, przedstawia ocenę jego twórczego sposobu interakcji z innymi pisarzami. Na przykład szereg wzmianek w korespondencji: „W obcowaniu z Miłoszem niekoniecznie mowa była o literaturze, ale nigdy nie dopuszczał on do tak zwanego small talku, co sprawiało, że rozmowy z nim były tak cenne" *(Hartwig, 2014: 28)*. Co świadczy o otwartości artysty, mógł udzielać porad, oceniać dzieło i naciskać na poszukiwanie nowych form i obrazów. Podczas tworzenia tekstu jego postacie pozostają pod dominującą uwagą i kontrolą jego alegorycznego, nieco zbuntowanego „ja".

5. Wnioski

Przestrzeń informacyjna nowoczesności wyróżnia się dynamizmem, dwuznacznością, szeroką różnorodnością gatunkową strukturyzacji i tłumaczenia doświadczeń kulturowych. Czasopisma literacko-artystyczne w historii sztuki zawsze były nośnikiem idei narodowej i środkiem budzenia patriotycznych odczuć obywateli kraju. Na łamach tych czasopism omawiane są bolesne kwestie Narodowej samoświadomości, moralności i wartości ogólnoludzkich. Czytelnicy mogą dołączyć do szczerej rozmowy z autorami poprzez utwory publicystyczne. Publikacje koncentrują się na tolerancji w ocenie pisarzy i ich twórczości. Na podstawie prac znanych badaczy stanu komunikacji masowej prześledziliśmy główne cechy, strategie i formaty czasopism «Кур'єр Кривбасу» i «Kwartalnik Artystyczny». Są to publikacje, które zostały niemal równocześnie przedstawione społeczności literackiej. Polityka redakcyjna tych czasopism głównie opiera się na specjalistów w dziedzinie filologii. Konkurencja, która istnieje w tej branży, wymusza redakcje promować swoje publikacji, za pomocą różnych interaktywnych imprez, w taki to sposób motywując czytelnika do ich zwiedzania. Rosnące zainteresowanie wizualizacją literatury w kontekście przestrzeni informacyjnej powoduje zwiększenie ilości nowych czytelników. I to ze swojej kolejności wymaga od redaktorów czasopisma zmieniać na bieżącą treść strategii komunikacji pomiędzy redakcją i czytelnikiem, rozwijać stronę internetową nadając szybki dostęp do publikacji tego typu. Transformacja świadomości społecznej w dobie mediów konwergentnych mediów spowodowała zmianę warunków, w jakich istnieją drukowani czasopisma. W związku z tym wymagają opracowania strategii rozwoju głębszych badań naukowych.

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METAPHORICAL CONCEPT – THE BEDROCK OF HUMAN BEING

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Summary
This paper is an initial attempt to investigate the metaphorical concept from different linguistic perspectives. Concept acquisition in cognitive science ranges from metatheoretical to practical implications. The modern study of cognitive comparative linguistics is influenced by the development of new cognitive comparative discursive approach in the historical-comparative and typological language investigations. The traditional vision of the notion "concept" as the result of metaphorical process in human consciousness has challenged the cognitive diachronic concept acquisition. Cognitive paradigm in modern linguistics provoked new understanding of metaphor with broader conceptual view and complex methodology of its analysis. The research represents the cognitive processes of conceptualization and defines subsequences between the notions "conceptual metaphor", "metaphorical concept", "cognitive metaphor". The structure of the concept includes both everything that belongs to the concept, everything that makes it a fact of culture – the original form (etymology), history, modern associations and evaluation. These are the clots of the cultural environment reflected in the human mind.
Keywords: concept, metaphorical concept, concept structure, cognitive comparative linguistics, historical-comparative linguistics, typological linguistics.

1. Introduction

The study of the metaphorical concept in modern linguistics is of the paramount importance. The comprehensive study of it in the field of cognitive comparative linguistics, the historical-comparative and typological investigations confirmed inequality in the definitions of its adjoining notions "cognitive metaphor", "conceptual metaphor". In order to avoid ambiguity and terminological confusion it is necessary to define these discrepancies. Cognitive metaphor possesses transformational character and the result of polysemy development that forms abstract meaning *(Popova, 2007: 4)*. According to other scientists, its peculiarity is represented in attributing to the subject a metaphorical transfer of features, properties and actions characteristic of another class of objects. Conceptual metaphor is associated with a number of the most diverse points of view, one of them is that this term represents deep understanding of one phenomenon (picture of the world in the forms of frames and scenarios

used to comprehend the abstract notions) in the terms of other *(Lacoff, 204 :203)*. On the contrary, metaphorical concept is viewed as a special conceptual carrier of ethnocultural stereotypes – one of the most accurate forms of world perception that simplifies and accelerates information perceiving.

2. Metaphorical concept in the scope of terminological controversy

Yu. Stepanov represented the concept as a mental formation with the "layered" kernel-periphery structure: inner etymological criterion, urgent strata that identifies the ways of acquiring conceptual figurative/metaphorical meaning, everything that is added by culture, traditions and people's personal experiences. Despite the significant achievements of various aspects of the theory of metaphorical cocept it is represented by a small number of works.

The integration of linguistic, culturological, and psychological approaches to metaphoric model learning has contributed to the emergence of diverse points of view – metaphor as similarity transference is based on paradigmatic associations, as a universal way and means of human thinking, as a feature of the national language and folklore, as the mean of forming concepts that is consistent with the basic values of a particular culture, which reflects and preserves them. Metaphor has entered into the notional system of cognitive linguistics as the phenomenon that reflects certain laws of the human psyche, the peculiarities of worldview, as well as captures a number of cultural and historical facts of life of a society (people), should become the main object of linguistic and cultural research. The complex nature of metaphor, as the basic unit not only of language but also of the basic way of thinking, encourages to a number of related (integral) directions of its study, including linguocognitive, anthropocentric and philosophical thought.

The intensive research of metaphor in the field of cognitive linguistics has demonstrated a great disparity in the understanding of the term "metaphoric concept" – cognitive way of perceiving information. It is necessary to distinguish metaphorical concept and facilities of its realization in a language (metaphorical constructions and word-combinations).

The process of creating a metaphor is a complex phenomenon, the result of mental and linguistic activity of man, which is based on the cultural-historical, cognitive-empirical experience of peopleprovides it with great reconstructive opportunities in the study of the development of the linguistic picture of the world.

The metaphorical concept is also a unit of the collective consciousness, which is stored in the national memory of native speakers in verbally determinate form. As a mean of replenishing the vocabulary, metaphor forms and expands the lexical meaning of words, as well as the main way of cognitive and mental activity. It has the ability to act as a model (image-scheme) of human knowledge in consciousness and at the same time give them linguistic expression. At the same time, concept, as the cognitive unit of meaning that is associated with a corresponding representation in a language – is an abstract idea or a mental symbol sometimes defined as a "unit of knowledge", built from other units which act as a concept's characteristic. A cognitive approach to the metaphor in the scope of the linguistic conceptualization is crucial in the process of the English axiological and religious worldview. The relationship between the notions "metaphor" and "concept" has attracted the attention of many scholars for centuries. In contrast to the traditional approach, which considers metaphor only as a linguistic means and as a result of word substitution and contextual shifts, cognitive linguistics associates it with the mental processes accompanying the generation and perception of speech. According to the concept of American scientist s J. Lakoff and M. Johnson, who developed the theory of

cognitive metaphor, "our everyday conceptual system, within which we think and act, is essentially metaphorical. Metaphors are already embedded in the very conceptual system of human thinking, nevertheless, we are not aware of the conceptual system" *(Lakoff, 2001: 41)*. Thus, the metaphor is viewed as a tool that allows a person to cognize the surrounding reality, to structure his experience and knowledge. The actual understanding of the cognitive (conceptual) metaphor boils down to the fact that one object is seen through another due to the comparison of the unknown with the cognized in order to categorize objects of the surrounding world and represent the process of cognition in linguistic form. Consequently, metaphor is a mental operation that controls the process of cognition, categorization, conceptualization, evaluation and explanation of the world, as well as a tool for the interaction of culture, language and thinking. Throughout almost the entire tradition of its study, metaphor was considered purely as a means of emotional influence, which led to its study in rhetoric. The statement about this function of metaphor has become general, many authors have written about it. Not only a writer, publicist and public figure, but also any member of society is interested in the emotional pressure on the addressee. The common goal naturally gives rise to the commonality of the language techniques. The sphere of expression of emotions and emotional pressure introduces an element of artistry into everyday language, and with it a metaphor.

The modeling function of metaphor began to stand out in the XX century. J. Lakoff and M. Johnson put forward the thesis of the embedding of metaphor in thinking; metaphor was seen not only as a poetic and rhetorical means of expression, not only as belonging to natural language, but as an important means of presenting and understanding reality, as a means of forming a picture of the world. J. Lakoff and M. Johnson argue that metaphor permeates all everyday life and is manifested not only in language but also in thought and action. Our everyday conceptual system, within which we think and act, is metaphorical in its very essence *(Lakoff, 2001: 44)*.

3. The contemporary theory of metaphorical concept

The concept is a scheme of structuring the field of knowledge, which lays the foundation for the development of further semantics. It lays down a system of representation of the relationship between its core (conceptual etymological component) and the periphery (value-image component), which reflects the ways the concept and its components-concepts acquire figurative / metaphorical meaning (according to Y. S. Stepanov and A. Korolyova).

Y. S. Stepanov believes that the structure of the concept includes both everything that belongs to the concept […] and everything that makes it a fact of culture – the original form (etymology); […] History; modern associations and evaluation […] are clots of the cultural environment reflected in the human mind" *(Stepanov, 2004: 55)*.

The meanings of words are correlated with certain cognitive contexts – cognitive structures, or blocks of knowledge that stand behind these meanings and provide their understanding. R. Goatly calls these cognitive contexts, or blocks of knowledge, "cognitive domains" (cognitive domains, spheres, or contexts).

Different people can associate the same concept with different ideas and images. These images act as "units of the subject code, they encode concepts in the human mind and provide the easiest access to their content". Concepts are "mental formations that are meaningful, recognizable, typified fragments of experience stored in a person's memory". The concepts bring together fundamentally important human knowledge of the world and exclude insignificant ideas.

It should be noted that the concepts are the result of two tendencies: the desire to reflect the dialectic of the world, that is, to reflect the world as it is; and the desire to construct the world in order to subordinate it to the will and desire of a humanto present the world simpler, more rigid and deterministic to the extent that is necessary and sufficient for a human to solve practical problems.

In modern linguistics, conceptual metaphors are understood as stable correspondences between the source area and the goal area, fixed in the linguistic and cultural traditions of the ethnos, which form special cognitive structures containing information about certain areas of knowledge, and are stored in the memory of native speakers.

The study of metaphor as a mental phenomenon led to the consideration of the metaphorical concept *(= conceptual metaphor)* as a kind of abstract model *(X is Y)* which is realized as a result of its filling with new content. It is certain metaphorical expressions that reflect not only individual figurative representations of the world a separate native speaker of the language, but also typical collective representations specific to a particular linguistic culture (for example, *a dispute is a war; time is money, etc.*).

However, in some works, there is a confusion (up to complete identification) of the concepts of conceptual metaphor, metaphorical concept and metaphorical model, which makes the concept of a metaphorical concept amorphous and necessitates its further study.

The notion of a metaphorical concept, equivalent to the concept of conceptual metaphor, was introduced, as is known, by J. Lakoff and M. Johnson to describe the cognitive nature of metaphor *(Lakoff, 2004, 45)*. At the turn of the XX – XXI centuries. The term "metaphorical concept" (= conceptual metaphor) is widely used in linguo-metaphorology, which was due to the formation of linguo-conceptology as an independent branch of linguistics and the emergence of various research methods of ethnocultural concepts. A metaphorical concept is usually interpreted as a stable correspondence between the source area and the goal area, fixed in the linguistic and cultural tradition of the ethnic group, or a special cognitive structure containing information about a specific area of knowledge and stored in the memory of native speakers. The experience of the case study of metaphorics on different materials and the description of metaphorical concepts / conceptual metaphors based on the author's methods is presented in the works of A. Baranov, Z. Rezanova, A. Chudinov. However, there is still no universally accepted definition of a metaphorical concept, its complex characteristics as a mental unit, and a unified analysis technique.

The metaphorical concept belongs to the field of consciousness. It has national and individual specifics, reflects the peculiarities of figuratively associative thinking of the ethnos and is objectified in metaphors (usual and occasional metaphorical meanings). It is characterized by a number of specific signs, the main of which are dominance, invariance, variability of linguistic (speech) representations and stability of associations.

A comparative study of different individual metaphorical conceptual spheres at a certain stage of historical development helps to identify common metaphorical concepts for a given ethnic group (in our case, literature of the period under study) and metaphorical concepts specific to its particular representative, reflecting, respectively, national stereotypes of figurative thinking and individual author's ideas about the world.

The description of the voluminous fragment of the metaphorical conceptosphere of the ethnos, reconstructed as a result of the reconstruction of several individual metaphorical conceptospheres on a significant body of texts, the identification of basic (high frequency of language and speech realizations) concepts and their comparative study, is based on the following principles:

1) the core of the conceptosphere is formed by metaphorical concepts that are characteristic of all the studied individual conceptospheres;

2) group concepts that are inherent in the metaphor of two or more prose poets enter the nuclear zone;

3) individual concepts make up the periphery of the metaphorical conceptosphere. The establishment of basic metaphorical concepts that are characteristic of a number of authors as carriers of ethnoculture allows us to identify certain components of the general conceptual sphere of the ethnos at a certain stage of its evolution *(Black, 2004: 25)*.

So, the concept and the metaphorical concept are two-sided unity: firstly, they unite homogeneous objects and their features, and secondly, they unite homogeneous linguistic expressions.

Understanding the nature of the concept of O. Kyslyanska (as an abstraction of homogeneous objects and their features) compares favorably with many modern theories of the concept in that it does not contradict the theory of cognitive metaphor by J. Lakoff and M. Johnson. In other words, based on the views of O. Kyslyanska, concepts are not interpretations of individual meanings of words, exclusively culturally specific entities or formations of the highest degree of abstraction.

On the one hand, there are representations and concepts, including metaphorical representations and concepts, and on the other, there are words, phrases, sentences and texts expressing these concepts and representations. It is obvious that new concepts are formed either from representations or from other concepts. Naturally, the very first non-metaphorical concepts were formed from representations.

Metaphorical cognitive structures are represented by metaphorical concepts, metaphorical representations and transition cases. Metaphorical concepts are the result of understanding the feature of one concept as a feature of another, metaphorical representations are the result of understanding the feature of one concept as a feature of another.

I. Sternin noted that a concept consists of components (conceptual features). It seems that the signs of a concept can be intra-conceptual and extra-conceptual. Intra-conceptual features include differential and non-differential features. Differential signs are the most general ones, they make it possible to distinguish one concept from another. These are signs of a concept at the concept level.

One concept passes into another, and as a result, the concept sphere of language is formed, and in the case of a literary text – the concept sphere of the text. The repetition and coherence of the components of metaphorical structures opens access to the conceptual information of the text, makes it possible to establish the features of metaphorical conceptualization in the mind of the author. The connectivity of metaphorical concepts and representations, in comparison with the connectivity of non-metaphorical concepts and representations, is more complex.

Intra-structural metaphorical connectivity is the relationship between non-metaphorical concepts and representations, the features of which are correlated within the framework of a cognitive metaphorical structure. Inter-structural metaphorical connectivity is the correlation of the components of different metaphorical concepts or representations.

Metaphorical connectivity is several times greater than the capabilities of non-metaphorical connectivity; it creates a whole network of interconnected components. If a concept is a set of common features of homogeneous objects, then a metaphorical concept is a set of correlated features of related concepts. If a representation is a collection of attributes of an object, then a metaphorical representation is a collection of correlated attributes of correlated representations.

4. Conclusions

So, concepts are groups of words standing together as a conceptual unit, sayings, idiomatic expressions used in conversation in order to reflect in our minds information that is familiar for us (genetic code). In the controversy of terminological definitions, the traditional cognitive approach prefers conceptual metaphor as the conceptual mapping of one particular conceptual domain, whereas modern term metaphorical concept is used for mental unity that bears ethnocultural information about sereotype. It is a model of notions interaction on a similar basis that reflects the nature of metaphorical meaning due to the analogy between the conceptual areas.

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JOSEPH HELLER'S NOVEL "PORTRAIT OF AN ARTIST, AS AN OLD MAN" AS THE LATE STYLE WRITING

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Summary

The article is devoted to the study of the thematic and poetic features of the late prose "Portrait of an Artist, as an Old Man" of the American writer Joseph Heller. Developing the concept of lateness Theodor W. Adorno and Edward W. Said discovered that the last work may possess hidden complexity under the illusional formal simplicity. Risk and rebellion became the main motives in Heller's novel as he goes to rediscover The Great American Novel and compare himself\narrative "reflection" with its creators. The author turns reader's attention to the problem of perception of a writer, composing the theory of "literature of despair" as the visible foe he stands against.

This paper aims to discover the distinguishing difference between previous and last novels, foremost in changing the poetics of absurdism and existentialism. The author intentionally depicting himself as an ironic figure Eugene Pota that "is" writing his last novel here and now. This character is a reflected image of Heller himself, through which he analyzes his life and work. The choice to frame the whole narrative as the metaphorical odyssey of Tom Sawyer in search of a literary mentor resonates with John Bart's essay about "literature of exhaustion". A complicated canvas of plots, – rewriting Kafka, Twain, Bible – allows to explore gender roles in the narrative, redirect well-known stories into postmodern patterns. The late style appears as the result of history – bringing the forgotten pieces of conventional fictional techniques in an unexpected manner.

Heller overcomes the despair before his own death and audience criticism because he strongly believes that art will continue to live.

Keywords: American literature, postmodernism, absurdism, existentialism, autobiography, narrative.

1. Introduction

Theodor W. Adorno, who presented the concept of the late style in 1936 in his famous essay called "Late Style in Beethoven", proclaimed a problem that was, and still is relevant to all art in general. He pointed on the tendency in academia and critique circles to mark any artist's last work as "aesthetic catastrophe", if they simply have not met the significant criteria of their, usually early, and most prominent masterpiece. Such pieces of art could not be defined by the audience as a perfect final chord, and, according to the Adorno, leads to the wrongful and sometimes harmful interpretation and reception, that might obstruct and make it nearly impossible to assess its unique beauty and significance in terms of the history of art.

The controversy of the late style lies in the special and barely perceptible tone of the work: oneself death magnetic. An artist that goes toward his finality might turn onto the two main topics: oneself versus contemporary social problems, and/or versus 'previous' oneself.

Distinctive ambiguous might be revealed in the construction of a special, inner landscape of the work, which emphasizes the conscious choice of the artist to challenge through the last work – his last performance the own oeuvre. In this journey an artist returns to the very beginning of his artistic roots, which might symbolize the closing of the circle 'start-end'; puts together, as could be seen as conventional, but meticulously structured pieces of own techniques that denotes experiment, rather than a new phase of artistic development. The rediscovered power of subjective expression, as defined by Adorno, undoubtedly might contain, and connect to autobiographical motives, which should not obscure, but expand the layers of interpretation, and genre definition.

Edward W. Said in his posthumously published work "On Late Style: Music and Literature Against the Grain" *(Said, 2006)* not only revisited the main postulates of Adorno's original theory but made significant additions. Started on a music theory base, he translated the subject onto literary arts, bringing the analysis of such figures as William Shakespeare, Constantine P. Cavafy, Jean Genet, Thomas Mann, Henrik Ibsen, and Giuseppe Tomasi di Lampedusa. In particular, he applied the late style in the literary direction, considering the works of J. Genet, T. de Lampedusa, C. Cavafy, briefly mentioning W. Shakespeare, T. Mann, G. Ibsen, T. Adorno. Artists entering the late stage of creativity. On the example of Chopin, he explained that an artist may become "the late figure" regardless of his age, and transformed the idea of "lyrical loneliness" brought by Adorno into the concept of 'exile', which stands as fundamental in his view.

Literary criticism has only recently begun to affirm the late style, which allows to pursue new directions in the literary theory of modernism and postmodernism.

The main goal of this article is to define the main features of Joseph Heller's late style. Eventually, through the comparative methodology, it will contribute to the general theory of the late style of American postmodernism and establish a new approach to the analyzes of the lateness in literature.

Therefore, the study of the latest novel by Joseph Heller "Portrait of an Artist, as an Old Man" (2000) in terms of the late style concept has the potential to redefine the final image of the author and his career.

As mentioned above, most of the literary research gravitates toward the 'main' work or 'masterpiece', which in Heller's career is his first novel "Catch-22" (1961).

Joseph Ozias in his project at Ohio Dominican University tried to cover the whole Heller's path, but only brushed the last novel, claiming it as "the last shout into the void". The reader, he advises, needs to know the details of the author's biography to understand the novel. He ignores the obvious powerful self-ironic narrative and proclaims that Heller, as his character, wanted to become 'relevant' again for his audience by writing a "terrific swan song" *(Ozias, 2017)*.

Studying the depth of Heller's poetics of absurdism, Tas mainly refers to the work of A. Camus' "The Myth of Sisyphus" and J-P. Sartre's "Existentialism and Humanism". Exploration of the philosophical vector leads to the conclusion that Yossarian as the main character of "Catch-22", through playing and mixing the name "Irving Washington" and "Washington Irving", tried to escape the senseless bureaucracy of the "catch-22" situation. The literary critic emphasizes that the military which Heller used for the plot, requires adaptation of one's being to its requirements, often interfering with the nihilistic lifestyle, which the protagonist is opposed to *(Tas, 2017)*. One combination and coverage of different theoretical foundations of existentialism makes the novel a unique example of postmodern absurdism.

Famous literary critic and former chief book critic for The New York Times, Michiko Kakutani, expresses almost a remorse about Heller's admirers that it was published at all. She

claims the novel's lack of literary skills and technique, which present in his other novels, even comparing to the sequel to "Catch-22" – "Closing Time" (1994). By definition "an old man's narcissistic rant" Kakutani notes his excessive "mortality obsession" and existential dilemma in dealing with frightening reality. According to the article, Heller represents a concentrate of his old fear of failure and the inevitable comparison with his first and overwhelming successful novel. The conclusion is expressing the disappointment of this "anti-climactic" no more than "a poor imitation of a novel" *(Kakutani, 2000)*. Under the ironic and neglecting passages was missed the connection with Barth's essay "Literature of exhaustion".

The last Heller's novel also remains poorly studied in Ukrainian literary criticism. The most recent and only fundamental work was presented by Y. S. Honcharova in her thesis dedicated to autobiography poetics. The phenomena of "parrhesia" *(Foucault, 1983)* could be used as the main approach to look at the "Portrait" as "truth-telling as a specific activity". The author is categorized as a real artist "parrhesiastes" *(Goncharova, 2016: 75)*, which has two roles – as a man and an artist who tries to be honest with himself. The researcher considers the book as an innovative step in the genre of autobiography, a simultaneous combination of the technique of "erasing the face" and "creating a portrait" *(Goncharova, 2016: 78)*. Summing up that only a gullible reader could perceive it "straightforwardly", which testifies in favor of our previous critical reviews, but the main thing is the "catch" of Heller himself – the main key to analysis – not all as obvious as it seems at first glance, it is not a "novel of decay", but a masterful work of destroying the general notion of the genre "portrait" *(Goncharova, 2016: 88)*.

2. Return to the roots

The American writer Joseph Heller is best known for his first novel "Catch-22" (1961), which embodies the concept of the same title – the absurdism and contradiction that has become leading and recognizable through all his work. The idea comes from the French theater of the absurd, preserves the tone of tragicomedy through the image of war, puts a person in a rigid and forced "borderline situation", which refers to the original theory of K. Jaspers in the discussion of the mental state *(Jaspers, 1952)*.

The last novel, published posthumously, "Portrait of an Artist, as an Old Man" (2000) is a complicated canvas of autobiographical allusions of one's life and metafiction experiments, made it possible to build a new narrative type that places him along with such authors like Kurt Vonnegut and John Barth and theirs late works "Timequake" (1997) and "Every Third Thought" (2011).

The title of Heller's work resonates thematically with James Joyce's first novel "A Portrait of the Artist as a Young Man" (1916) and is revealed in the artist's confrontation with circumstances that he is unable to change. Stephen/Joyce is a young Irish writer, realizes that his fellow citizens and political leaders, doomed to lose again and again in the struggle for freedom and independence. The character is constantly looking for someone who could become a figure of a father or a mentor; in contrast, Pota/Heller is another pair of dualistic self-incarnation and reflective personality, is an old American writer looking for a "Capital A" Author-mentor who could show the way to fight the despair of upcoming life end and the fear of creating the last novel. Literary critic Hugh Kenner in his preface to the novel of Joyce compares his innovative style as narrator to Charles Dickens' "Oliver Twist" *(Joyce, 1991:7)*. And Heller intentionally frames into his novel a "rewriting" of Mark Twain's "The Adventures of Tom Sawyer". Both mid-19th century novels still evoke the image of great achievement that must be "inherited" by a new era.

Language in both novels is one of the leading constructs of reality. Joyce's novel is a metaphorical "mirror" in which he depicts himself, his image, and therefore the sound of certain words, repetition through chiasm *(Joyce, 1991: 13)*, and the emphasis on their derivatives is crucial in the composition and for the reader perception. If the Irish writer's main task was to emphasize his origin, his national "killed" language – Heller's language is modern American, sometimes vulgar, and explicit, which he explores through the "female" narrative perspective. In light humor tone author explores the boundaries of a feminine lexicon, positioning himself as the female character uses disparagement definition "cunt" regarding other women and "arse" *(Heller, 2000: 126)*; reflects on what the dialogues between husband and wife could look like in intimate moments in the XVI century *(Heller, 2000: 125-6)*; how women think about their body and other intimate things and what vocabulary they would use *(Heller, 2000: 127)*. The integrate image is outlining the problem of understanding women and how unexplored feminine narrative keeps staying in any era. Also, Rene Rojas in his thesis "Language and the system: the closed world of Joseph Heller's fiction" *(Rojas, 1994)* draws attention to his special narrative technique – usage of "self-negating sentences", narrative repetitions, and circular structure. On the example of "Catch-22," he illustrates that a language is the main tool of conveying the chaos of war and absurdism, absorbed the essence of its time – aimed to confuse characters and the reader.

3. Pota as self-projection

The protagonist of the main narrative line – Eugene Pota (POTA is an acronym for "portrait of the artist" *(Heller, 2000: 228)*) is an old writer, an autobiographical projection of Heller, balancing within the linguistic representation of "we, he and I" *(Heller, 2000: 40)*, "the elderly author and I" *(Heller, 2000: 28)* to enhance the effect of affinity. However, from time to time the writer emphasizes that he is the Author, distances from his narrative prototype Pota. Heller emphasizes that through Pota he completely controls the text and its composition, repeating and proving it through such constructions as "I want", "I could" and "I allowed": "His name was Eugene Pota, because that's what I want it to be <…>" *(Heller, 2000: 36)*, "I let him recall right then the very good time long back <…>", "And then I allowed him to ruminate epistemologically on still another thought for this new book of ours <…>" and "I could make her anything I chose, wise and capable, noisy and narrow-minded, introverted and opinionated <…>" *(Heller, 2000: 60-61)*.

It is worth noting that the novel "Closing Time" (1994) *(Heller, 1994)*, which is a sequel to "Catch-22", marks the transition to the late style of Heller due to a change in thematic load and focus on the characters. Yossarian, who survived the war, lived a long life and now an elderly man facing a different kind of his worst fear – death. He stops to be in the main writer's focus, replaced by new and young protagonists who struggle with the social problems of the American society of the 90s. Despite everything the author still believes in the victory of common sense over the absurdity of this world.

At the very beginning of the "Portrait" Heller/Pota expresses the idea of the "future" work: "How about a novel, he joked to himself as a caprice, about a novel, with the novel itself as a narrator?" *(Heller, 2000: 25)*, which, translated into a different type of fight with absurdism, that is one of the keys to understand the compositional method of narrative construction.

4. Great American Novel as metafiction

In metatextual terms, Heller primarily refers to and recreates the character of Tom Sawyer, who represents the "Great American Novel" – a magnitude, the unattainable height of

the past. Ten years later John Barth in "Every Third Thought" (2011) will also look for such a lighthouse in the literary world by creating his own self-projection of an old writer. These two characters have the common goal – to write the last novel, which must be a special, new type of masterpiece in their own eyes, even if it might be labeled as "failure" by a common point of view, not praised as best while he is still alive: "<…> the grandiose determination that his next novel, possibly his last, should be hailed as among his best" *(Heller, 2000: 44)*. The "Portrait" sections, labeled "Tom" or "Tom Sawyer, Novelist," focus on the character's futile attempts to meet the great writers of the past to get advice: how to write a novel, gain immortal fame, and get rich. In his imagination or, better say, by a created mythical images of each persona in terms of the history of art, all of them live a fabulously happy and sublime life, resting on the laurels of his fame in America or Europe.

It is no coincidence that the beginning and the end of the novel has a stylistic frame of Mark Twain's "The Adventures of Tom Sawyer". The power of the myth of its author and the character used both as allusion and metafiction. Emotional and stylistic regression is the way of the Heller to reflect on himself – a Tom Sawyer that reaches to the illusional immortality and greatness. He is a spoiled young man of the late twentieth century who is looking for an easy way to get rich and famous. His life is a fantasy and he does not care about reality. Tom is also Pota, going from one writer to another, trying to grasp a formula of their success. he inherited from the original Mark Twain's character a unique trait of confidence, independence, and ease of perception of the circumstances in which he finds himself and tries to get the most out of them. A century passed and Tom's character has also gone through some changes, as America did. Pota/Heller/Tom – they all are the united image of modern and past, carrying the spark of the American spirit.

First, Tom goes in search of Samuel Clements – Mark Twain, his creator, and finds out the shocking details of his life in recent years: depression due to financial setbacks, the death of his daughter, and overlooked works "The Man That Corrupted Hadleyburg" and "Pudd'nhead Wilson". Frustrated Tom decides to find another prominent figure and continues his journey, get money by selling signed copies of "The Adventures of Tom Sawyer". The narrator of this part, Pota/Heller, remarks bitterly that "The thought did not once cross his innocent mind that Samuel Clements, who'd authored *The Adventures of Tom Sawyer, Tom Sawyer, Detective*, and *Tom Sawyer Abroad*, had come to *loathe* that very name Tom Sawyer, as he now bitterly did very much else in the world around him." *(Heller, 2000: 157)*. Heller himself experienced how the early success can eventually become a burden that later pulls down and overshadows all future work, defeats in advance every attempt to overturn the result. Dying in despair and oblivion, that even the giants of fiction of the past couldn't escape, – is his very own and personal fear in which he, as Yossarian, engaged in "borderline situation": ready for a fall, but hopes to rise.

Jack London, Bret Harte, Ambrose Bierce, Frank Norris, Stephen Crane – wherever Tom arrives he is already too late, writer is gone: "Alas, again his timing was bad; he was again too late" *(Heller, 2000: 148)*. The narrator delves into the description of the last years of each of them, revealing tragic biographical details that haven't caught the general attention and not affected the final image, contrasting with the image of literary success at the beginning of their careers.

Also, Heller mentions writers whose last work contributed to the decline of their careers, in particular, about Herman Melville, he writes that "As with others whose best novels had brought demoralizing failure and a decline in reputation, Melville's final best efforts led to the ruination of his career as a writer and to his despair as a man." *(Heller, 2000: 159)*. Along with American writers, he mentions Henry James, erasing geographical boundaries, composing the

tendency that Adorno highlighted: "<…> a declining position in the world of literature; the successive, accumulating failures in popularity of his latest, deepest, largest, greatest novels, *The Wings of Dove, The Ambassadors, The Golden Bowl*, which had each been received with little praise, much belittlement, and small readership <…>" *(Heller, 2000: 154)*. This resonates with the concept of late style: last work usually perceived by author contemporaries as a catastrophe, the inability not only of general audience but also literary critique to see the final creation as the result of artistic style history, look deeper into it as the experiment. Under "history" is meant to be the stylistic essence concentrated and reinterpreted through the original path, which not stands on simple "autobiography" label. Despite the discourse of "The Death of the Author", Heller emphasize repeatedly that postmodernism still stands and empowers not only past images of Authors, but continually mythologize new one, which might lead inevitably to high criticism in case of attempt to get out of the imposed pattern. Therefore, authors also become fictional figures: "His travels through the literary hall of fame of America had steered him into a mortuary of a museum with the failed lives and careers of suffering heroes who were only human" *(Heller, 2000: 160)*, means this is the result of the narrator's search for a mentor.

5. Literature of despair

Tom Sawyer's journey through the biographies of writers is linked by Heller to Pota's main narrative, an independent metaphorical illustration of his lecture entitled "Literature of despair" *(Heller, 2000: 21)*. Explaining his thoughts in the style of an essay, he not only touches the problem of rational perception of all works of a specific writer but points on one's intentions to create works with a frantic taste. Although Pota describes himself as "a rank-conscious American author like Eugene Pota, one of many and typical of all <…>" *(Heller, 2000: 108)*. However, being old, as it turned out, also affects the creative work, and with bitterness the narrator asking himself: "where, he wondered, had ingenuity gone?" and recalls how "In earlier days of youthful mental vigor and stronger drive the dependable literary thoughts and inspirations that vaulted out of nowhere into mind whenever he beckoned for them had seemed inexhaustible." *(Heller, 2000: 12)*. The artist finds himself in existential hardship: in "Catch-22" Yossarian asked himself "to die or not to die" *(Heller, 1990: 71)*, now he is again reinterpreting Shakespeare by "write or not to write" manner. Next, he is quoting the words of Prospero from "The Tempest" comedy: "Shakespeare did know when to quit: "Our revels now are ended, "he wrote in *The Tempest (Shakespeare, 1964)*, and departed with his winnings <…>" *(Heller, 2000: 19)*. John Barth in his late style "Every Last Thought" novel implemented the Prospero model as one of the characters. Ned Prosper keeps the role of a foreteller, accepts the life and death as simple truth.

Pota/Heller could avoid joining the list of "despair" literary figures but made it obvious that he already chose to do exactly that because it is impossible to create a masterpiece without writing it. Such kind of existential dilemma also represents the idea of "catch-22" that could be applied only to late artists. He even quoting Samuel Beckett's "The Unnameable": "I must go on. I can't go on. I'll go on," *(Heller, 2000: 21)*. Heller plays with the reader by luring him into different layers of explanation why uncontrollable and relentless desire to finish the career on a high note, proving his genius, first of all, to himself and putting his name in the history of literature once again is so necessary: "The artificer who lives long enough, particularly the writer of fictions for page and stage, may come to a time in his life when he feels he has nothing new to write about but wishes to continue anyway" *(Heller, 2000: 19)*. As the narrative unfolds further, the author also changes the accentuation on the novel idea: "This is a book

about a well-known, aging author trying to close out his career with a crowning achievement, with a laudable bang that would embellish his reputation rather than a fainthearted whimper that would bring him only condescension and insult" *(Heller, 2000: 40)*. Adorno specifically emphasized that late style is the rebellion against the artist's style and audience expectations, the sole act of intention. All of those indicate the transition to one's lateness, the power to stand against problems that being silenced *(Adorno, 2)*, mostly because the old artist might get away with the consequences of such a provocative move.

The contradiction between the desire to create the last piece of art almost for oneself, and the understanding that this last step would not be appreciated creates "despair" which Heller wants to overcome: "<…> early success leads invariably to greater, grandiose expectations and also, sooner or later, to lesser success, to decreased popularity, to more exacting scrutiny and exacting criticism – to which none of us is insensitive – and to feelings of failure, even when the new accomplishments are recognized." *(Heller, 2000: 171)*. Heller alike Barth and his "literature of exhaustion" not only reveals one of the main problems of literature that succeeded modernism but rebels against it, presenting his novel as the main proof of injustice. The artist develops and changes his style throughout life, but only in lateness, he returns to the beginning, reexplores the potential of the craft and its purpose. Pota/Heller brings the rhetorical question, referring to Freud's theory *(Freud, 1948)* of frustration and desire: "What did they – we – hope to obtain when they – we – first hoped to succeed as a writer?" *(Heller, 2000: 172)*. The author is not giving his answer but knows what he is expecting to obtain at the end of his life and career.

6. Kafka rewriting

The last narrative piece represents the rewriting of the famous novella by Franz Kafka – "The Metamorphosis" (1906), which in Heller's perspective fits perfectly onto the landscape of modern America. The writer keeps the original poetics of absurdism and existentialism but changes the perception of exile and main context. A common man – Gregg Sanders (former Gregor Samsa) lives in Manhattan (New York) in the late twentieth century and works as a financial actuary. The first difference comes in the depiction of his family as "typical American" in an extremely negative light: a father is a "domestic despot", which gives "tough orders", "sarcastic criticism" and "stares darkly over one of its newspapers"; a mother is "the bullying autocrat", "spineless, subordinate, and obedient, and therefore unknowable" person; a sister is surprisingly ambitious and selfish, she immediately expressed the wish to occupy her brother's room, make it her office where she will write her book, and "<…> had insinuated herself up to the approval of the father for self-protection, gifts, and privilege." *(Heller, 2000: 96-97)*.

And Gregg is not so frightened by his transformation into the bug, only concerned that he was thrown out onto the streets. Being homeless – being in exile is what is seen as the real problem. Heller touches the sensitive topic of racial inequality in the next metaphor: "Who would you turn to if you were suddenly without money and unconnected to anyone who has any, or if all your life you've been white and suddenly you find yourself in the streets as a black?". This should not be considered as racist allegation but a sign of social disbalance that is so distant and invisible before: "There were, he'd been told by newspapers, thousands upon thousands of such beings doomed to live out their last days in that impoverished and debased state" *(Heller, 2000: 100)*.

If Gregor felt "pain and aggravation" *(Kafka, 2002: 10)* and cherished the hope till the end to get his appearance back; Gregg, otherwise, got quickly used to his new self, felt a touch of pride, and liked the feeling of his muscles *(Heller, 2000: 98)*, went to a place of his work

and wanted to see his fiancé. The dynamic of the ending in Heller's narrative has a different direction: Gregg is looking for help – tried to reach his psychiatrist, physician, congressman, lawyer, senator, even the president but found out that all of them also were turned into a different creature that reflects their inner nature.

7. Conclusions

Joseph Heller's last work "Portrait of an Artist, as an Old Man" opens the dualistic world of the author's narrative personality, which, at the final stage of his life and career, immerse into the heavy existential depths as an artist and as a man. His main goal is to overcome despair as a premonition of the death and abdication of the creative path, the inevitable end of each writer.

By changing one recognizable narrative scene to another Heller not only skillfully represents the proto image of the artist/himself, but also touches the problems related to last works and their authors within the history of literature. At the same time, he builds another, more private dimension of the novel, concentrated on the themes of love and marriage, youth and maturity, career and recognition.

Heller's return to the literary "origins" became possible through the deepening of his perception of poetics of the absurdism and existentialism through interpretations and rewriting modernist, classical, and own plots. The journey of his own "self" that is incarnated into the postmodern Tom Sawyer and Eugene Pota, who both see in every late classic literature figure a mentor, is the brightest illustration of life circle. His desire to reach the perfection of the Great American Novel is also the piece of philosophy of absurdism. Heller joins the new tendency of high postmodernists who in their late novels reversing to and reflecting on the twentieth-century literature processes.

The novel heavily resonates with the theoretical principles of Theodor Adorno and Edward Said: the form of illusional "perfection" which is expected in the late novel might be hidden in the opposite. The late artist might take the risk and rebel against his style, destroy and reshape it with old techniques, connecting all pieces of craft. And Heller follows the same path by creating the theory of "literature of despair". He feels that this late novel -his biggest narrative experiment "must be written". Heller also finds himself in creative exile: he removes himself from the novel and creates his reflection\narrative image that tears the limits of classic autobiography, aiming to confuse the reader.

Further research of the late style may bring a new approach to understanding the postmodernism literary process.

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TYPES OF COMMUNICATIVE BEHAVIOUR OF UKRAINIAN POLITICIANS (P. POROSHENKO, YU. TYMOSHENKO, V. YANUKOVYCH AND V. YUSHCHENKO)

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Summary

The present study is devoted to the investigation of the main types of communicative behaviour in the Ukrainian political linguoculture. In the institutional political discourse types of communicative behaviour might be qualified as markers of status and the most powerful manipulative determinants. Its identification can only be made by deep analysis of manipulative metastrategies, tactics, and cognitive scenarios. The use of manipulative metastrategies and tactics in the institutional political discourse demonstrates that knowledge, emotions, and will of the addressee are being operated. Manipulative metastrategies and tactics are called to implement and realize the communicative goals and intentions of the I-speaker-politician. The classification of manipulative metastrategies and tactics proposed in this paper is processed in the framework of cognitive scenarios of their deployment. According to it, politicians could be attributed with conflict, conflict-neutral, conflict-cooperative, and cooperative-conflict types of communicative behaviour. The conflict type is represented by Yu. Tymoshenko. P. Poroshenko shows a conflict-cooperative type. The cooperative-conflict can be distinguished in V. Yanukovych. And V. Yushchenko has a conflict-neutral type of communicative behaviour.

Keywords: discourse, institutional political discourse, communicative metastrategy, communicative tactics, cognitive scenario.

1. Introduction

Within the frames of the paper types of communicative behaviour of Ukrainian politicians in the institutional political discourse as dynamic markers of "influence" has been studied.

The relevance of the presented study is determined, firstly, by the need in the investigation of the multi-vector nature of political discourse, the specifics of its impact on people; secondly, by lack of the comprehensive studies of the Ukrainian institutional political discourse in cognitive and pragmatic dimensions; thirdly, by the lacuna in the study of the types of communicative behaviour characteristic for the politicians.

The purpose is to establish the features of the implementation of types of communicative behaviour of Ukrainian politicians in the political space of Ukraine.

Achieving the purpose involves solving **the following tasks**:

1) to substantiate the methodology of communicative personality;

2) to find out the essential characteristics of types of communicative behaviour in political discourse;

3) to develop the author's model of speech influence based on the classification of communicative strategies and tactics and to show their realization in the political speech of each of the investigated Ukrainian politicians;

4) on the basis of the conducted analysis to make an attempt to characterize types of communicative behavior of the politicians.

The material of the paper consists of political texts (2018–2004), including statements, debates, public speeches, letters and videos of press conferences, interviews of Ukrainian politicians: P. Poroshenko, Yu. Tymoshenko, V. Yanukovych, V. Yushchenko. The whole number of material contains about 80,000 microtexts.

The institutional political discourse is one of the most powerful means of influence and persuasion in the modern political world, which determines to a great extend the mode of perception of political realities by the ordinary man. On the one hand, it reflects the general political life of the country, on the other hand, it manifests the struggle for power of certain political figures and groups of influence. That is why the institutional political discourse appears to be an expression of ideological orientations and interests of certain political forces.

2. Communicative Personslity vs Politician

In modern linguistics, there are different typologies of personality, identified based on the modes of realization of language. Thus, V. Krasnykh identifies four types of personality:

– a person who speaks is a person in speech activity;

– linguistic personality is a person who manifests himself in speech activity only under the conditions of possession of a certain set of knowledge and ideas that are stored in his linguistic consciousness;

– speech personality is a person who chooses and implements a certain strategy and tactics, as well as determines of linguistic and extralinguistic means of communication;

– communicative personality is a specific participant in a certain communicative act, which actually acts in this communication *(Krasnykh, 2003: 50-51)*.

I. Golubovska defined the communicative personality as a specific manifestation of speech personality in a certain communicative way *(Golubovska, 2008: 27)*.

A. Artyukhova determines that the type of communicative personality forms a set of lingual, paralingual, and extralingual characteristics *(Artyukhova, 2014: 81)*. G. Matveeva interprets this concept as "a set of speech preferences of the speaker in specific situations to actualize certain intentions and strategies to influence on the listener" *(Matveeva, 1999: 14)*. M. Kitaygorodska notes that the functional model of a communicative personality is its speech portrait *(Kitaygorodska, 1995: 29)*.

A politician is, of course, a communicative personality. His figure can be characterized, on the one hand, as a set of all cognitive-speech subjects of his own discourse (the I-individual-speaker, politician is a unique speech personality) and, on the other hand, as a subject of institutional discourse (the I-social-speaker, politician is a representative of a certain social institution). As a speech personality, he realizes himself in discursive actions, which are transformed into a discursive personality, that reveals its individual characteristics: ethnic, professional, age, gender, etc. *(Karasyk, 2002: 90)*.

M. Kitaygorodskaya identifies certain parameters of a politician's analysis. The first is the level of vocabulary. The researcher analyzes only the vocabulary that uses the individual. The second is the level of semantics (the focus is only on the words used by the author). Those levels are indicative because they make the person recognizable. And, the third one is pragmatical. All attention is paid to goals, communicative roles, which are formed only in a particular process of communication *(Kitaygorodskaya, 1995: 10 – 15)*

3. Communicative Behavior

In the modern scientific world, it is distinguished that communicative behavior is a set of norms and traditions of communication of a particular person or group of people *(Sternin, 2015)*. In other words, it's a way of interaction among people.

According to N. Formanovska, communicative behavior "is inherent to the participant of dialogic communication, who constantly takes into account the social and psychological characteristics of his partner, his speech intentions, hidden meanings and tactics" *(Formanovska, 2005: 43)*. Therefore, according to this definition, part of communicative behavior is actually behavior of a person.

It is accepted to distinguish two main types of behavior in communication – cooperative and conflict (confrontational). However, it seems appropriate to qualify another one – neutral. Thus, A. Korolyova calls them three types of the strategic lines of speech behavior, noting that depending on the situation, participants choose completely different communication strategies and tactics. Accordingly, this choice is dictated by the intentions of communicators on a psychological level. Therefore, the speaker will be focused "on actively and independently pursuing their own goals / interests, without paying attention to the interests of the partner / partners, that are involved in the conflict. This is made to show the desire of one of the participants to impose his view and way of a solution to the problem, to affirm himself, without interacting" in a conflict situation *(Korolyova, 2008: 51)*. From this point of view, the speaker will choose such strategies and tactics, in which aggression, domination, and discreditation are indicative.

In cooperative behavior, communicators try not to bring the situation to a conflict or resolve it peacefully. According to V. Dudchenko, the cooperative type of behavior can also be called constructive, as it uses all means of rational communication *(Dudchenko, 2001: 52)*. Strategies and tactics of this type of behavior will be combined with cooperation, trust, and compromise.

Neutral speech behavior occupies an intermediate position between conflict and cooperation. Choosing this behavior, the communicator ignores his partner, who wants to bring the communicative situation to a conflict, and tries to interact with partners in order to minimize differences in their views *(Korolyova, 2008: 52)*. According to that, the choice of strategies and tactics will depend on the degree of flexibility of the speaker and his desire to avoid any problematic situations, without being involved incooperation with the opponent.

4. Ukrainian politicians vs types of behaviour

P. Poroshenko, Yu. Tymoshenko, V. Yanukovych, and V. Yushchenko are the main figures in modern Ukrainian institutional political discourse. They have created a peculiar ideal and virtual manipulative space to get Ukrainians' be interested in their ideas.

Every politician uses different manipulative metastrategies and tactics in the institutional political discourse, which demonstrate all verbal resources of the addressee. Manipulative metastrategies and tactics are called to implement and realize the communicative goals and intentions of the I-speaker-politician.

The classification of manipulative metastrategies and tactics is processed in the framework of cognitive scenarios of their deployment and demonstrates the quantitative and qualitative indicators of the dominant features of the types of communicative behavior.

All our metastrategies and tactics are implemented either to create a positive image of the subject of the speech, or a negative representation of the opponent, which are often closely

interrelated. Therefore, the cognitive scenario itself is extremely important as a direct development of the communicative situation.

The initial criterion of such classification is the mode of application of the manipulative strategy: if it is achieved by logical, rational means of argumentation – such strategy qualifies as a plus. Manipulative metastrategy minus is realized by those tactics which are opposed to rational proof *(Kharytonova, 2018)*.

Manipulation

Metastrategy plus

- tactics of presenting objective information

- tactics of logical argumentation

- tactics of uniting with the opponent

Metastretagy minus

- tactics of calling for honesty

- tactics of absolution   **Scenarios:**

- tactics of accusation   positive self-presentation

- tactics of confirmation of one's position   theatrical action

- tactics of offending   negative representation

- tactics of giving advice   combined scenario

- tactics of warning

- tactics of positive self-presentation

- tactics of dramatization

- tactics of irony and sarcasm

- tactics of distortion of information

- combined tactics

According to it, politicians could be attributed with a conflict, conflict-neutral, conflict-cooperative, or cooperative-conflict type of communicative behaviour.

It is revealed that within the conflict type of communicative behaviour the emotional and aggressive tactics are being used. This type is represented by Yu. Tymoshenko. Her political speech is characterized by the following tactics (44%): tactics of giving advice, tactics of warning, tactics of absolution, tactics of calling for honesty, tactics of dramatization, tactics of positive self-presentation, tactics of accusation, tactics of irony and sarcasm, tactics of abasement, tactics of distortion of information, which are realized in 4 scenarios – positive self-presentation, theatrical action, negative representation of the opponent and combined scenario. According to this, conflict type of communicative behavior can be defined as pushy, rude, and bossy one.

The conflict-neutral type is characterized by those tactics that implement the intention of the politician only, on the one hand, to provide a piece of true information, and, on the other hand, to blame, insult and criticize his addressee. V. Yushchenko demonstrates this type. In his

political speech, there are following tactics (24%): tactics of logical argumentation, tactics of confirmation of one's position, tactics of calling for honesty, tactics of accusations, tactics of offending and combined tactics (simultaneous lowering of the opponent's social status and raising of one's own). Their functioning is evidenced only in 3 scenarios – logical proof (appeal to the ratio), positive self-presentation, and negative representation of the opponent. The politician does not cooperate with his opponent at all.

In the conflict-cooperative type of behavior, the tactics of the demonstration of the domination of the I-speaker over the opponent are implemented, although tactics demonstrating the wish to cooperate with him are also used. The conflict-cooperative type of behavior is represented by V. Poroshenko. There are tactics of presenting objective information, tactics of dramatization, and combined tactics (simultaneous lowering of the opponent's social status and raising one's own) in his political speech (12%). They are realized in 3 different scenarios – logical proof (appealing to the ratio), theatrical action, and combined scenario.

V. Yanukovych, who manifests the cooperative-conflict type of communicative behaviour, uses the tactics (20%) of approaching to the opponent, but it is usually done in combination with the tactics of domination. There are tactics of presenting objective information, tactics of uniting with the opponent, tactics of confirming one's own position, tactics of removal of responsibility, tactics of non-acceptance of accusations in V. Yanukovych's speech, which can be identified in 3 scenarios – logical proof (appealing to the ratio), positive self-presentation and negative representation of the opponent. Thus, the politician of the cooperative-conflict type tries to relieve tension in communication but also shows his position in a light manner.

Tactics in politicians' speeches

Legend: P. Poroshenko, Yu. Tymoshenko, V. Yanukovych, V. Yushchenko
24%, 12%, 20%, 44%
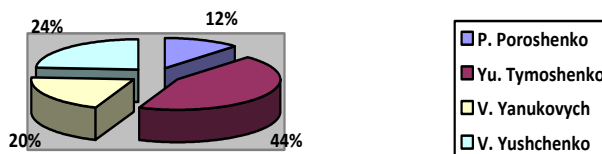
5. Conclusions

The results show that types of communicative behaviour of Ukrainian politicians can be identified during comprehensive contextual analysis. Only this analysis provides true information about the dominant features of each type. Cooperative, conflict, and neutral types of communicative behaviour cannot exist in modern institutional political discourse as they are. Depending on what and how a politician wants to achieve his communicative goal, he will hide his intensions using different metastrategies and tactics and modeling a favorable and actable communicative situation (scenario).

For the first time, a comprehensive methodology for studying Ukrainian's type of communicative behavior of institutional political discourse focused on the manifestation of its communicative-pragmatic features, qualifies it as a special set of communicative interactions among speakers, the prospects of which lie in a comparative aspect. Further analysis of the types of communicative behavior of other European politicians and their use of strategies and tactics can be investigated in comparison with other linguocultures.

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METAPHORISCHE OBJEKTIVATION VON GENDERSTEREOTYPEN

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Zusammenfassung

Der Artikel untersucht die genderspezifischen Merkmale der Verwendung von Metaphern zur Charakterisierung der handelnden Personen von Romanen "A Game of Thrones", "Die Herren von Winterfell" und "Das Erbe von Winterfell". Im Rahmen des Studiums eines Kunstwerks bilden genderspezifische Metaphern ein wichtiges Mittel der Verbalisierung und Aktualisierung von Charakterzügen und Verhaltensmerkmalen, die Frauen und Männern als handelnden Personen anhaften.

Durch den Vergleich der metaphorischen Nominationen von Frauen und Männern in der Originalsprache und in der Übersetzung konnte festgestellt werden, dass die deutsche Version die innere Form von Metaphern als bildliches Merkmal der metaphorischen Nomination einer Person beibehält. Darüber hinaus wurde auch Ähnlichkeit der Semantik von Nominationen der Vergleichsobjekte in beiden Sprachen festgestellt, d.h. nicht nur die bildliche, sondern auch die inhaltliche Ähnlichkeit der metaphorischen Namen von Frauen und Männern lässt sich zurückverfolgen. Dies liegt daran, dass die Wahl eines bestimmten Bildes nicht nur auf der subjektiven Intention des Autors der Metapher beruht, sondern auch auf seiner Weltanschauung und dem System stereotyper Bilder und Prototypen, die Bestandteile seines Weltbildes sind. Das Fehlen oder Vorhandensein eines gemeinsamen Bildes für bestimmte Sprachen ist auf den Einfluss der außersprachlichen Realität zurückzuführen. Durch das ethnische Bewusstsein beeinflusst sie die Sprache, modelliert die Interpretationsweisen der Realität und bildet bestimmte Parameter der Lebenssicht.

Wahrscheinlich, führte der gemeinsame deutsch-skandinavische mythologische Raum zur Entstehung von Bildern, die für beide Sprachen identisch sind und Männer und Frauen im Rahmen der untersuchten Werke charakterisieren.

Schlüsselwörter: Gender; genderspezifische Metapher; Genderstereotype; genderspezifische Unterschiede; Gendersemantik.

1. Einleitung

Die letzten Jahrzehnte des XX. Jahrhunderts sind gekennzeichnet durch Bildung und intensive Entwicklung von Genderforschungen in der Linguistik, die mit dem Wechsel des wissenschaftlichen Paradigmas in den Geisteswissenschaften verbunden sind. Der neue Ansatz sah auch die Verwendung von neuer Terminologie vor, die besser für die methodischen Richtlinien von Wissenschaftlern geeignet war, und wurde zum Grund für die Einführung des Begriffs *Gender* in den wissenschaftlichen Diskurs, der die Konventionalität und Institutionalisierung

des Begriffs *Geschlecht* widerspiegelte. Dieser Ansatz stimulierte die Erforschung der sprachlichen Mechanismen der Manifestation von Gender in Sprache und Kommunikation *(Smith, 1997: 154–161)*. Im Bewusstsein von Vertretern verschiedener Kulturen werden die Kategorien *Männlichkeit* und *Weiblichkeit* nicht auf die gleiche Weise interpretiert und mit unterschiedlichen nationalen Ideen und Stereotypen in Verbindung gebracht, die sowohl die Position der Gesellschaft gegenüber Männern und Frauen als auch das Verhalten von Personen im Zusammenhang mit der Zugehörigkeit zu konkretem Geschlecht bestimmen, das sich in verschiedenen Arten von Diskursen widerspiegelt, einschließlich Kunstwerken.

In der Sprache spiegeln sich Genderstereotype auf der lexikalischen, phraseologischen und syntaktischen Ebene wider, einschließlich des Systems genderspezifischer Metaphern, die in der Genderlinguistik die Übertragung nicht nur physischen, sondern auch aller geistigen Qualitäten und Eigenschaften, die die Begriffe *Weiblichkeit* und *Männlichkeit* beinhalten, auf Objekte, die nicht geschlechtsbezogen sind, bedeuten *(Kyrylyna, 2005: 7–32)*.

Nach S. I. Resanova betrachten wir als Gendermetaphern die metaphorischen Nominationen von Männern und Frauen, die als Mittel zur Kennzeichnung typisch männlicher und typisch weiblicher Eigenschaften auf der Grundlage der Angleichung von Phänomenen verschiedener Begriffsreihen dienen *(Riezanova, 2011: 47–58)*.

Die ersten Versuche der Genderforschungen in der Linguistik gehen auf die 70-80er Jahre des XX. Jahrhunderts zurück. Die grundlegende Arbeit dieser Richtung war das Werk von R. Lakoff, in der die Autorin die anthropozentrische Ordnung der Sprache und eine gewisse Lückenhaftigkeit des Frauenbildes im sprachlichen Weltbild bestätigte *(Andriichenko, 2011: 3–9)*. Linguisten schenken ihre Aufmerksamkeit Genderforschungen auf solchen Gebieten wie Kulturlinguistik, Psycholinguistik, Soziolinguistik, kognitive Linguistik, Konzeptologie, Ethnolinguistik, Diskursologie und kommunikative Linguistik auf der Grundlage von Kulturstudien genderspezifischer konzeptueller Inhalte von Wortschatz, Phraseologie, Parömien, kommunikativen Einheiten usw. *(Semashko, 2010: 166–169)*.

Ziel unserer Studie besteht darin, die theoretischen Grundlagen von Genderfragen in der modernen Linguistik und genderspezifische Merkmale der Verwendung von Metaphern zu untersuchen, womit die Besonderheiten weiblicher und männlicher Figuren in Romanen charakterisiert werden können, sowie die metaphorischen Benennungen von Frauen und Männern in der Originalsprache und in der deutschen Übersetzung zu vergleichen. Forschungsobjekt bilden genderspezifische Metaphern, Forschungsgegenstad beruht auf Darstellungsarten von metaphorischen Benennungen von Frauen und Männern im Text von Romanen "A Game of Thrones", "Die Herren von Winterfell" und "Das Erbe von Winterfell". Forschungsmaterial stellen alle metaphorischen Personenbezeichnungen, die in den Texten von Romanen aktualisiert werden, zusammen.

2. Genderspezifische Metaphern als Träger von Genderstereotypen

Im Rahmen des Studiums eines Kunstwerks betrachten wir genderspezifische Metaphern als solche, die sowohl bestimmten Merkmale als auch genderorientierte Eigenschaften von weiblichen und männlichen handelnden Personen aktualisieren. Die Genderstereotype spiegelt die gemeinsamen Vorstellungen und Meinungen über den Standard von Männlichkeit und Weiblichkeit wider, die in bestimmter Kultur herausgebildet sind.

In den Romanen «Die Herren von Winterfell» und «Das Erbe von Winterfell» waren 80 genderspezifische Metaphern identifiziert, von denen 25 Frauen und 55 Männern gewidmet sind. Im Roman «A Game of Thrones» waren 79 genderspezifische Metaphern identifiziert, von

denen 25 Frauen und 54 Männern gewidmet sind. Dieser Unterschied ist mit der Verwendung in der deutschen Übersetzung einer Metapher zur Charakterisierung der männlichen Figur, die im Original nicht angegeben wurde, und zwar mit dem Vergleich der handelnden Person mit mythischem Objekt – *Füllhorn*, verbunden, wobei es im Original keinen solchen metaphorischen Vergleich gibt.

Die Auswahlkriterien für das untersuchte Material waren 1) ein formal-semantisches Merkmal, d.h. das Vorhandensein einer explizit oder implizit ausgedrückten Gendersemantik, und 2) ein lexikalisch-semantisches Merkmal *(Riezanova, 2011: 47–58)*.

3. Einteilung genderspezifischer Metaphern nach formal-semantischem Merkmal

Die im Text zur Charakterisierung männlichen und weiblichen handelnden Personen verwendeten genderspezifischen Metaphern, wurden in die folgenden 4 Gruppen unterteilt: positive Charakteristik von Männern / Frauen, negative Charakteristik von Männern / Frauen, Aussehen von Männern / Frauen, Tätigkeit und Verhalten von Männern / Frauen.

Ziffernmäßig werden diese Gruppen wie folgt klassifiziert:

Metaphern für Charakteristik von Männern:

Positive Eigenschaften von Männern: 2; Negative Eigenschaften von Männern: 15; Aussehen von Männern: 17; Tätigkeit und Verhalten von Männern: 20.

Metaphern für die Charakteristik von Frauen:

Positive Eigenschaften von Frauen: 3; Negative Eigenschaften von Frauen: 4; Aussehen von Frauen: 2; Tätigkeit und Verhalten von Frauen: 16.

Metaphern für die Charakteristik von Frauen. Für die Beschreibung von Arbeit einer Frau als Spionin vergleicht der Autor sie mit *einem Vogel (the bird)* und bestimmt damit solche Eigenschaften, die für eine erfolgreiche Selbstverwirklichung in diesem Bereich erforderlich sind: Geschwindigkeit, Effizienz, die Fähigkeit, Informationen. Es sei bemerkt, dass in der Realität der untersuchten Werke Vögel und Krähen die schnellste und zugänglichste Art der Kommunikation sind:

He has informants everywhere. <u>His little birds</u>, he calls them. One of <u>his little birds</u> heard about your visit (Martin, 1996: 213). / Er hat seine Informationen überall. <u>Seine kleinen Vögel</u> nennt er sie. Und <u>seine kleinen Vögel</u> haben von Eurem Besuch erfahren (Martin, 2010: 168).

Eine Frau als Kriegerin ist keine typische Figur in George Martins Romanen. Für ihre Ziele setzen die Heldinnen fast nie körperliche Stärke, aber hauptsächlich List, Macht, Sex ein. In den ersten beiden Romanen haben wir nur wenige Kriegerinnen identifiziert. Mit Hilfe von Femininpronomen passen die Frauen in das männliche Lebensbild hinein. Um ihre aktive Teilnahme an militärischeт Handlungen und nicht die letzte Position in der Armee von Rob Stark zu beschreiben, vergleicht der Autor sie mit *Snark (the snark)*, einem Fabelwesen, das den Kindern im Universum von «A Song of Ice and Fire» Furcht einjagd, und ergänzt diese Beschreibung mit folgenden Beiwörtern: *hartnäckig, ungeduldig, mutwillig (stubborn, short-tempered, willful / halsstarrig, ungeduldig und eigensinnig)*.

«Like as not, my sister is marching in your brother's host, her and those daughters of hers, dressed in men's mail. Maege is <u>a hoary old snark</u>, <u>stubborn, short-tempered, and willful»</u> (Martin, 1996: 953). / «Ob es mir gefällt oder nicht: meine Schwester marschiert in der Armee deines Bruders, sie und ihre Töchter, in Männerrüstungen. Maegen ist <u>ein grauer, alter Snark, halsstarrig, ungeduldig und eigensinnig»</u> (Martin, 2010: 340).

Der Text der ersten beiden Romane des Zyklus enthält nur wenige absolut negative weibliche Personenbezeichnungen, und der Vergleich erfolgt hauptsächlich mit Tieren *(die Kuh / the cow)*:

«You fret too much. Lisa Arryn is <u>a frightened cow</u>». «That <u>frightened cow</u> shared Jon Arryn's bed». (Martin, 1996: 106) / «Du machst dir zu viel Sorgen. Lisa Arryn ist <u>eine schreckhafte Kuh</u>». «<u>Diese schreckhafte Kuh</u> hat mit Jon Arryn das Bett geteilt» (Martin, 2010: 82).

Metaphern für Charakteristik von Männern. Die negativen Personenbezeichnungen von männlichen Figuren im Text der ersten beiden Romane des Zyklus erfolgen häufig durch Vergleich mit weiblichen Figuren in unterschiedlichen Kontexten. Wir sehen also, dass das Vorhandensein oder Fehlen bestimmter Charaktereigenschaften, Mängel oder umgekehrt attraktive Elemente des Aussehens auf Frauen extrapoliert werden, als ob sie ihnen automatisch angeboren wären. Die Kombination von genderorientierten Substantiven mit Geschlechtsmarkern verstärkt die Dichotomie zwischen Männlichkeit und Weiblichkeit und verleiht der Äußerung Bedeutung stereotyper Behauptung. Zum Beispiel erwies sich eine der handelnden Personen in den Werken, Sam Tarle, als kein geschickter Krieger, ein Feigling, außerdem war der junge Mann übergewichtig, wie der Autor im Vergleich mit einer Schweinsau beschrieb *(Lady Piggy / die Schweinedame)*. Solche Aussagen spiegeln die kollektiven Repräsentationen wider, die für Mitglieder einer Gendergruppe gemeinsam sind und auf Stereotypen des Denkens basieren:

«Three of you ought to be sufficient to make <u>Lady Piggy</u> sgueal. All you need do is get past the Bastard» (Martin, 1996: 322). / «Drei von Euch sollten genügen, <u>die kleine Schweinedame</u> zum Quieken zu bringen. Ihr müsst nur den Bastard überwinden» (Martin, 2010: 254).

4. Einteilung genderspezifischer Metaphern nach lexikalisch-semantischem Merkmal

Bei der Einteilung von genderspezifischen Metaphern nach lexikalisch-semantischem Merkmal wurden folgende Objektgruppen identifiziert, mit denen handelnde Personen im Text von Romanen verglichen werden: Tiere (Vögel, Reptilien, Insekten), Fabelwesen, abstrakte Begriffe, Artefakte, Körperteile, Material, Mann als weibliche Person, Naturelemente. In Romanen «Die Herren von Winterfell» und «Das Erbe von Winterfell» noch eine Gruppe wurde hervorgehoben – ein mythischer Gegenstand, das im Roman «A Game of Thrones» fehlt. Diese Nominationen werden durch Substantive dargestellt, die in Kombination mit adjektivischer Lexik eine ausdrucksstarke und bewertende Bedeutung erhalten.

Ziffernmäßig werden diese Gruppen wie folgt klassifiziert:

Tiere: 31; Fabelwesen: 5; Abstrakte Begriffe: 1; Artefakte: 5; Körperteile: 2; Material: 1; Naturelemente: 6; Mann als weibliche Person: 3; Mythischer Gegenstand: 1.

Wenn wir Tiere als Vergleichsobjekte im Text von Romanen betrachten, sollte beachtet werden, dass Männer mit *dem Hund (the dog), dem Esel (the ass), dem Panther (the panther), dem Wolf (the wolf), dem Bären (the bear), dem Auerochsen (the aurochs), dem Affen (the monkey), dem Löwen (the lion), dem Eichhörnchen (the squirrel), dem Bullen (the bull), der Ratte (the rat), dem Maulwurf (the mole), dem Hirsch (the deer /), dem Hegst (the stallion / der Hegst), dem Igel (the hedgehog), der Spinne (the spider), dem Frosch (the frog)* verglichen werden.

Zum Beispiel vergleicht der Autor die Männer aus der königlichen Garde, die sich aus Angst um ihr Leben und Wohlergehen und um jeden Verdacht zu vermeiden den Raum in einer zweideutigen Situation zu verlassen beeilten, mit *Hasen (the hares)* und *Ratten (the rats)*:

From his vantage point atop of throne, he could see men slipping out the door at the far end of the hall. <u>Hares</u> going to ground, he supposed ... or <u>rats</u> off to nibble the queen's cheese (Martin, 1996: 573). / Von seinem Aussichtspunkt auf dem Thron konnte er sehen, dass Männer aus der Tür auf der anderen Seite des Saales schlichen. <u>Hasen</u>, die in ihren Löchern verschwanden, so kamen sie ihm vor....oder <u>Ratten</u>, die am Käse der Königin nagen wollten (Martin, 2010: 38).

Der Mann als Fabelwesen wird in den Texten der Romane mit *dem Riesen (the giant), dem Gnomen (the dwarf), dem Teufel (the devil), dem Dämon (the demon), dem Drachen (the dragon)* verglichen.

Zum Beispiel wird Tyrion Lannister, ein Zwerg, als ein wirklicher Riese (the giant) bezeichnet, was auf die herausragenden geistigen Fähigkeiten dieses Charakters und seine Fähigkeit hinweist, strategisch und weitsichtig zu denken:

He spoke softly, yet the high officers of the Night's Watch all fell quiet, the better to hear what the ancient had to say. «I think he is <u>a giant</u> come among us, here at the end of the world» (Martin, 1996: 254-255). / Er sprach leise, und die hohen Offiziere der Nachtwache schwiegen, um besser zu hören, was der Greis zu sagen hatte. «Ich denke, er ist <u>ein Riese</u> unter uns, hier am Ende der Welt» (Martin, 2010: 200).

Genderstereotype sind in der Sprache festgelegt, stehen in engem Zusammenhang mit dem Ausdruck der Bewertung und beeinflussen die Bildung von konkreten Erwartungen von Vertretern bestimmten Geschlechts *(Кирилина, 2005: 7–32)*. Die Metapher stellt also kognitiven Mechanismus zur Interpretation der Realität, und die Bewertung wird wiederum als eine der Schlüsselkomponenten der menschlichen kognitiven Aktivität definiert.

25 genderspezifische Metaphern, die Frauen charakterisieren, wurden nach lexikalisch-semantischem Merkmal folgenderweise gruppiert: Tiere (auch Vögel), Fabelwesen, abstrakte Begriffe, Körperteile, Himmelsrichtung, Material. Ziffernmäßig werden diese Gruppen wie folgt klassifiziert:

Tiere: 15; Fabelwesen: 6; Abstrakte Begriffe: 1; Körperteile: 1; Himmelsrichtungen: 1; Material: 1.

Die größte Gruppe bilden genderspezifische Metaphern, die eine Frau durch Vergleich mit einem Tier charakterisieren. Im Text werden die Frauen der Eule *(the owl)*, der Wölfin *(die Wölfin)*, der Henne *(the hen)*, der Maus *(the mouse)*, der Kuh *(the cow)*, dem Wiesel *(the weasel)*, dem Reh *(the doe)*, der Katze *(the cat)* und der Löwin *(the lioness)* verglichen.

Zum Beispiel wird eine Frau, deren Verhalten im Bett eine der handelnden Personen befriedigt, als *das Wiesel* bezeichnet *(the weasel)*:

«Sweet Kyra», he said with a laugh. «She squirms like <u>a weasel</u> in bed, but say a word to her on the street, and blushes pink as a maid» (Martin, 1996: 488). / «Die süße Kyra», sagte er lachend. «Im Bett ist sie <u>ein Wiesel</u>, doch sagt man auf der Straße auch nur ein Wort zu ihr, errötet sie wie eine Jungfer» (Martin, 2010: 386).

Der Mangel an herausragenden geistigen Fähigkeiten bei einer Frau wird im Text der Romane durch einen Vergleich mit einem Huhn reflektiert *(the hen)*:

Old Nan had cacckled like <u>a hen</u> when Bran told her that, and confessed that Hodor's real name was Walder (Martin, 1996: 299). / Die Alte Nan hatte wie <u>eine Henne</u> gegackert, als Bran ihr das erzählte, und ihm anvertraut, dass Hodor in Wahrheit Walder hieße (Martin, 2010: 235).

5. Fazit

Die Untersuchung der Sprache von Romanen "A Game of Thrones", "Die Herren von Winterfell» und «Das Erbe von Winterfell" gewährte die Möglichkeit, Gendermetaphern, die Männer und Frauen als handelnde Personen in Werken charakterisieren, zu identifizieren und zu gruppieren, sowie die Verwendung metaphorischer Nominationen für Männer und Frauen in der Originalsprache und in der deutschen Übersetzung zu vergleichen. Die Struktur einer auf Männer ausgerichteten Gendermetapher ist gekennzeichnet durch solche Merkmale wie Stärke, Beharrlichkeit, Grausamkeit, Kampfbereitschaft, aktive Lebensposition, Rücksichtslosigkeit,

List, Selbstvertrauen und Unbeständigkeit politischer Überzeugungen. In der Struktur der Gendermetaphern, die Frauen charakterisieren, können solche Merkmale, wie Klugheit, Leidenschaft, List und Beharrlichkeit abgesondert werden. Gendermetaphern dienen dazu, das Bild einer Frau zu schaffen, wobei negative und positive Charakter- und Verhaltensmerkmale, weibliche Eigenschaften, die für Männer axiologisch bedeutsam sind, sowie die Verbindung der weiblichen Entität mit der Natur ausgedrückt werden. Die Frauen werden zugleich spöttisch oder herablassend aus der Perspektive von Männern charakterisiert. Die metaphorische Verkörperung des Männerbildes verwirklicht die negativen und positiven Eigenschaften von Charakter und Verhalten sowie die Besonderheiten des Lebensstils und der Wahrnehmung der umgebenden Realität.

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POLITICAL SLOGANS: CORE CHARACTERISTICS AND SPECIFICITY

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Summary

The article is dedicated highlighting the peculiarities of the political slogan as one of the basic advertisement campaign components which embodies the total pool of the ideas of the whole advertisement campaign. and outlining the general, special and influential peculiarities of the political slogan as a potentially influential text, because of immanent suggesogeneousness being its functional characteristic. The particular specific differences of a political slogan from a commercial one according such characteristics as continuity and frequency of operation, specificity, differentiation, and audience coverage are outlined, temporal limitation of the political advertisement due to the fact that the political advertisement's validity is regulated legislatively, especially emphasized. The linguistic characteristics of political slogans, being an element of a larger political texts array, are highlighted, and the general recommendations as to how to reach top efficiency of a political slogan are provided, including one concerning taking the mental characteristics of the potential recipients into account when formulating the political campaign, slogan being its core element.

Keywords: political advertisement, political slogan, suggestion, Neurolinguistic Programming, Suggestive Linguistics, media, state information policy.

1. Introduction

As M. Ozhevan notes, "language is inseparable from politics and governmental decisions, and only in this context can it become adequately understood" *(Ozhevan)*, so, "in the 21st century it is important to use innovative methods and teaching aids" *(Yassin, 2020: 120)* utilizing the suggestion techniques in the sphere of politics and public management is extremely crucial not only in order to analyze the political texts, but to optimize the very construction of these texts considering the according brand new scientific technologies, as well, what defines the **relevance** of this work.

2. Setting the problem and its connection with important tasks

The article is **aimed at** highlighting the peculiarities of the political slogan as one of the basic advertisement campaign components. In order to achieve this aim, it is necessary to find solutions to the following **specific tasks**: outline the general, special and influential peculiarities of the political slogan as a potentially influential text. The political slogan as the structural component of the political advertisement campaign is the **object** of our research, while its immanent linguistic peculiarities are the **subject**.

Ch. Wright emphasizes that the mass communication is directed towards the large and heterogeneous audiences, which are anonymous concerning the communicator oneself *(Kovalevska, 2001)*, and in its network, the messages are transmitted extremely quickly, in order to reach as large an audience as possible, and usually at once, advertisement being one of the most wide-spread and omnipresent textual arrays within the whole information sphere, slogan being its very center and defining the whole essence of the campaign with several words, which have to be chosen carefully enough to actually reflect thousands, because of immanent suggesogeneousness being its functional characteristic and thus extremely closely related to the language *(Shamsollahi, Amirshahi, Ghaffari, 2017)*.

3. General peculiarities of political slogans

Alongside with the commercial and social slogans, the researchers isolate the political slogans, which contain the basic message of the political campaigns, are the "verbal portrait of the political figure" *(Morozova, 1996: 5)*, "statement that reflects the candidate's precise position" *(Cherepanova, 2002: 307)*. Political advertisement basically relies on "the human's unconscious desire to compensate the lost symbolism of one's correlation with the world of things" *(Pocheptsov, 2001: 113)*, and attempts "with the help of signs, to fill the void the psyche protests against" *(Pocheptsov, 2001: 113)*. The main objective of any slogan, be it a political, a commercial, or a social advertisement one, is to make the recipient purchase goods or services, regardless of whether the recipient actually needs these goods or services or not, also manifesting in "assigning a commercially relevant name" *(Tepla, 2012: 192)*. It is a part of the advertisement campaign of, since the slogan is "an essence of the advertisement campaign compressed to a formula, rememberable thought brought to linguistic perfection" *(Feofanov, 2003: 225)*. The political slogan does meet this definition, but also has its own specific properties, which are connected with the specificity of the political campaign comparing to a commercial one. The political slogan has particular differences from a commercial one according to the following characteristics:

1. Continuity and frequency of operation. The political advertisement's validity is regulated legislatively, with the help of the Law of Ukraine "On Elections", and such advertisement ends after the political leader has been elected. On the contrary, the commercial advertisement is active constantly, with a certain frequency, besides, the goods and services market for the buyers is constant, as well;

2. Specificity. The political advertisement operates with the concepts which mostly do not have referents in reality, it urges to "choose" the abstract nonmaterial essences, such as "democratic choice", "national pride", "social justice" etc." *(Psikhologiya v reklame, 2007: 175)*, or the omnipresent "changes for the best" and "best options" while the commercial advertisement is directed towards a specific, obvious and achievable aim, i.e. purchasing the goods by a certain company or a visit to a certain shop;

3. Differentiation. The political advertisement "popularizes just one idea – public order change" *(Psikhologiya v reklame, 2007: 175)*, while the commercial one is very diverse in this aspect, since it is designed to satisfy different needs of buyers, and represent a vast variety of goods, which is much wider than the one offered in the political ads;

4. Audience coverage. Despite the fact that it's still an advertisement, therefore, a massively wide-spread text, the political advertisement is "aimed at a limited contingent – 25-30% of the voters who do vote" *(Psikhologiya v reklame, 2007: 176)*, while the commercial one covers a much larger part of the population, since "almost everyone has to solve the task of

choosing and purchasing the goods and services" *(Psikhologiya v reklame, 2007: 175)*, scilicet, "there are much more real buyers than real voters" *(Psikhologiya v reklame, 2007: 175)*. This is especially essential nowadays, when usually, in spite of the economical and social instability, as well as the changes induced by the Covid-2019 limitations, only 10-25% of Ukrainians actually visit the elections and take their time to cast their votes.

The certain temporal limitation of the political advertisement slogan motivates its far more concentrated suggestivity (comparing to the commercial one), since it has to affect the recipient during a shorter period of time, and thus, has to contain more potentially suggestive elements in order to influence the audience.

4. Special traits of a political slogan

It should also be noted that political advertising slogans are mostly created by the representatives of the mentality of the country where the elections take place, and created exclusively for the voters who represent the same mentality, so it's obvious that it is necessary to take into account the chosen linguistic mentality when constructing a slogan, since every "reality is described by means of the national language" *(Kozlovska, Tereshchenko, 2019: 47)*. As of now, commercials of the large American and European companies are created without taking into account these characteristics, by translating or imitating the original advertising campaigns, which sometimes slightly or even dramatically lowers their chances of actually influencing the recipients, especially if the mental properties of the two nations differ too much (i. e. Ukrainians and Americans), even though, even for that kind of translation "it is necessary to have a fundamental mastery of different translation strategies for different types of texts, that is, the translator must be a master of translation" *(Tsvetaeva, Prishchepa, 2020: 104)*. A political slogan might be part of a larger text of an advertising campaign, but much more often it is "a separate, complete text, which, in part, may acquire the status of a precedent and become one of the genres of political aphorisms" *(Shejgal, 2004: 257)*. However, the slogan must be correlated with every other part of the political advertising campaign, so that in general it is a coherent complex. Thus, T. Peters emphasizes that the main requirement for the success of a political slogan is "its consistency regarding the key provisions of the candidate's advertising campaign as a whole and consistency with the texts of his interviews, speeches and other promotional materials" *(Peters, 1994: 110)*.

5. Influential properties of a political slogan

Well-known researcher of communicative aspects of NLP and Suggestive Linguistics T.Yu. Kovalevskaya singles out the following linguistic characteristics of political texts:
   – utilizing the words with diffuse semantics and a minimum of specificity in political speech;
   – destruction of subjective dynamics and reference identification;
   – stylistic ambivalence revealed in the contextual collision of colloquial elements and terminological borrowings;
   – adjustment of established semantic blocks through reframing of discourse, "which in most cases is the result of not a well-thought-out verbal program, which should focus on correct modeling of mass consciousness, but rather inattention, underestimation of language capabilities by political elite, leading to inadequate decoding of their information and their informational marginalization" *(Kovalevska, 2001: 233)*.

The author emphasizes that "it is desirable to bring political contexts closer to the current level of individual perception through appropriate construction, through which people would perceive this discourse not as virtual parallels, but as a natural element of their existence in the world and society" *(Kovalevska, 2001: 233)*. It follows from the above that the ideal text construct should contain certain components, "where the prerequisite for adequate decoding and appropriate direction of the internal guidelines of the recipients are the specificity, imagery and euphemism of the keywords of the message" *(Kovalevska, 2001: 228)*. But in addition, when compiling political texts it is necessary to take into account "various situational conditions of the functioning of messages" *(Dobrovich, 1996: 62)* and neutralize "the possible negative factors that may offset the projected perception of current contexts" *(Dobrovich, 1996: 62)*.

6. Conclusions

Thus, the modern information environment requires maximum efficiency of the media, in the paradigm of which advertising is one of the most powerful elements. In turn, the focus of the advertising message always lies within the advertising slogan, inherent suggestiveness being its immanent functional feature, the maximum activity of which requires political discourse in view of its target strategies and tactics. Paying more attention to the aforementioned specific traits of political slogans and taking them into account while constructing the political campaign around them would allow not only to carry out the systematization of the available diversity of the political slogans in particular and political advertisement as a whole as the modern informational space's extremely powerful phenomena, but also to optimize the political advertisement sphere as a whole, thus greatly increasing its influential effect.

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MODAL VERBS TO EXPRESS CONFIDENCE / UNCERTAINTY

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Summary
The article deals with the concepts of modality and the way it influences utterances in a fictional discourse. The confidence / uncertainty of the utterances with epistemic modal verbs (*must, have to / have got to, might, may, could, should, ought to, would, will*) was analyzed and ranked on the probability scale of Renooij S. and Witteman C. It was found that *must, have to,* modified with epistemic words *will* and *would* and hypothetic *will* belong to "probable" (85%) part of the scale, *should, ought to*, and hypothetic *would* belong to "fifty-fifty" (50%) part of the scale, *might, may, could* belong to "uncertain" (25%) part of the scale, *might not, may not, could not, would not, should not* belong to "improbable" (15%) part of the scale, *can't, will not* belong to "impossible" (0%) part of the scale. The article also analyzed modality strength and degree of modal verbs and direction of uncertainty of utterances with modal verbs. An important point discovered in the research is that other epistemic words that co-occur with epistemic modal verbs influence their direction of uncertainty, strength and degree of modality. The influence of epistemic words on modal verbs with a strong deontic component and futurality component was studied. The article also studies the structural composition of utterances with different modal verbs. It's discovered that *should, ought to, could* are often followed by existential propositions and *may, could* are followed by contradictory propositions.
Keywords: modality, epistemic words, probability scale, confidence, uncertainty.

1. Introduction

Today, a great importance is paid to the study of a probability scale. This scale is used to describe the strength of faith in terms of accuracy or quality of prediction, judgment, or choice, and is "described through a continuum ranging from complete certainty to complete doubt or impossibility" *(Wesson 2009: 151)*. Different scholars (Berry N., Wesson C., Teigen K., Renooij S., and Witteman C.) place epistemic words and expressions differently on a probability scale. Thus, Berry N. *(Berry, 1960)* says that words of confidence are placed along a continuum with such intermediate terms as *suppose, think, sure, certain, positive*, where each subsequent term conveys a higher degree of confidence. Wesson C. *(Wesson, 2009)* offers a seven-point probability scale, where a greater confidence is conveyed with every higher point. Teigen K. *(Teigen, 1995:34)* says that words of probability can be placed on a scale from 0 to 1, where words denoting faith are close to 1, and words denoting doubt − close to 0. To the middle of the probability scale p = 0.50, he includes such words, as *perhaps, maybe*, and notes that they are used in case we do not want to commit to what has been said. Renooij S. and Witteman C. *(Renooij, Witteman, 1999: 191)*, analyzing medical oral discourse, propose a

probability scale that has such parts as "certain" (100%), "probable" (85%), "expected" (75%), "fifty-fifty" (50%), "uncertain" (25%), "improbable" (15%) and "impossible" (0%). There is a digital counterpart (1 to 100) opposite each scale mark.

The relevance of this study is that so far no comprehensive analysis of epistemic modal verbs to denote confidence / uncertainty in English fictional written discourse has been made. Confidence / uncertainty are considered in relation to probability. Typically, scholars do not distinguish between "confidence", which relates primarily to the state of mind, from "probability", which is used to describe external events, plausibility or reliability, and place the terms confidence and probability along the same scale. There are an internal uncertainty, which is a combination of cognitive state and emotions (*belief, doubt*) and an external uncertainty, which includes factors of chance and potentiality (*probable, possible*) *(Wesson, 2009)*.

The aim of the study is to analyze epistemic modal verbs in English fictional discourse and place them on the probability scale of Renooij S. and Witteman C. *(Renooij, Witteman, 1999)*. The tasks of the article are: to find out the *strength* and *degree of modality* of epistemic modal verbs *(Huddleston, Pullum: 2002)*; to identify the influence of other epistemic words on the *direction of uncertainty (Teigen: 1995)* of expressions with epistemic modal verbs. The material of the research is the English fiction discourse of the end of the XX – the beginning of the XXI century. Research methods include contextual and distributional analysis.

2. Modal verbs with high degree of confidence

The main feature of the epistemic *must* is the expression of the speaker's confidence in the truth of what he says on the basis of the logical process of deduction from the assumption that borders on certainty that is analyzed in the following examples. In these examples, the characters draw conclusions based on what usually happens and is the norm. That is, a particular case is not a deviation from the norm, so it is acceptable to believe in it and to be confident in it:

(1) He *must* be a bit drunk too*,* thought Madeline. He wouldn't normally refer to Bonnie as his "wife" in front of her *(Moriarty, 2014: 339)*.

(2) "What's that?" she said, pointing to my cheek.

"What do you mean?"

"I mean, Nick, what is wrong with your face? There's a giant pink …" She leaned in closer, grabbed my chin. "It's like a bite mark."

"It *must* be hives. I get hives when I'm stressed" *(Flynn, 2012: 246)*.

Often, the epistemic *must*, which expresses the speaker's faith in the event, is modified with accompanying modal epistemic phrases, such as *I guess, I suppose*, which soften the confidence that conveys *must*. This can be seen in the following examples:

(3) "First I thought, Oh, well, *I guess* they *must* be enjoying themselves too much to recall it's my lunchtime" *(Tyler, 2004: 72)*.

(4) "Do people sign cassettes? *I suppose* they *must* do" *(Hornby, 1995: 190)*.

Epistemic *must* helps to make judgments about the event at the moment of speaking. Epistemic *must* in combination with the verb form of the infinitive or continuous and perfect aspect is used to denote an assumption concerning the present or past tense, as in the following examples:

(5) He *must be feeling* horrible *(Hawkins, 2015: 160)*.

(6) "That could be a good sign too. It proves he misses his mother, which means she *must have behaved* like a mother. Evidently they'd formed an attachment" *(Tyler, 2004: 153)*.

Epistemic *mustn't* is not found in discourse, as *mustn't* has a deontic meaning. Exceptions are tag questions. In tag and general questions with an epistemic *must*, the speaker seeks confirmation of what he is talking about, thus such utterances convey uncertainty:

(7) "But if she was having an affair, she *must* have been unhappy, *mustn't* she?" *(Hawkins, 2015: 128)*

(8) Harry poured the wine then sniffed his glass, sipped it, rolled it around in his mouth then smacked his lips. "Great bouquet. Full rich body. Hearty yet smooth. A magnificent wine. *Must* be at least a week old, right?" *(Selby, 1999: 38)*

Epistemic *have to* conveys a high level of probability, but is much less common in discourse than *must*. In the following example, *have got to* expresses affective epistemic modality:

(9) "You're joking," I said softly, fondling a pair of Dior sunglasses he'd apparently thrown in as an afterthought. "You*'ve got to* be kidding" *(Weisberger, 2003: 132)*.

Some linguists (Collins P., Huddleston, Pullum, Coates J.) single out epistemic *will* for expression of confidence, considering *will* (and *'ll*) as a bearer of tense and modality, but others (Wekker H., Palmer K.) think that this verb is only a bearer of tense. Thus, Coates J. argues that epistemic *will* is similar to epistemic *must* in expressing the speaker's confidence in the uttered proposition. Palmer F. *(Palmer, 1990: 163)* dwells on the distinction between judgment and factual statement, according to which the sentence in the future tense does not convey an epistemic judgment, but only states the factual statement. In this study, we believe that *will* indicates a temporal affiliation, and utterances with *will* denote the speaker's prediction and convey subjective judgment only when they contain other markers of epistemic modality or when *will* is used hypothetically.

In the following examples, *will* and *would* state the facts in the future:

(10) My stylist *will* dictate my look for the opening ceremonies tonight anyway *(Collins, 2008: 18)*.

(11) Bradley had told him the ride *would* be at least an hour and a half, with two stops for roadblocks, perhaps more *(King, 2014: 72)*.

In the following examples, prediction is subjective, as evidenced by other modality markers – *perhaps, I think,* so *will* and *would* are epistemic here:

(12) *Perhaps* he *would* be a goon all his life. *Perhaps* he *would* learn *(King, 2014: 152)*.

(13) "*I think* the cops *will* laugh us out of the station if we say right now that Amy framed you" *(Flynn, 2012: 262)*.

Will in combination with the perfect construction does not convey the meaning of the assumption in the past tense, as with *must*, but is a temporal form of Future Perfect and states the fact that will happen until a certain point in the future. *Will* in combination with the continuous aspect is a temporal form of Future Continuous and states the fact that will happen at some point in the future.

Hypothetical *will* has an epistemic meaning and expresses a high probability that some event will occur. In example [14], epistemic *will* is equal to epistemic *must:*

(14) "And you can make a decision about it just like that, can you? In cold blood, bang bang, if I do that, then this *will* happen? I'm not sure that it works like that."

"But it does*,* you see. Just because it's a relationship, and it's based on soppy stuff, it doesn't mean you can't make intellectual decisions about it" *(Hornby, 1995: 214)*.

Hypothetical *would* usually expresses an epistemic meaning because it indicates the probability of what is being said, but this probability is less than that of *will*:

(15) Everything *would* just sort itself out if I just stopped worrying so much *(Weisberger, 2003: 178)*.

Weak use of the hypothetical *would* includes such features as tentativeness, uncertainty, politeness. In [16], the main character wants to break up with the heroine, so he says it carefully giving arguments for such a decision. He wants to be polite and tactful at such a difficult moment. In the following case, the epistemic *would* is less sure and straightforward than *will*:

(16) "What? What are you saying? You want to break up?" I asked, realizing much too late that he was very, very serious.

"No, not at all. Not break up, just take a break. I think it would help both of us if we reevaluate what we've got going here. You sure don't seem happy with me lately, and I can't say I'm thrilled with you. Maybe a little time away *would* be good for both of us" *(Weisberger, 2003: 218)*.

3. Modal verbs with a high degree of uncertainty

Epistemic *may* has a meaning different from *must* and indicates "the speaker's lack of confidence in the utterance" *(Coates, 1983: 131)*. With this modal verb, the speaker expresses an assumption, but it is much weaker than the assumption with *must*. The speaker uses *may* to make assumptions of different content – both true and false, while *must* is used to express only those assumptions that in his opinion are true. Using epistemic *may*, the speaker indicates his uncertainty as to what will happen:

(17) "The doctor just called and said that Lily is showing signs that indicate she *may* come out of it soon. Isn't that great? I thought you'd want to know" *(Weisberger, 2003: 257)*.

From example [18] we can conclude that the speaker is not sure of the judgment. The speaker also expresses a weak commitment to the content of what he is talking about. Thus, epistemic *may* is paraphrased as *"It is probable that…"* or it is equivalent to epistemic markers *perhaps, probably*, and *maybe*.

(18) She put her hands on my shoulders, holding me in place, her fingers flexing sporadically to emphasize her words. "We *may* already be too late. I saw him going to the Volturi… and asking to die" *(Meyer, 2005: 211)*.

In utterances, *may* is often used in the first part, followed by *but* and the second part of the utterance. This structure of the statement indicates the falsity of the assumption expressed by *may*:

(19) I *may* be smaller naturally, *but* overall my family's resourcefulness has given me an edge in that area. I stand straight, and while I'm thin, I'm strong *(Hornby, 1995: 31)*.

If the utterance with *may* is modified by epistemic phrases of thinking (e.g. *I think, I guess*), then the confidence of the utterance with *may* increases:

(20) "I really, really need more information. About your–"

"Don't say friendship." I heard an angry grin in her voice.

"No. I wouldn't. I just want to hear your side. I am not calling because I think you've got anything – anything – to do with my wife, her situation, currently. But I would really like to hear what happened. The truth. Because *I think* you *may* be able to shed light on a … pattern of behavior of Amy's" *(Flynn, 2012: 281)*.

In terms of tense, epistemic *may* is combined with the perfect form of the next verb (*may have V3*) and conveys the speaker's judgment about the possibility of a past event, as in [21]. Epistemic may is combined with the continuous aspect of the next verb (*may be Ving*) to express the possibility of an action occurring at the moment of speaking, as in [22], or for a temporal reference to the future [23].

(21) So I *may have gone* a bit mad. I do know that framing your husband for your murder is beyond the pale of what an average woman might do. But it's so very necessary. Nick must be taught a lesson. He's *never* been taught a lesson! *(Flynn, 2012: 229)*

(22) Caesar Flickerman gives me a warm hug when I come in.

"Congratulations, Katniss. How are you faring?"

"Fine. Nervous about the interview," I say.

"Don't be. We're going to have a fabulous time," he says, giving my cheek a reassuring pat.

"I'm not good at talking about myself," I say.

"Nothing you say will be wrong," he says.

"And I think, Oh, Caesar, if only that were true. But actually, President Snow *may be arranging* some sort of accident for me as we speak" *(Collins, 2008: 120)*.

(23) When we reach the jungle, we peer into it, trying to decipher what *may be waiting* inside. "Well, it must be monkey hour. And I don't see any of them in there," says Peeta. "I'm going to try to tap a tree" *(Collins, 2008: 110)*.

May and *may not* used at the same time indicate that the speaker is indecisive or has no commitments to the utterance, and also expresses a lack of responsibility for the content of the utterance:

(24) I was in disbelief that I'd just explained my dreary life to this bizarre, beautiful boy who *may* or *may not* despise me *(Meyer, 2005: 27)*.

May not is used to express the assumption that something is unlikely. *May not* denies the proposition, not the modality:

(25) Lily was peering at me with an encouraging look, one that screamed, He's beautiful, Andy! Beautiful! I *may not* know who the hell he is, but he wants you so pull yourself together and tell him how much you love Au Bar! *(Weisberger, 2003: 176)*

May not denies the proposition in the present and past tense:

(26) "Can't you stop for one second to think about the fact that I *may not* want to go either, but I have no choice?"

"No choice? You have nothing but choices! Andy, this job isn't just a job anymore, in case you've failed to notice – it's taken over your entire life!" he yelled back, the redness in his face expanding to his neck and ears [DWP, 217].

(27) 'A thirty-five-year-old man is being questioned under caution at Witney police station regarding the disappearance of Megan Hipwell, missing from her home since Saturday evening.' That's Scott, I'm sure of it. I can only hope that he read my email before they picked him up, because questioning under caution is serious – it means they think he did it. Although, of course, *it* is yet to be defined. It *may not have happened* at all. Megan might be fine *(Hawkins, 2015: 74)*.

Epistemic *may* in questions is rare. *Maybe* is seen in questions much more often. *Maybe* is an adverb in modern English, but it was formed in the late Middle English period from *may be (that)*. The following questions with *maybe* occur in the discourse:

(28) She didn't feel the same like she did when she first started taking the pills. It was like they took something out of them. *Maybe* they made a mistake and gave her the wrong pills? *Maybe* she should get stronger ones? She called the doctor's office and talked with the nurse and asked two, three, how many times, if she was sure she didn't give her the wrong pills? *(Selby, 1999: 88)*

Epistemic *might* historically stems from the "unrealistic" use of *may*, but now *might* is considered real rather than conditional. Collins P. notes that *may* and *might* differ in the degree of formality, not the degree of confidence *(Collins, 2009: 112)*. Epistemic *might* occurs more

frequently in speech than in writing, while epistemic *may* occurs much more frequently in writing than in speech *(Collins, 2009: 112)*. *Might* expresses the probability and assumption of the situation:

(29) I just know that I have to start talking. If I don't do it now, I *might* never have the courage to say the words out loud, I *might* lose them altogether, they *might* stick in my throat and choke me in my sleep *(Hawkins, 2015: 135)*.

Might repeated in parallel syntactic constructions with different propositional content of utterances, indicates ignorance, confusion, lack of certainty, uncertainty:

(30) "But in your opinion, would I definitely go?"

"How am I supposed to know that? You *might* get run over by a bus, or go blind, or anything. You *might* go off the idea. You *might* be broke. You *might* just get sick of people telling you you've really got to go" *(Hornby, 1995: 99)*.

However, *might* in repetitive utterances with the same propositional content makes the assumption more likely:

(31) Here's her last entry: This man *might* kill me. This man *might* kill me, in her own words *(Flynn, 2012: 333)*.

A stylistic device repetition is used in [30] and [31]. Repetition is expressive, emphasizes the repeated meaning and emotionally elevates it. Example [30] considers repetition at the distance – deliberate repetition of a speech form that does not come into direct contact with the repeated form, which makes this language form more expressive in the discursive flow.

Might makes an assumption in the judgment. On the probability scale, it takes a certain direction in case when it is modified by epistemic phrases. Thus, in [32] the epistemic phrase *we hope* directs the assumption with *might* to a greater probability:

(32) "Do you think it will simply go away?" Horton asked Coal.

"It *might*. For obvious reasons, *we hope* so" *(Grisham, 1992: 323)*.

Might is used to describe the probable situation in the present [33], past [34] and future tense [35]:

(33) "Now – I think he *might* be dead."

"Why do you think that?"

"I don't know. He just … he feels dead to me" *(Hawkins, 2015: 172)*.

(34) He isn't seeing Rachel behind my back! The idea is ridiculous. She *might have been attractive* once – she was quite striking when he met her, I've seen pictures: all huge dark eyes and generous curves – but now she's just run to

Fat *(Hawkins, 2015: 192)*.

(35) "I think it *might be going* to snow," Michael said as he stepped inside.

"Yes, that's what they're saying, all right" *(Tyler, 2004: 59)*.

Might not expresses a negative probability and denies the proposition referred to in the utterance:

(36) I *might not* particularly love fashion, but I'd sure rather do something "fun" all day long than get sucked into a more boring job *(Weisberger, 2003: 14)*.

Might in questions puts into question the assumption:

(37) I write down a list of most likely possible explanations for the disappearance of Megan Hipwell…I think the first possibility is most likely, and four is a strong contender, too, because Megan is an independent, wilful woman, I'm sure of it. And if she were having an affair, she *might* need to get away to clear her head, *mightn't* she? Five does not seem especially likely, since murder by a stranger isn't all that common *(Hawkins, 2015: 55)*.

Epistemic *can* is mostly used in negative and interrogative sentences and its use "fills the epistemic gap for the *must not*, which in its negative form is devoid of epistemic semantics" *(Coates, 1983: 19)*. *Can't* indicates a lack of probability bordering on confidence:

(38) "I expect you to attend the party tonight to greet the guests. That's all."

I looked to Emily, who looked absolutely baffled, her crinkled forehead making her appear as dumbfounded as I felt. "Did I hear her correctly?" I whispered to Emily, who could do nothing but nod and motion for me to come to her side of the suite.

"She *can't* be serious. It's four o'clock on Friday. The party starts at seven. It's black tie, for chrissake–there is no way on earth she expects me to go" *(Weisberger, 2003: 192)*.

Can't is often found in combination with epistemic words *think, believe, be sure, be certain*. In our opinion, these epistemic words give *can't* more epistemic weight and expressiveness:

(39) Scott, presumably. I *can't believe* he would have hurt her. I know that he wouldn't. I've seen them together; I know what they're like together *(Hawkins, 2015: 57)*.

In example [40], *can't* is used with epistemic *think*, which means "to have an opinion" and is a certain cognitive state. This *think* gives *can't* an epistemic weight. The character expresses disbelief in what he has heard and provides an argument with *can't*, which would indicate the absence of probability in a certain unfolding of events:

(40) "It's a petition to have Ziggy suspended from the school," said Samantha with an apologetic grimace, as if she'd stepped on Madeline's toe.

"*What?* That's ridiculous! Renata *can't* possibly *think* people would be so small-minded as to sign it!"

"It wasn't Renata. I think it was Harper who started it," said Samantha *(Moriarty, 2014: 212)*.

And in [41] *think* means "to think, to be in an active process" and is an action, it is not epistemic, so *can't* retain its original deontic meaning:

(41) When did this house become so bloody small? When did my life become so boring? Is this really what I wanted? I can't remember. All I know is that a few months ago I was feeling better, and now I *can't think* and I can't sleep and I can't draw and the urge to run is becoming overwhelming *(Hawkins, 2015: 133)*.

Epistemic adverbs, such as *possibly, likely*, also give *can* an epistemic weight and indicate that *can* is used epistemically. In the given example, *can* without an epistemic adverb would convey only a deontic meaning:

(42) "You two, you're fucking addicted to each other. You are literally going to be a nuclear family, you do know that? You will explode. You will fucking detonate. You really think you *can possibly* do this for, what, the next eighteen years? You don't think she'll kill you?" *(Flynn, 2012: 400)*

Epistemic *can* in questions refers to the probability of an event, not the ability to perform an action:

(43) "*Can* this call be traced?"

"Possibly, I guess" *(Grisham, 1992: 55)*.

Epistemic *could* is used to show a speaker's weak commitment to the communicated content due to lack of faith. This epistemic modal verb is paraphrased as *"it is possible that …"*. *Could* conveys a remote assessment of the possibility. Epistemic *could* is usually used to pre-assert the possibility of an event at the moment of speaking. In example [44], the speaker expresses the probability of a certain proposition in the part of the utterance with *could*, but the second part of the utterance denies the probability just mentioned or gives a counterargument:

(44) "Who in hell knows? The bodies are still warm. Give us a break. There's precious little evidence right now. With no witnesses, no prints, no screwups, it'll take time to piece this thing together. *Could* be the same man, I don't know. It's too early."

"Surely you have a gut feeling," the President said.

Voyles paused and glanced at the windows. "*Could* be the same guy, *but* he must be superman. Probably two or three, but regardless, they had to have a lot of help. Someone fed them a lot of information" *(Grisham, 1992: 138)*.

Epistemic *could* indicates that the speaker hesitates in the uttered:

(45) "Champagne breakfast!" said Madeline. "It's all in the way you package it. We'll have champagne and orange juice. Half a glass each! Over two hours. Jane? Are you in?"

"I guess I *could* have a sip," said Jane. "I'm a cheap drunk" *(Moriarty, 2014: 38)*.

Could can express probabilities in the present (46, 47) and past (48) tenses.

(46) It *could happen* – possibly, unlikely, but there is precedent – that the river might sweep my body all the way to the ocean *(Flynn, 2012: 240)*.

(47) In all the days I'd worked at Runway, I'd never met a single person who dared to bad-mouth Miranda so boldly. Was she serious? *Could* she *be baiting* me? *(Weisberger, 2003: 148)*

(48) Graeme: I think you're barking up the wrong tree there. I don't see how an ill-advised champagne breakfast *could have led* to murder and mayhem, do you? *(Moriarty, 2014: 39)*

As the distributive analysis shows, *could* is often used with the epistemic adverbs *maybe, perhaps, possibly* and the epistemic phrases *I guess, I assume*. Thus, in the following cases, epistemic adverbs give the modal verb *could* epistemic meaning:

(49) *Maybe* she *could* go back to sleep *(Moriarty, 2014: 57)*.

(50) Maybe it was going to be a really good year for them. *Perhaps* she *could* stay. It was always such a glorious relief when she allowed herself to believe she could stay *(Moriarty, 2014: 61)*.

Questions with *could* question a particular proposition, especially if *could* is repeated in several consecutive questions:

(51) How *could* that be? How *could* you eat only that? A mouse would starve already on that *(Selby, 1999: 40)*.

4. Modal verbs with a medium degree of uncertainty

Huddleston R. and Pullum G. note that "the deontic component in meaning is the background for epistemic *should* and *ought to*" *(Huddleston, Pullum, 2002: 187)*. Scientists note that for *should* and *ought to* deontic meaning has an advantage over epistemic. Epistemic *should* conveys the modality of medium strength. Epistemic *should*, as a rule, is subjective and indicates a cautious assumption or assessment of the probability of the proposition:

(52) "*Perhaps* we *should* talk immediately," he said.

"*Perhaps*. But I'll call you in the morning" *(Grisham, 1992: 218)*.

Thus, in [52] should conveys a deontic necessity, but the epistemic adverb *perhaps* and the context of use give *should* an epistemic meaning. Epistemic should is also often used with *maybe*.

Shouldn't expresses the speaker's opinion about the incorrectness or undesirability of the proposition. In [53] *"It shouldn't"* is paraphrased as *"It's unlikely"*:

(53) He was right. The family tree was due tomorrow. She'd had it in her head that it was due the same Friday as her dad's birthday dinner, but then Dad's dinner had been moved until a week later because her brother was going away with a new girlfriend. It was all bloody Dane's

fault. No. It was her fault. She only had one child. She had a diary. It *shouldn't* be that hard. They'd have to do it now. Right now *(Moriarty, 2014: 150)*.

It should be noted that *should* and *ought to* acquire an epistemic meaning before existential propositions with *to be*:

(54) I didn't give you the benefit of the doubt: that no matter how much you and I blunder, you always love me and want me to be happy. And that *should* be enough for any girl, right? *(Flynn, 2012: 137)*

(55) There *ought to* be some wild berries *(Atwood, 2004: 136)*.

5. Conclusions

Thus, in this article the following modal verbs that convey epistemic modality were analyzed – *must, have to/have got to, will, would, may, might, can, could, should* and *ought to*. These epistemic modal verbs convey varying degrees of confidence. *Must* expresses judgments that border on confidence. *Mustn't* does not have an epistemic meaning, as it expresses a deontic modality associated with prohibition, order. *Can't* occupies the epistemic lacuna for *mustn't*, indicating a lack of probability that borders on confidence. *Can*, in turn, mainly has no epistemic meaning, but only deontic and dynamic. Epistemic *have to* is close in strength to *must*, but it is much less common in discourse. *Have got to* expresses affective epistemic modality.

We share the opinion of linguists (Palmer F., Wekker H.), who believe that *will* is a tense indicator and futurality token, and utterances with *will* are factual statements, not judgments. However, *will* in conditional sentences indicates a high probability that something will happen, so such *will* will have a component of epistemic meaning and it is equivalent to *must*. Hypothetical and tentative *would* is also epistemic. If we compare the hypothetical *would* with the hypothetical *will*, then *would* in this case expresses a lower probability than *will*.

Epistemic *should* and *ought to* convey a medium-strength modality and make cautious assumptions. For epistemic *should* and *ought to* deontic meaning is the background. It should be noted that *should* and *ought to* often acquire epistemic meaning before existential propositions with *to be*.

Epistemic *may* and *could* express a weak degree of confidence and indicate hesitation in what is said. With *may*, the speaker expresses a true or false assumption, which is much weaker than the assumption with *must*. Epistemic *may* indicates a lack of speaker's confidence in the uttered proposition, a weak commitment to the content of what he says, no responsibility for the content of the utterance. Epistemic *may* in questions is rare, and *maybe*, which is derived from *may be (that)*, is more common. *May* and *may not* can be used simultaneously in the same utterance, indicating the indecision of the speaker. Epistemic *could* expresses the speaker's weak commitment to the content communicated due to lack of faith.

We support the opinion of Coates J. that in everyday colloquial language *might* is used more often than *may*, and does not convey such an uncertain meaning as *may*. This is confirmed, in our opinion, by the distributive analysis of statements – *may* and *could* statements are often followed by contradictory statements, which refute the proposition mentioned in the first part of the statement or in the previous statement. Utterances with such a structure with *might* are less common.

Hypothetical weak use is common for *could* and *would*. Hypothetical use indicates a certain probability under some conditions. *Would* exhibits a greater degree of confidence than *could*. *Could* is a marker of "unactualized probability", so it has a lower degree of confidence.

Hypothetical weak use of *could* and *would* adds a component of uncertainty and tentativeness in the meaning of utterances.

If we consider the degree of modality of the considered epistemic modal verbs, we can note that *must, might, may* have a high degree of epistemic modality, because they can convey epistemic meaning independently, without forming harmonious phrases with other epistemic words. Whereas, *should, ought to, could, can't, have to, will* and *would* have a low degree of epistemic modality, because they are mostly found in harmonious phrases with other epistemic words. The deontic meaning in *should, ought to, could, can't, have to* is more pronounced than epistemic, so these modal verbs are often modified with epistemic words and expressions. For *will* and *would* the defining feature is futurality, but they are epistemic if they are modified by other epistemic words or if they are hypothetical.

If we place these epistemic modal verbs on the probability scale of Renooij S. and Witteman C., then *must, have to, will* and *would* modified with epistemic words and hypothetic *will* belong to "probable" (85%) part of the scale, *should, ought to*, and hypothetic *would* belong to "fifty-fifty" (50%) part of the scale, *might, may, could* belong to "uncertain" (25%) part of the scale, *might not, may not, could not, would not, should not* belong to "improbable" (15%) part of the scale, *can't, will not* belong to "impossible" (0%) part of the scale.

Epistemic words and phrases that occur with modal verbs in modal forms and combinations of harmonic and disharmonious type, give modal verbs a certain strength of modality and direction. Thus, in our opinion, epistemic phrases such as I *guess, I suppose, I think*, which denote thinking, soften the confidence of statements with strong modal verbs *must, have to* and reduce the uncertainty of weak modal verbs *might, may, could*. This can be explained by the fact that epistemic phrases denoting thinking are different from the confident *I know* and the insecure *I don't know*. This phenomenon is explained by the following logical formulas:

$$MVs (p) = C (p), \text{ but } EP \, MVs (p) = C' (p),$$
$$MVw (p) = U (p), \text{ but } EP \, MVw (p) = C' (p),$$

where MVs – strong modal verb, p – proposition, C – confidence, EP – epistemic phrase, C′ – reduced confidence, MVw – weak modal verb, U – uncertainty. The mentioned epistemic phrases increase the degree of epistemic modality for modal verbs with a strong background deontic meaning *should, ought to, could, can't* and give epistemic meaning to the futural *will* and *would*. Also, epistemic phrases and words can give modal verbs a certain direction in terms of probability. Thus, in the statement *"It might, I hope so"*, the second part gives *might* a direction to certainty, and in the case of the statement *"I doubt it could"*, the epistemic *doubt* gives *could* a direction to uncertainty.

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SPECIAL ASPECTS OF SPECIFYING CONSTRUCTIONS AT THE LEVEL OF A SIMPLE COMPLICATED SENTENCE

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Summary

The article deals with the topical issues associated with the formation of the category of specification, examines various aspects of the study of specifying syntactic constructions, describes their structure, meaning, functions, characterizes differential features, typological manifestations. It has been established that specifying syntactic units are in the system relations with other types of explanatory constructions (self-clarification, concretization). The author has found out the difference between specifying and self-explanatory syntactic units. Specifying constructions should be distinguished from self-explanatory as the former realizes clarifying semantics through narrowing, scope limitation while the latter designates the same concept, phenomenon, feature but denotes it in diverse ways. The meaning of specification is peculiar to one of two, commonly, one-level syntactic unit, integrative in content. The availability of "the whole to part relation" within the specifying constructions doesn't require relevant conjunctions for their expression, and thus, they are characterized by asyndeton. It has also been marked other, less expressive means – intonation separation close to intonation of listing and parenthesis, specifiers (точніше, правильніше, краще) in combination with word forms (сказати, кажучи) or without them. Specifying constructions have been classified according to the morphological manifestation of a root component (substantive, adjective, adverbial, verbum finitum). The research has proved that the above constructions can be used as any part of a sentence (they usually act as an adverbial modifier of time and place).

Keywords: syntactic unit, explanatory constructions, self-explanation, specification, concretization.

1. Introduction

The concept of *specification* is used in linguistics, at least, in two meanings. In a broad sense, this is any information which implements additional characteristics. V. H. Admoni regards specification in a semantic-syntactic link *(Admoni, 1964)*. In such a context, every subordinate part enlarging a sentence always clarifies its content, enriches semantically, increases options of explicit expression of a particular idea. It essential to draw the line between a broad sense of specification, which takes place among different formations (for instance, word combinations, complex sentences, formations with specifiers, appositions) *(Selivanova, 2008: 134; Kadomtseva, 1972: 231; Vykhovanets, 1992: 351)*, and *specification* in the terminological sense, which is mainly associated with the constructions under analysis (traditionally – with the specifying parts of a sentence). In a narrow sense, *specification* is a special category of the semantic-syntactic character. M. M. Shanskyi was a pioneer who introduced the concept of specification as a syntactic phenomenon in linguistics emphasizing that "specification as an

explanatory part acts in a sentence as…separated, usually after a member which it explains or defines, and can be attached to any member" *(Shanskyi, 1958: 92)*. Over a short period, the concept of specification has taken roots in the scientific use as a kind of separation in the structure of a simple complicated sentence. Scientists differ over the interpretation of this concept: "specification" *(Shanskyi, 1958: 87)*, "detached specifying parts of a sentence" *(Kulyk, 1961: 162)*, "explanatory detached phrases" *(Shvedova, 1980: 181)*, "explanatory-specifying phrases" *(Slynka, 1994: 363)*, "intermediate syntactic link" *(Rozental, 1972: 26–27; Kobchenko, 2018: 18–26)*, "syntactic specifier" *(Vintoniv, 2018: 71–74)* etc. However, at the moment, there is no clear definition of this concept.

The purpose of the article is to analyze the structural and functional characteristics of specifying constructions in the modern Ukrainian language. To achieve the purpose, it is incumbent to solve the following tasks: to find out the structure, semantics of specifying syntactic units, to determine their functional and stylistic peculiarities in the texts of the modern Ukrainian literary language.

2. Analysis of the recent research and publications

The following philologists dealt with the study of specifying constructions: I. M. Aribzhanova, T. A. Aleksandrova, M. D. Akhmedkhanova, I. R. Vykhovanets, A. P. Zahnitko, B. M. Kulyk, M. Ya. Oleniak, A. F. Pryiatkina, I. I. Slynko, N. S. Fomina, T. B. Funtova, V. I. Chuhlov et al. The authors examined different aspects of the above syntactic units, including their typology, functions, structural-semantic features etc. Nowadays, the issue of semantic and grammatical differentiation of specifying and explanatory syntactic constructions remains contradictory to scientific literature. Some of researchers don't mark the distinction between the concepts of explanation and specification, but unite them into one group *(Moisiienko, 2009; Shvedova, 1980; Huivaniuk, 1994)*. "Russian grammar" dated 1980 designates such constructions by a broader term – explanatory detached phrases, because the specification is one of the types of explanation –the whole to part relation *(Shvedova, 1980: 181)*. I. I. Slynko, N. V. Huivaniuk, M. F. Kobylianska use the concept of explanatory-specifying phrases which treat as detached constructions associated with different parts of a sentence by the special explanatory or specifying link *(Slynko, 1994: 364)*. A. K. Moisiienko also considers explanatory and specifying constructions to be of the same type and ascribes them to one type – self-explanatory syntactic units *(A. K. Moisiienko, 2009: 26)*. However, there are papers which consistently confirm the idea of the need to draw the line between these two concepts *(Aribzhanova, 2011; Vintoniv, 2018; Oleniak, 2011; Pryiatkyna, 1990; Funtova, 2002; Chuhlov, 2012)*.

3. Explanatory syntactic units

Self-explanation emerges between two parts of a sentence which designate the same concept, phenomenon, feature but denote it differently (self-explanations is based on identity), e.g.: *Надвечір **йй, себто Соломії,** почувся дим* (M. Kotsiubynskyi). Specification is a semantic and syntactic category which realizes specifying semantics through narrowing, limitation of information scope of two syntactic units compared in content (the second member of a line more precisely defines what the first member denotes) *(Shvedova, 1980: 176)*. Specification always includes additional information, e.g.: *Напередодні, 29 листопада, Єльцин надсилає «другу Біллу» листа* (Holos Ukrainy, 12.10.2019). As opposed to explanation, specification is not associated with an undetermined meaning of a specified word (cf.: ***Напередодні,***

29 листопада, Єльцин надсилає «другу Біллу» листа ← **Напередодні** Єльцин надсилає «*другу Біллу» листа* + *29 листопада* Єльцин надсилає «*другу Біллу» листа* – specification (period identity is not marked, information scope is limited); *Надвечір **їй, себто Соломії,** почувся дим* ← *Надвечір **їй** почувся дим* + *Надвечір **Соломії** почувся дим* – self-explanation (identity is emphasized and rendered using *себто* that confirms explanation). Specifying and specified components don't double each other in terms of syntax position – they are not inter-changeable.

Specifying construction is a syntactic unit which contains specified and specifying components and acts as a syntactic form realizing the semantics of specification of a particular part of a sentence. Specification provides for a more thorough scope of information mentioned in the above context in order to reach a bigger correspondence of content of a phrase with reality and communicative tasks. It functions as a means of concretization (limitation) of content (the whole to part relation), which has already been expressed grammatically, and semantically formed unit by changing information scope.

Specifying parts don't realize their meaning outside a syntactic construction. The meaning of specification is peculiar only to one of two, usually one-level, syntactic unit integrative in content. At the same time, the meaning of specification emerges solely in case of relevant syntactic relations and requires special structural arrangement. A specifying component is always in postposition and detached, e.g.: *У нас багато **маленьких шкіл, здебільшого сільських*** (Dzerkalo tyzhnia, 07.12.2019); *А ось **до 2010-го – цілих вісім років** – я працювала саме в Українському домі* (Holos Ukrainy, 12.10.2019), *На жаль, колектив у нас дуже **маленький, утричі менший від необхідного*** (Dzerkalo tyzhnia, 07.12.2019).

4. Structural expressions of specifying constructions

The availability of "the whole to part relation" within the specifying constructions doesn't need special conjunctions for their expressing as they would be redundant. Thus, specification as a syntactic category is characterized by asyndeton, e.g.: *Поляна ця, подзьобана струхлявілими пеньками, викружилася **край осичняка, трохи на згірку*** (Ye. Hutsalo); *На трьох поняттях – свобода, гідність і рівність – побудовано всю Європу* (Uriadovyi kurier, 23.10.2019).

A relative independence is usually inherent in specifying constructions that explains their intonational transformation into the constructions without clarification, e.g.: *Це був **великий звір з широкими грудьми*** (Ye. Hutsalo); *Вдень забігали вуличні пси, обнюхували всі ці сліди любові й заклопотано вибігали **назад на центральні вулиці міста*** (S. Zhadan). Reading of such sentences is possible both with separating intonation and without it. O. M. Pieshkovskyi paid attention to an alternative of such use in his day: "we can just say ***одного разу восени він захворів*» (*Pieshkovskyi, 1956: 420*). O. M. Hvozdiev has stressed that adverbial modifiers of place may be a combination of two individual notions of place: «… **На столі в саду** вже стояв кошик з яблуками». Such constructions can represent "close combination" without expressing their (conditions) relations" *(Hvozdiev, 1968: 124)*.

As syntactic units with conjunctions as syntactic units involving asyndeton – in this case, it refers to specifying syntactic constructions – are characterized by less expressive means: first of all, intonational separation close to intonation of enumeration and parentheses, and specifiers *точніше, правильніше, краще* in combination with word forms *сказати, кажучи* or without them, e.g.: *А 21 листопада стали відомими **результати** конкурсу на зазначену посаду, **точніше – їх відсутність*** (Dzerkalo tyzhnia, 07.12.2019); *Нашим завданням **було***

забезпечити умови, точніше – *знайти фінансування* (S. Zhadan); *Шахтарі до кінця року отримають надані урядом гроші, точніше додаткові 322,6 мільйона гривень на погашення заборгованості із зарплатні* (Uriadovyi kurier, 21.12.2019); *Знайшла вона обох поляків у бідності, точніше сказати – у страшних злиднях* (O. Honchar). As well as other categories of explanatory constructions, these formations have their peculiarities of double denotation of a subject.

5. Classification features of specifying constructions

The classification of specifying constructions according to the morphological manifestation of a root component has become widespread in modern linguistic theory (*Shvedova, 1980: 181; Slynko, 1994: 365–374*). It is conventional to differentiate the following types of specifying syntactic units:

– substantive, e.g.: *На тому боці, ген під обрієм, примостилося село* (Ye. Hutsalo)*;* Його хата стояла *край села, на пагорбі* (Ulas Samchuk); *А там, на Україні,* в холонучих садах ще світяться жоржини з крижинками в очах (M. Kotsiubynskyi); *Перед дуплом, на порозі своєї хижі,* сич струснув із себе краплі дощу і повільно, вайлувато пробрався на постіль з пір'я та сухого листя (H. Tiutiunnyk); *Так, ще за часи наших пращурів, наприкінці XVII століття,* у документах з'являється слово «закон» (Dzerkalo tyzhnia, 12.11.2019); *У степу, кілометрів за двадцять від Жовтого Яру,* можна побачити цю історичну пам'ятку (Uriadovyi kurier, 23.10.2019).

– adjective, e.g.: *Льолік уже терся коло холодильника в своєму костюмі, старенькому, старанно випрасуваному* (S. Zhadan); *З цього, південного,* боку економія мала не зовсім привабливий вигляд (O. Honchar);.*Цієї зими дерева взагалі особливі – чутливі, сполохані, мов тварини,* здригаються на кожен вибух, тримають у собі своє тепло, не вимерзають, прогрівають довкола себе чорні лунки, в яких темно зеленіє стара трава (Ye. Hutsalo); *А за ним іде другий, зовсім молодий, сопливий якийсь,* із червоними, злими й припухлими очима (S. Zhadan); *На жаль, колектив у нас дуже маленький, утричі менший від необхідного* (Dzerkalo tyzhnia, 07.12.2019); *Це вже було щось нове, нечуване для каховського ярмарку* (O. Honchar);

– adverbial, e.g.: *А за вікнами десятки очей так само, по-пташиному – приречено й прискіпливо,* – пильнують за кожним його рухом, за кожним його кроком (S. Zhadan); *Але й це в нього виходило якось особливо, по-панському* (O. Honchar); *І ось сьогодні врешті-решт, увечері,* всіма членами комісії було підписано цей довгоочікуваний контракт (Uriadovyi kurier, 11.10.2019); *Звідти, десь звисока,* впало на нього світло, розріджене, скупе (O. Honchar); *Учора, десь опівночі,* прийшов з кіньми старший Єлисеїв син, також Василь (Ulas Samchuk);

– verbum finitum, e.g.: *Востаннє Паша їхав на таксі місяць тому – повертався з міста* (S. Zhadan)*; Раніше в політиці, у будь-якій серйозній справі, жінкам не давали можливості* реалізувати себе – *робили* їм на кожному кроці *перепони* (Dzerkalo tyzhnia, 11.10.2019). *Далі юрби розривалися – звертали* в провулки й *пропадали* в темряві (A. Holovko); *Артем послухав це мовчки й знов став клепати* – рогача Орисі *справляв* (A. Holovko).

Scientific studies focus on limited use of specifying constructions within the syntactic functions of the parts of a sentence. In particular, "Directory of linguistic terms" emphasizes: "adverbial modifiers of place and time usually fulfil a clarifying role, and specifying adverbial modifiers of manner are less widespread", "constructions which indicate a size, color, form and

other object features also act as specifying members" *(Rozental, 1972: 459)*. Admitting the first part of the characteristics, in the context of the second, the author states that specifying constructions can be used in terms of any part of a sentence as well, for instance, as subject: ***Квіти, точніше – пальми і аспарагуси,*** *відразу навіяли життя у мертві кімнати* (Liuko Dashvar); object: *Він звернув увагу* ***на платани, точніше на їхнє листя,*** *понищене гусінню* (O. Honchar); *І голос його щирим відгуком забринів* ***у селянських серцях, точніше в серцях молоді*** (M. Stelmakh) etc.

One of the significant features of the analyzed constructions is an option to have a range of consequent specifications realized in speech as a range of specifying components, e.g.: *У метафорі,* ***у її значенні, точніше кажучи – у самій основі її значення*** *– три елементи (*from a book); *Пташка сиділа* ***на дереві, на кремезному дубі, на зламаній гілці*** (Ye. Hutsalo); *І щось* ***там, за воротами, просто на землі, між подертими комбінезонами й перемащеним ганчір'ям*** (S. Zhadan); *Зустрінемося* ***в університеті, у бібліотеці, у читальній залі, за останнім столом*** (S. Zhadan). The mentioned feature of specifying constructions is not just specific to the analyzed syntactic units, it is expressed in semantics and, particularly, in the structure of double (sometimes triple etc.) designation of an object. In the semantic framework, it is expressed by a differing degree of semantic distance of a specifying component from specified, cf.: *(зустрінемося) в університеті, у бібліотеці й … в університеті, за останнім столом у читальній залі*. This is the way for determining both the consistency and certain conceptual and syntactic coherence, "involuntary nature" of a double meaning.

6. Functional expression of specifying syntactic units

Linguistic papers attribute the functions of concretization and limitation as well as the function of additional clarification to the primary functions of specifying constructions (*Pryiatkyna, 1990: 76–77; Zahnitko, 2011: 568–569*). In the author's opinion, the function of clarification is insufficiently substantiated, and thus, it should be attributed to the competence of the relevant kind of explanatory constructions (concretizing syntactic units). It is obvious that the function of limitation differs from the function of additional clarification by a degree of expression. The third function, which represents a wide semantic diversity of specification, deserves a particular attention because as A. F. Pryiatkina rightly notes "… a specified component is always different, new, additional" (*Pryiatkyna, 1990: 75–76*).

7. Conclusions

Specifying syntactic constructions are in the system relations with other kinds of explanatory constructions (self-clarification, concretization). Specifying constructions should be distinguished from self-explanatory as the former realizes specifying semantics through narrowing, scope limitation while the latter designates the same concept, phenomenon, feature but names it differently. The meaning of specification is peculiar to one of two, commonly, one-level syntactic unit, integrative in content. The availability of "the whole to part relation" within the specifying constructions doesn't require special conjunctions for their expression, and thus, they are characterized by asyndeton. Specifying constructions have been classified according to the morphological manifestation of the root component (substantive, adjective, adverbial, verbum finitum). It has been proved that the analyzed constructions can be used as any part of a sentence (they usually act as an adverbial modifier of time and place). The primary function of

the constructions under study is the function of additional clarification, which represents a wide semantic diversity of specifications. Directions for future research involve studying special aspects of the functioning of concretizing syntactic units as a kind of explanatory constructions at the level of a simple complicated sentence.

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DISCOURSE ANALYTICAL PERSPECTIVES
OF DONALD TRUMP'S LINGUISTIC BEHAVIOUR

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Summary

The paper is an attempt to explore some of the most distinctive and unique characteristics that define the linguistic representation of Donald Trump's communicative behavior as it manifests itself during his 2016 presidential campaign rallies, press conferences and various TV appearances and official speeches (delivered prior to and after assuming presidency). By means of critical discourse analysis (CDA), the author tries to identify what linguistic means might contribute to making Trump appealing to his base. Since he is commonly believed to appeal to emotions in his electorate, the author examines instances where he persuades and manipulates the public by generating an emotional response in them. More specifically, the study explores such affective components of communicative behavior as repetitions, hyperbole, attaching labels and, finally, his use of implicit meaning and presuppositions. Our corpus suggests that activating the affective component is strategic for Trump, although it is also true that appeal to emotions is natural and often intuitive on his part. Repetitions and negative labeling make sure that certain ideas become permanent in the minds of prospective voters and that opponents are subconsciously associated with something negative. Hyperbole is revealed to take different forms and serve several functions in his speech. Finally, the paper discusses implicitness in Trump's language, notably existential, propositional and value assumptions, which help 'unpack' ideas embedded in his propositions.

Keywords: CDA, hyperbole, implicitness, presuppositions, "trial balloon".

1. Introduction

The paper examines the linguistic behavior of Donald Trump, the current US President, who won the presidency in the November 8, 2016 election. When this study was being undertaken, Trump had just succeeded in overtaking all of his GOP rivals in the primary elections and winning the Republican nomination for president. His successful run during the primaries took many by surprise as this candidate seemed – certainly to most experts, analysts and politicians on both sides of the political spectrum – to be questionably qualified to even be in the race for American presidency. In the initial stages of the campaign, there was a sense that Trump's lack of political expertise, his questionable ethics and dubious values as well as his past improprieties, erratic behavior and offensive language would quickly remove him from the presidential race. Yet his obvious incompetence did not seem to affect his popularity among a considerable segment of the US public, and as his ratings rose, political pundits and media analysts raced to account for the 'Trump phenomenon'. A number of factors were cited as having played a role

in boosting his appeal to ordinary voters, among them being his 'outsider' status as a politician, his business acumen (as a real-estate developer, he claims to be worth billions, although he has repeatedly refused to disclose his tax returns, which would reveal how much he really owns and earns), and the fact that he is a celebrity, having hosted *The Apprentice* (an American game show that judges business skills of contestants) on television for over ten years. Few seem to call into question that these factors, among many others that have contributed to his ultimate political success, were at play to varying degrees over the eighteen months of the presidential race. However, what also appears reasonable to assume is that Trump's communicative behavior as an integral part of his political persona must have played an equally significant (if not greater) role in his eventual success. To try to put this assumption to a test, the present study will draw on a corpus of public utterances delivered by Trump during rallies, interviews, news conferences, television debates and even tweets – he is an avid Twitter user – to interpret first the presidential candidate's and now the president's hold on the Republican electorate over almost four years. In her analysis of Trump's verbal behavior, the author will rely on critical discourse analysis (CDA from now on) *(Fairclough, 1995, 2003; van Leeuwen, 2008)*, which is arguably one of the most profitable methods of investigation of political and ideological discourse. CDA is a perspective geared towards analyzing how individuals and institutions use language to engender change in people's attitudes and, subsequently, in dominant social discourses. Linguistic representations are seen as particular articulations of societal discourse, which is variously interpreted as a mediation, decontextualization, or recontextualization of social practice *(Fairclough and Fairclough, 2015: 38-40; van Leeuwen, 2008: 3)*. Researchers working within CDA lay special emphasis on "social problems, and especially the role of discourse in the production and reproduction of power abuse or domination" *(van Dijk, 2001: 96)*. As a result, the study of text and context within CDA is necessarily socio-politically situated, which is quite essential for the present study, given that the discourse in which a politician engages is at the intersection of issues of ideology, culture, and morality among others.

2. Language and political communication

It will probably be safe to say that there are few social contexts in which language evaluation is more crucial than in politics. Candidates for office are sometimes judged exclusively by what they say and how they say it. Given the fact that politicians are expected to articulate primarily the ideology of their party, they may not have much leeway as to the content of their message. Therefore, it may well be that how the message is communicated will play the primary role in how the politician is perceived. This, however, may not necessarily hold true for Donald Trump, as, on the one hand, his ideas do not always accord with mainstream Republican views on many issues, and, on the other, he has never held any political office before. It will be nonetheless fair to say that Trump's rhetorical strategies are a central part of his personal and political identity and their role, therefore, should not be underestimated, in particular with respect to what impact they have on his supporters. It has been generally acknowledged that Trump as a politician is highly unusual – not to say idiosyncratic – in his communicative behavior. Some experts have even dismissed his use of language as 'word salad' *(Lakoff, 2016a; Libit, 2016)*.

At the same time, despite Trump's fragmented sentences, syntactic and lexical repetitions, imprecision and vagueness, reliance on appeals to emotions rather than rational discourse, his message has resonance among many in the conservative electorate. His rise to power is indicative of not only the appeal of what he proposes, but also the verbal/non-verbal strategies he uses to convey it. It is thus easy to see why Lakoff believes that Trump "is simply using effective

discourse mechanisms to communicate" what he wants to his audience *(Lakoff, 2016a)*. It may well be that his use of language is more strategic and his discursive strategies are intentionally selected to a greater degree than many give him credit for. In the present paper, we have attempted to parse his linguistic behavior in order to determine what it is that makes it different from others' and what discursive strategies might make him so appealing to his supporters.

3. Appeal to *Pathos* over *Logos*

The rhetorical pattern of elevating appeal to emotions over appeal to logic *(Aristotle, 2012: 7–8)* is a feature that characterizes all demagogues. As all demagogues, past and present, Trump has exploited weaknesses in the democratic system, its institutions and the government, on the one hand, and legitimate anxieties and frustrations of the public, on the other. His populism, however, as became abundantly clear early on in the campaign, has been quite different from politicians in the same tradition that had come before him, most notably Wallace and McCarthy *(Healy and Haberman, 2015)*. Unlike most of the other 20th-century demagogues, Trump has an undeniable charisma, and, according to Healy and Haberman *(Healy and Haberman, 2015)*, he can charm and entertain his audiences with an engaging simplicity and looseness of language that may sound "almost like water-cooler talk or neighborly banter" *(Healy and Haberman, 2015)*. Due in great measure to such charismatic ease and authenticity of language, Trump's major difference from other populists is that his political strategies have been proven to be effective as his successful presidential run amply demonstrated. Given that utilization of (negative) emotions by populists is a necessary component of their strategies *(Stanley, 2008)*, a legitimate question arises as to what sets Trump's exploitation of affective aspects of communication apart from others'? To attempt to answer this question, let us consider some of the communicative and rhetorical patterns that generate such a notable emotional response in his electorate.

3.1. Repetitions as an affective component of Trump's discourse

A feature that becomes immediately apparent to anyone listening to Trump address the public is constant repetitions. These are of various kinds, most notably word-for-word repetitions of the same syntactic pattern, lexical repetitions, and repetitions whereby semantically similar ideas are reproduced through a lexically different pattern:

(1) ***Who would have believed*** *that when we started this journey…that the Republican party would get 60 percent more votes than it received eight years ago.* ***Who would have believed this. Who would have believed this*** *(Trump, 2016)*.

(2) *Free trade can be wonderful if you have* ***smart people, but we have people that are stupid.*** *We have* ***people that aren't smart*** *(Trump, 2015)*.

Trump's critics have mocked him for saying the same thing repeatedly, accusing the candidate of having nothing to say, with some suggesting a low educational level and paucity of thought. At the same time, it may be useful to consider how this particular characteristic figures in the rhetorical strategies of other demagogues in history. Kenneth Burke *(Burke, 1974)*, in his analysis of the rhetoric of Hitler's *Mein Kampf*, argues that the author convincingly shows "the power of endless repetition" *(Burke, 1974: 217)* and the effectiveness of "the sloganizing repetitiousness of standard advertising technique" *(Burke, 1974: 218)* that was used in spreading the destructive Nazi ideology *(Burke, 1974: 218)*. Now cognitive scholars are able to explain how exactly such repetitions work and what effect they have on our minds. Neuroscience has definitively proven that there are neural links which connect words that we say to the circuits in the brain that determine their meaning. When words are said and heard, it means that different

portions of the brain are activated simultaneously through nerve impulses, or neural firing *(Lakoff, 2008: 128)*, which enables different parts of the brain to connect and coordinate with each other. As a result, the more a word or phrase is repeated, the more the circuit is activated and the stronger it becomes. In practice, what it means is that the more people are exposed to certain language, the more susceptible they become to ideas behind it. So when Trump promises *"Win, win, win. We're gonna win so much you'll get tired of winning,"* he is not just reiterating his message, he ensures that he, Trump, is metonymically linked to the idea of winning. Moreover, Lakoff is convinced that whenever the media repeat what Trump says, they reinforce his frames by making sure that millions of people hear them repeatedly (Lakoff, 2016 b).

3.2. Blurring the boundaries between true and false through hyperbole

Another feature that makes Trump quite distinct from politicians in the more traditional mold is his extensive use of hyperbole. Hyperbole is construed as excessive exaggeration, most commonly resorted to for rhetorical reasons, language play, especially humor; it is often indicative of sensationalism in reporting, particularly in tabloid press *(Richardson, 2007: 65)*. Considering that hyperbole occupies a grey area between truth and falsehood, and given Trump's "troublesome relationship with the truth" *(Nichols, 2016)*, hyperbolized statements quite predictably figure prominently in his discourse. Besides, according to Claridge, hyperbole, not unlike metaphor, deals not so much with the 'description' of experience as with the 'evaluation' of it, which entails that it has "an important affective component" *(Claridge, 2014: 1)*. We believe it is primarily this emotive element that Trump exploits in his use of hyperbole.

Interestingly, Trump is quite aware of his propensity for exaggeration: he famously coined an oxymoronic term 'truthful hyperbole' in his autobiographical memoir *The Art of the Deal* (Trump, 2016 c), which he used to describe the blatant truth-stretching that he utilized to successfully close sales:

The final key to the way I promote is bravado. I play to people's fantasies… That's why a little hyperbole never hurts. People want to believe that something is the biggest and the greatest and the most spectacular. I call it truthful hyperbole. It's an innocent form of exaggeration – and it's a very effective form of promotion. *(Trump, 2016: 58)*.

Not surprisingly, having proved to be a helpful tool in business, hyperbole, as an affective means of persuasion, has become no less effective in Trump's self-promotion during his presidential campaign and after he was elected president. His use of hyperbole is frequent and diverse and is articulated through varied language means, among them being comparatives and superlatives, clauses in combination with superlative adjectives expressing action or quality in the extreme degree, categorical pronouns (*nobody*, *everybody* etc.), and numerical expressions:

(3) *Nobody would be tougher on ISIS than Donald Trump. Nobody (Trump, 2015)*.

(4) *I'll be the **greatest** jobs president **that God ever created** (Trump, 2015)*.

(5) *I have made billions of billions of dollars making deals all over the world (Shamsian, 2015)*.

Hyperbolic intensification is found primarily at the extreme ends of the scale (the most vs. the least) *(Claridge, 2014: 9)* and hyperbolized statements involving extremes in Trump's discourse seem to be the most prevalent, which contributes to the perception of his persona as someone who has a tendency to boast about himself and everything associated with him.

Consistent with our initial intuitions, our data shows that Trump's hyperbolized utterances are highly selective: he uses semantically negative expressions to give hyperbolic accounts (descriptions, evaluations etc.) of his opponents, the Democrats, critics among the Republicans, President Obama etc., and positive hyperbole to refer to himself and people supporting him. The manipulative

aspect of hyperbole especially comes to the fore when Trump talks about his predecessor, President Obama, where hyperbole can take on a particularly sinister dimension, as in this utterance:

(6) *The irresponsible rhetoric of our President, who has used the pulpit of the presidency to divide us by race and color, has made America **a more dangerous environment than frankly I have ever seen** and **anybody in this room has ever watched or seen*** (Trump, 2016 b).

This statement is notable not only for the hyperbole in the second part of it, but also for an instance of overstatement in the first part, which does not agree with the state of affairs: the claim is so extreme as to be factually impossible or absurd. It is worth noting that Trump has never been able to elaborate on or corroborate this allegation. It also shows that it is sometimes impossible to tell where non-literal language (hyperbole) ends and literal (untruthful statement, falsehood) begins.

Hyperbolic utterances involving numerical lexemes, such as *hundreds, thousands, billions, trillions* etc., which show a high frequency in Trump's speech, contribute a sense of vagueness and under-specificity to his statements. The very unverifiability of such phrasing prevents the public from recognizing Trump's inaccuracies, negligence with regard to facts and, not infrequently, incompetence. By resorting to numerical hyperbole, Trump thus safeguards his credibility, even though many of his statements are factually not true.

Furthermore, the manipulative potential of hyperbole is actualized through the use of words whose semantics "exceeds the credible limits of fact in the given context" (Claridge, 2014, p. 5). Some scholars call them degree nouns, i.e. nouns that come with an inherent evaluation of either positive or negative character and, as a result, tend to be hyperbolic *(Paradis, 2011: 243)* The main characteristic of degree nouns is that they do not identify entities or phenomena, but rather describe and evaluate them; they thus tend to be relational and underspecified *(Paradis, 2011: 243)*. In our estimates, degree nouns with negative semantics appear to predominate in Trump's language. It is easy to see why Trump makes an extensive use of them – they tend to reflect the dark pessimism permeating his rhetoric:

(7) *The Trans-Pacific Partnership is another **disaster** done and pushed by special interests who want to **rape** our country – just a continuing **rape** of our country. It's a harsh word, but it's true* (Ballotpedia)

Degree nouns are often modified by non-gradable adjectives, which serve as reinforcers, as in:

(8) *Obamacare is a **complete** and **total disaster**. It's imploding as we sit (Mangan, 2017)*

This propensity to frame a situation as considerably more grim than it really is has been nowhere more manifest than in his inaugural address on January 20, 2017. In it, the newly sworn-in President paints a bleak picture of the USA as a country plagued by countless ills, i.e. devastated manufacturing, rampant crime, troubled schools, etc. He refers to all this as *American **carnage:***

(9) *This **American carnage** stops right here and stops right now (Trump, 2017)*.

Although the use of such a semantically extreme noun is hardly justified – it depicts a situation which is factually and statistically not true – one could argue that the affective component of this hyperbole overrides the obvious overstatement as it signals the speaker's high emotional engagement.

Another important function of Trump's hyperbole seems to be that by means of flagrant exaggeration, he can claim 'plausible deniability', meaning that the phrasing is so overstated, he might argue, that no one could possibly take it literally. The use of such hyperbole is clearly strategic: his formulations are so imprecise and so open to refutation that this allows him not to take responsibility for his words.

And finally, hyperbolized statements may often be made with a view to establishing a particular line for negotiation or finding out how far he can push his agenda. This is yet another

function of Trump's hyperbole that one can argue is fairly strategic. Lakoff has called this tactic a "trial balloon" (Lakoff, 2017 b). It is worth noting that the tactic does not necessarily – much less exclusively – utilize hyperbole. The latter is just one of the possible means of ascertaining how the public will react to an idea that is being articulated. For instance, in his well-publicized speech on immigration (Trump, 2016 a), Trump lamented the inadequate legislation and enforcement of immigration laws in the country, which he blamed entirely on the Obama administration and his rival, Hillary Clinton, who served as Secretary of State during Obama's first term. As is usually the case with Trump, this was a populist speech, in which he promoted his prospective anti-immigration policies and criticized his predecessor, often unfairly and bluntly. The hyperboles used were intended to depict the immigration problem in America as dire, Obama's government as criminally irresponsible and Clinton as a candidate who was completely incompetent and thus inadequate to deal with an issue of that scale:

(10) *And our local police will be so happy that they don't have to be abused by these thugs anymore… and now finally we will turn the tables and law enforcement and our police will be allowed to clear up this* **dangerous and threatening mess** (Trump, 2016 a).

(11) *Clinton has also pledged to add a third executive amnesty. And by the way, folks, she will be* **a disaster for our country***, a disaster in so many other ways* (Trump, 2016 a).

One could argue that painting an exaggerated picture with regard to the current immigration policies allows Trump to gauge future response to his proposed policies and prepare the public for them. It is therefore safe to maintain that the use of hyperbole by Trump is far more strategic, typologically varied and functionally diverse.

3.3. Attaching labels

A characteristic that seems to set Trump apart not only from ordinary politicians but even from many other demagogues is a tendency to categorize and conceptualize certain social groups by labeling them in a way that makes it harder – if not impossible – for other groups in society, i.e. his actual – or potential – voters, to view them favorably. From the early days of his presidential run, Trump gave his main rival Hillary Clinton a nickname, *Crooked Hillary,* and throughout the entire campaign, he consistently used this designation whenever he spoke about or referred to her, including on Twitter, and by so doing he made sure that the Democratic candidate was firmly associated with crookedness. Almost everyone who was either in opposition to or in competition with Trump had their name modified by an adjective with negative semantics, *Lyin' Ted* (Ted Cruz)*, Little Marco* (Marco Rubio)*, Corrupt Kaine* (Tim Kaine) and *Low-energy Bush* (Jeb Bush) being the most salient examples. The Democratic senator Elizabeth Warren, highly critical of him throughout the campaign, was consistently referred to as *Pocahontas*[1], which was a jab at her claim that she was of Native American descent. Not only is the fact of being stigmatized a certain way offensive in and of itself, but Trump's constant reference to Warren's self-proclaimed heritage served as a constant reminder of the controversy around her roots that made her look dishonest in the eyes of the public. The result of a repeated use of designations like these is that, since the character flaws, bad judgment, transgressions etc. that the nicknames evoke are constantly foregrounded in the public consciousness, the public are prevented from forgetting, forgiving or otherwise disregarding them. As a consequence, the people thus targeted find it harder to maintain their credibility. More recently, as most mainstream media have sought to hold Trump, the president, accountable for his actions, some of the more outspoken critics among them have also become targets of stigmatization. Impartial coverage

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[1] A 17th century Native American woman who was known for her association with the English colonists

by the *New York Times* of Trump, first as candidate and now as president, has led him to refer to this respectable news outlet as the *failing NY Times*. The effectiveness of this tactic is that the modifying word is not a randomly chosen word with negative semantics, i.e. entirely built on fiction. In the case of the *NYTimes*, Trump took a fact – a fall in revenue due to diminishing digital advertising – and made it sound like a permanent trend. Yet a singular event does not necessarily point to a trend, all the more so that the falls in revenue have followed recent media industry trends, to which hardly any outlets have been immune. Trump was most probably aware of that, and deliberately singling out one particular outlet for attack was clearly a tactic.

This tactic may well be intuitive on Trump's part, but in fact it appeals to ordinary thought mechanisms and has a significant cognitive effect in the people he is addressing, as was noted above in the paragraph on repetitions. It should be borne in mind that attaching labels to individuals or social groups is believed to be an important step toward vilifying them. Negative labeling helps shape, define and perpetuate their adversarial status. Labeling also facilitates the targeting of such individuals on the basis of group affiliation, subsequently making members of such groups readily identifiable for censure (in the case of the media), disenfranchisement (in the case of immigrants and their families or family members of terrorists and terrorist suspects) but also potential detention and deportation (immigrants).

4. Implicitness and Presuppositions

Implicit meaning appears to be a pervasive property of language as not all meaning is immediately manifest in speech or writing, but rather is hidden or assumed. This type of meaning is commonly referred to in linguistic pragmatics and CDA as presuppositions, which are understood as "implicit claims embedded within the explicit meaning of a text or utterance" *(Richardson, 2007: 63)*. As well as presuppositions, the focus of pragmatics are other types of implicit meaning, notably entailments and implicatures, but they will not be considered here. Presuppositions would seem like an effective tool of communicating information, since they operate, so to speak, beneath the surface of texts and enable the author/speaker to convey messages which s/he would not dare articulate openly. Any speech or writing is a combination of differing degrees of explicit representation and implicit meaning. Presuppositions, Fairclough notes, "anchor the new in the old, the unknown in the known, the contentious in the commonsensical" *(Fairclough, 1995: 107)*. It would seem that this latter property of presuppositions to embed contentious information within non-contentious lends itself particularly well to political discourse. Trump, who is adept at intuitively manipulating the message that he is communicating, is known to draw on deeply entrenched assumptions in his speech. One might counterargue here that, as someone who positions himself as a 'straight shooter', i.e. uses explicit, rather than implicit, strategies of conveying information, Trump would hardly need to exert any special effort to embed presupposed meanings. Contrary to this intuitive logic, however, his communicative behavior reveals a great deal of language that embeds and triggers presuppositions. Part of the reason, we believe, is that if something is presumed and not stated directly, it offers the speaker room for maneuver and potential to hedge over whether what the presupposition points to is indeed the intended meaning.

Let us now consider some of the more salient examples of 'beneath-the-surface' assumptions in Trump's speech. The nostalgic slogan on which Donald Trump ran for president – *Make America Great Again* – draws its meaning from an embedded claim that America used to be great, but is not currently. The phrase also presupposes the possibility of returning the country to the state of greatness which it once enjoyed. An even deeper presupposition is that the person who repeats this appeal is, logically enough, capable of accomplishing what he says. Identical

presuppositions invoked by the same iterative form are present in extended promises modeled on the original slogan *We Will Make America **Strong Again**; We Will Make America **Proud Again**; We Will Make America **Safe Again***. It is noteworthy that, according to basic measures and statistics, the eight years of Obama's presidency had left the country in far better condition than Obama found it. The economy continued to grow, unemployment had declined and the country was not as actively involved in military conflicts around the world as was the case under President Bush. Just because the meaning in these statements is presumed, rather than explicated, it is hard to challenge the speaker over what precisely he means.

Fairclough, in his analysis of assumptions – which are often used interchangeably with the term 'presuppositions' – cites three types of these: existential, propositional, and value assumptions *(Fairclough, 2007: 55)*. Existential assumptions are about what is there in the world; what exists. Propositional ones describe what is or will be done. Finally, evaluative pre-suppositions are triggered by statements about the desirability or undesirability of what is stated *(Fairclough, 2007: 55)*. It might be informative to consider what presumed meanings can be found in Trump's inaugural address, which we have cited above. At the very beginning of the speech, the newly-sworn-in president declares:

(12) *We, the citizens of America, are now joined in **a great national effort to rebuild our country and restore its promise for all of our people** (Trump, 2017)*. The proposition about the nation being joined in an effort to rebuild the country embeds an essential existential assumption presenting as a given, as a taken-for-granted fact that the aforesaid effort is there, that it is real. The 'new' information of the proposition matter-of-factly presumes the 'old' information of the ongoing effort. Triggering this assumption is important for Trump as he would like to dissociate himself from the turmoil of his presidential campaign, the contentious character of which is alleged to have left the nation more polarized than ever before. As president, therefore, he sets out to present the unified American nation as given knowledge for the audience.

As was noted above, Trump's inaugural speech draws a picture of the dismal state of the country's economy, its infrastructure, education, immigration policies etc. That effect is triggered, to a large degree, by both existential and propositional assumptions: about the dire state of affairs in the country: (13) ***This American carnage** stops right here and stops right now (Trump, 2017)*; about the American military having been significantly depleted: (14) *For many decades, we've enriched foreign industry at the expense of American industry, subsidized the armies of other countries while allowing for **the very sad depletion of our military** (Trump, 2017)*; and about the fact that other countries have been taking advantage of the US potential: (15) *We must protect our borders from **the ravages of other countries making our products, stealing our companies and destroying our jobs** (Trump, 2017)*, etc. As might be expected, in an inspirational speech like an inaugural address, one would observe multiple instances of value statements, many of which will be triggered by presuppositions. Conventionally, inaugural speeches, because they look into the future, focus on the positive and are designed to inspire optimism and confidence in the newly-sworn administration. In this respect, however, Trump's address stands in sharp relief to how his predecessors addressed the nation on the inauguration day. Many of the value statements in it reflect his personal value system, e.g. the value of winning: (16) *America **will start winning again, winning like never before**)*; his ideology, e.g. protectionism: (17) ***Protection** will lead to great prosperity and strength;* and criticism of his predecessor(s): (18) *So to all Americans in every city near and far, small and large, from mountain to mountain, from ocean to ocean, hear these words **-- you will never be ignored again** (Trump, 2017)*. Here, one can discern how an ideological or value proposition is effectively embedded within the implicit meaning of the statement.

5. Conclusion

The linguistic data analyzed in the present study has demonstrated many features in Donald Trump's linguistic behavior that can be categorized as idiosyncratic. As an unconventional politician, he displays communicative strategies that differentiate him not only from mainstream politicians and establishment Republicans, but even from many known populists. In the present paper, we have undertaken to address some of the more salient features of his communicative behavior that we believe might have contributed to his eventual win. His effective use of the affective component of communication manifests itself in multiple rhetorical strategies, of which we have singled out his use of repetitions, hyperbole and attaching labels to opponents and individuals or institutions critical of him. Our data suggests that repetitions are essential in making his ideas stick in the minds of the public, and hyperbole can play the role of a 'trial balloon', i.e. help him gauge the reaction of the public to what he might plan to do. Attaching negative labels to opponents ensures that it becomes harder for them to maintain credibility. Finally, in our analysis of presuppositions we have looked at them from the perspective of existential, propositional and value assumptions. Our examination of implicitness reveals that through the use of presumed views, ideological positions and value statements that are embedded in and triggered by his language, Trump has the ability to maintain 'plausible deniability', i.e. he is able to 'test the waters' without having to clearly state his views.

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DAS KONZEPT VON ANIMA UND ANIMUS IN DEN WERKEN „ROSSHALDE" UND „DER STEPPENWOLF" VON HERMANN HESSE

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Zusammenfassung

Der Schwerpunkt des Artikels liegt auf den anschaulichen Textbeispielen und -analysen, deren Fokus die Genderrollen und Archetypen der literarischen Figuren in den Werken von Hermann Hesse bildet. Während der Studie wurden soziale und literarische Trends in der Geschlechterentwicklung vertreten. Die Analyse beschreibt die Rolle der androgynen Persönlichkeit in der Gesellschaft. Anima und Animus als wichtigste Definitionen für die Geschlechterforschung heben sich vom allgemeinen System der Archetypen von Carl Gustav Jung ab. Die Merkmale und Methoden der Synthese männlicher und weiblicher Prinzipien in der Psyche einer Persönlichkeit wurden charakterisiert. Der Aspekt der Rolle der Geschlechterforschung in der Literaturforschung wurde ebenfalls umrissen. Als Belegmaterial dienen die Romane „Roßhalde" und „Der Steppenwolf". Es ist bewiesen, dass es in beiden Werken von Hermann Hesse Elemente der Psychoanalyse und Hinweise auf die Theorie der Archetypen von Carl Gustav Jung gibt. Durch diese Forschung kann der Zusammenhang zwischen Androgynie, Geschlecht und Archetyp klar identifiziert werden, was bedeutet, dass man literarische Werke zu Geschlechterfragen zuverlässiger verwenden und die Werke von Schriftstellern gebrauchen kann, um Gender und Geschlechterfragen in der Gesellschaft zu verschiedenen Zeiten zu erforschen.

Schlüsselwörter: Gender, Archetyp, Roman, Androgyne, Psychoanalyse, Phänomen, Geschlecht.

1. Einleitung

Früher glaubte man, dass Männer den unveränderlichen Geist repräsentieren, die Frauen dementsprechend das untere Glied, das das Böse hervorruft, sind. Das heißt, biologische Merkmale einer Person bestimmten ihren Platz in der Gesellschaft. Erst im späten 19. und frühen 20. Jahrhundert wurde der Begriff des biologischen Geschlechts vom Begriff Gender als sozialpsychologisches Phänomen getrennt.

In den Werken von Hermann Hesse, einem deutschen Schriftsteller des 20. Jahrhunderts, findet man deutliche Hinweise auf die Erforschung der Psychoanalyse von Carl Gustav Jung,

insbesondere auf sein Konzept der Archetypen, das es wiederum ermöglicht, die Figuren von der Seite der Genderforschung aus zu betrachten.

Die Erforschung berücksichtigt thematisch relevante Elemente der zwei Romane von Herman Hesse, die zu verschiedenen Abschnitten seines Schaffens gehören und deren literarischen Figuren und Ereignisse die Bildung einer Einstellung des Künstlers zum Gender widerspiegeln, was für dieses Werk wichtig ist.

Die Aktualität der vorliegenden Arbeit besteht darin, dass die Genderproblematik sowie ihre Ausdrucksweise in den Werken von Hermann Hesse umfassend betrachtet wird, exemplarisch in den Romanen „Roßhalde" und „Der Steppenwolf". Es ist auch anzumerken, dass in den literarischen Kreisen immer noch Diskussionen über das Gender im Gange sind. Es ist auch wichtig, dass die Analyse der oben genannten Romane ermöglicht, die entsprechenden Probleme von heute zu überdenken.

Obwohl eine der oben genannten Werke geschrieben wurde, bevor Hesse sich intensiv mit psychoanalytischen Theorien befasste, spiegelt beide Romane eine bestimmte Phase der Bildung von der Gendertheorie im Bewusstsein des Künstlers wider und an seinem Beispiel im Bewusstsein der Gesellschaft insgesamt.

Die Arbeit untersucht nicht nur den bekanntesten Roman von Herman Hesse, der häufig von Wissenschaftlern erforscht und in Bildungseinrichtungen studiert wird, sondern auch den weniger bekannten, der bis jetzt nicht genug Beachtung gefunden hat.

Das Ziel dieser Arbeit besteht darin, das Konzept von Anima und Animus in den Werken „Rosshalde" und „Der Steppenwolf" von Hermann Hesse zu untersuchen. Um das gesetzte Ziel zu erreichen, sind **folgende Aufgaben** zu lösen:

– die Archetypen Anima und Animus von Carl Gustav Jung zu definieren;

– die Entwicklung des Gender-Konzepts in der Literaturwissenschaft zu charakterisieren;

– die Widerspiegelung von Gendertendenzen in den Werken von Hermann Hesse zu analysieren.

Das Objekt der Forschung ist das Romanwerk des deutschen Schriftstellers Herman Hesse (1877–1962), und zwar seine Romane: „Roßhalde" (1912–1913), und „Der Steppenwolf" (1927).

Der Gegenstand der Forschung ist die Konstruktionen von Männlichkeit und Weiblichkeit in den oben genannten Romanen.

Die theoretische Grundlage der Magisterarbeit bilden die Forschungsansätze von Petra Fricke „Darstellung und Bedeutung der weiblichen Figuren in Hermann Hesses Romanen der Zwanziger Jahre", Ellen Risholm „Die Kunst des Mannes – Gender in Hermann Hesses Romanen Gertrud und Roßhalde", Kateryna Shmega „Doslidzhennia maskulinnosti u literaturoznavstvi: istoriia, terminolohiia, problematyka", Julia Kahl „Reflexionen von Identität in Hermann Hesses „Der Steppenwolf".

Als Belegmaterial dienen die Werke von Hermann Hesse, und zwar die Romane „Roßhalde" und „Der Steppenwolf".

Die Arbeit bediente sich **der Methoden** der wissenschaftlichen Forschung: historisch-komparativistische Methode – um Informationen in Soziologie, Psychologie und anderen Bereichen mit literarischen Phänomenen zu vergleichen; Gender Studies – zur eingehenden Analyse der im literarischen Text verwendeten Genderstereotypen. Von der Analyse der „Frauenbildern" in literarischen Werken hat sich der Schwerpunkt geschlechtsspezifischer Interpretationen dadurch immer stärker auf die Konstitution der Geschlechter-Differenz selbst verlagert. Es geht dabei weniger um eine stets zu konstatierende binäre Opposition zwischen „männlich" und „weiblich" als vielmehr um den historisch jeweils unterschiedlichen Prozess,

durch den diese Oppositionen immer wieder neu hergestellt und gestaltet werden, um die jeweiligen Konstruktionsmechanismen und Kontexte, mit und in denen sich Geschlechter-Differenzen entfalten, die geschlechtlichen Bedeutungszuweisungen verändern oder neue Bedeutungen annehmen.

2. Archetypen Anima und Animus von C.G. Jung

Eine umfassende Untersuchung des Genders in der Literaturwissenschaft begann in den 1980er Jahren mit der feministischen Kritik, philosophischen Konzepten des Poststrukturalismus und Dekonstruktivismus, der Psychoanalyse und dem Existentialismus als Grundlage. „Zwei Schulen feministischer Kritik – die französische (L. Irigarey, E. Sixu, J. Kristeva) und die amerikanische (E. Showalter, S. M. Gilbert, S. Hubar, A. Kolodny) haben unterschiedliche Versionen der Genderanalyse der Literatur entwickelt, wobei der Schwerpunkt auf der theoretischen (französische Schule) und poetisch-historischen (amerikanische Schule) Aspekten der Forschung liegt *(Shmega K., 2017: 149)*. Es wird immer offensichtlicher, dass das Gendersystem der Gesellschaft die Entstehung, Analyse und Interpretation eines literarischen Werks beeinflusst, was sich sowohl im Inhalt als auch in der Form eines literarischen Werks sowie in den Merkmalen der Lesewahrnehmung widerspiegelt. Die meisten feministischen Kritiker weisen darauf hin, dass es ein spezifisch weibliches Leseerlebnis gibt, das ihrer Ansicht nach die traditionellen kulturellen Klischees des männlichen Bewusstseins und folglich die männliche Wahrnehmung, die ihnen von Kindheit an auferlegt wurde, überwinden muss.

In der Psychologie wurde einige Zeit geglaubt, dass Maskulinität und Feminität polare Merkmale sind, so dass eine hohe Männlichkeit eine niedrige Weiblichkeit verursacht und umgekehrt. Spätere Studien haben diese Vorstellung jedoch widerlegt und argumentiert, dass eine Person möglicherweise hohen Merkmalen von beiden gleichzeitig haben kann, sodass Maskulinität und Feminität relativ unabhängige Konstrukte sind.

Das Konzept von Androgynie wurde von der amerikanischen Forscherin Sandra Bem in den frühen 1970er Jahren festgestellt. Der Begriff Androgynie bedeutet die Kombination von hoher Entwicklung von Weiblichkeit und Männlichkeit bei einer Person. Um das Konzept der Androgynie zu charakterisieren, verwendete Sandra Bem die Theorie der Archetypen Anima und Animus von Carl Gustav Jung.

Jung argumentierte, dass jedes Geschlecht bestimmte Besonderheiten des anderen hat. Mit Hilfe von Anima versucht ein Mann, das Wesen einer Frau zu verstehen. Dank Animus versucht eine Frau, einen Mann zu verstehen.

Anima und Animus können auch auf mehreren Ebenen basieren: erotisch-sexuell, romantisch, mütterlich/väterlich oder geistlich. Zu diesem Zweck ist es notwendig, die strukturelle Rollenform der weiblichen oder männlichen Psyche zu verstehen. Für eine Frau ist es „Mutter", „Hetera", „Amazone", „Ehepartnerin" usw. Für einen Mann – „Sohn", „Kämpfer", „Asket" und „Familienoberhaupt". Diese Formen bestimmen die Rollenerwartungen und emotionalen Bedürfnisse des Individuums, und die Anima/Animus-Archetypen interagieren mit ihnen in einer komplexen, mehrdimensionalen Interaktion.

3. Genderstudien als Bestandteil der Literaturwissenschaft

Das Phänomen der Anima und des Animus ist den Literaturwissenschaftlern gut bekannt. Dank der Erforschungen der Gender-Theorie haben auch viele Literaturwissenschaftler

angefangen, diesem Thema viel Aufmerksamkeit zu widmen und die Gender-Frage in den literarischen Werken zu untersuchen.

In erster Linie stellen Anima und Animus einen Mann und eine Frau dar. „Da der Archetyp der Anima durch weibliche Elemente charakterisiert ist, erfährt er seine literarische Umsetzung durch Frauengestalten" *(Müller K., 2000: 16)*. Dementsprechend erhält der Archetyp des Animus seinen Ausdruck durch männliche Gestalten. Es sollte aber auch beachtet werden, dass weibliche oder männliche Protagonisten nicht immer ihren eigenen Archetyp aufweisen. Sowohl Anima als auch Animus zeichnen sich laut Jung durch ihre außergewöhnliche Vielseitigkeit aus. „Es gibt nun Frauentypen, die wie von Natur dazu gemacht scheinen Animaprojektionen aufzunehmen. Man könnte fast von einem bestimmten Typus reden. Unerlässlich ist der sogenannte „Sphinx"-Charakter, die Zweideutigkeit oder Vieldeutigkeit; nicht eine vage Unbestimmtheit, in die man nichts hineinlegen kann, sondern eine verheißungsvolle Unbestimmtheit, mit dem sprechenden Schweigen einer Mona Lisa – alt und jung, Mutter und Tochter, von fragwürdiger Keuschheit, kindlich und von männerentwaffnender naiver Klugheit. Nicht jeder Mann von wirklichem Geist kann Animus sein, denn er muss weniger gute Ideen als vielmehr gute Worte haben, bedeutungsschwere Worte, in die man noch viel Unausgesprochenes hineindeuten kann. Er muss auch etwas unverstanden sein oder wenigstens in irgendeiner Weise im Gegensatz zu seiner Umwelt stehen, damit die Idee der Aufopferung mit hineinkommen kann" *(Jung C. G., 1925: 225)*.

So entstehen in der Literatur Bilder von Anima und Animus nicht nur mit Hilfe eines bestimmten Protagonisten, sondern aufgrund der Anwesenheit anderer literarischer Figuren, der Umstände und Verhältnisse, denen die Figuren anpassen müssen, der Normen, unter denen die Charaktere handeln, der Gestaltung des Werkes und der Narrationselemente.

4. Opposition von Figurenrollen in „Roßhalde"

Einer der bekanntesten Schriftsteller, der sich intensiv mit der Psychoanalyse und Konzeption der Archetypen von Carl Gustav Jung befasste, war der deutsche Schriftsteller Hermann Hesse. Betrachten wir als Beispiele zwei Romane von Herman-Hesse, die zu verschiedenen Periode seines Schaffens gehören: „Roßhalde", die geschrieben wurde, bevor Hesse sich für Psychoanalyse interessierte, und „Der Steppenwolf" als einen der späteren Romane.

„Roßhalde" (1913) ist ein psychologisches und autobiographischeres Werk über Familie und Ehe, Kunst und das bürgerliche Fesseln. Der Roman handelt von dem berühmten Künstler Johann Veraguth, der mit seiner Frau Adele und seinem Sohn Pierre in dem Herrenhaus „Roßhalde" lebt. Trotz des Berufserfolgs ist er aber zutiefst unglücklich, weil er mit seiner Ehepartnerin nichts am Hut hat, und das einzige, was dem Künstler nicht erlaubt, das Herrenhaus zu verlassen, ist sein kleiner Sohn Pierre. Zu den wichtigen Figuren des Romans gehören auch Veraguths Freund Otto Burkhardt, der Johann überredet mit ihm nach Indien zu fahren, sowie der älteste Sohn von Johann und Adele, Albert, der seinen Vater hasst.

In den Gestalten von Johann und Adele werden die Geschlechtskonstruktionen eines Mannes als Ehemann und einer Frau als Ehefrau deutlich nachvollziehbar, während sowohl Motiv der Liebe als höheres Gefühl, als auch Sexualtriebe zwischen den Partnern verworfen werden. Adele ist nur eine rechtmäßige Ehefrau für Veraguth und nur eine Mutter für Pierre. Sie wird „häufig im Text entsexuslisiert, „Hausfrau" oder „Mutter" genannt" *(Risholm E., 2014: 359)*: „*Oben im Korridor kam ihnen die Hausfrau entgegen*" *(Hesse H., 1980: 31)*. Ihr Name wird nie ohne „Frau" angezeigt, daher betont der Autor den Status und das Alter von Adele.

Das Aussehen von Frau Adele wird immer von ihrem Ehemann so beschrieben: „*Eine große Gestalt mit dem ernsthaften und enttäuschten Frauengesicht*" (Hesse H., 1980: 21-22); „*Sie war etwas größer als er, eine kräftige Gestalt, gesund, aber ohne Jugend, und sie hatte „aufgehört", ihren Mann zu lieben*" (Hesse H., 1980: 25). Keine Gesichtszüge, Haarfarbe, keine individuellen Merkmale. Sie ist fast unpersönlich und sieht sehr ungeliebt. Äußere Merkmale betonen nur eine entfremdete Beziehung zu ihrem Ehemann.

Und obwohl Adele die Geschlechterrolle von Mutter und Frau, der Herrin des Hauses, verkörpert, ist sie immer noch völlig frei von den Grundzügen der Weiblichkeit und hat in sich nur Traurigkeit, Sehnsucht und einen unglaublichen Ernst: „*Schwung hat sie nicht gehabt; sie war ernsthaft und schwerlebig. <…> Sie hatte meinen Ansprüchen und Launen, meiner ungestümen Sehnsucht und meiner schließlicher Enttäuschung nichts entgegenzusetzen als Schweigen und Geduld, eine rührende, stille, heldenhafte Geduld, die mich oft bewegte und mit der mir und ihr doch nicht geholfen war*" (Hesse H., 1980: 70). Sie war genau die Art von Frau, die nur Gehorsam und Geduld zeigte, während Johann selbst voller Impulsivität war und zumindest einen Ausdruck von Emotionen von ihr brauchte.

Die Gefühle der Frau zeigen sich nur in ihrer Einstellung zu Kindern. Pierre ist ihr einziger Trost, Albert – einzige Unterstützung. Nach allen Kanonen dieser Zeit sollte eine Frau sich um das Haus kümmern und Kinder erziehen. Adele erfüllt all diese Standards, aber ist immer noch sehr unglücklich.

Im Gegensatz zu Adele steht Johann Veraguth, ein Künstler, der den Kontakt zu seiner Frau verloren und sich der Kunst gewidmet hat. „Der Roman legt nahe, dass sein Erfolg als Kunstmaler vor allem aus seiner distanzierten, weltfremden, letztlich antibürgerlichen Haltung resultiert. Dass seine Malerei erst durch die strikte Kanalisierung seiner libidinösen Energie in die schöpferische Arbeit – also durch die „Ausschließung der Sexualität" zur Kunst wird" *(Risholm E., 2014: 360)*. Energie, die sich nicht in familiären Beziehungen verkörpert, entwickelt sich zu einem ständigen Bedürfnis, sich der Kunst zu widmen.

Er fühlt keine Lebensfreude außer der Freude an seiner Arbeit. Er verliert sich in seiner Kunst und dies ist das einzige, was ihm die Kraft zum Leben gibt: „*Du redest immer von Ersticken und Zugrundegehen! Du siehst doch, ich lebe und arbeite, und der Teufel soll mich holen, wenn ich mich unterkriegen lasse*" (Hesse H., 1980: 75). Anhand dieser beiden Abschnitte kann man also rein männliche Züge im Verhalten und Charakter des Protagonisten beurteilen. „*Konzentration*", „*Beherztheit*", „*Willenskraft*" und „*Geist*", sind als ausschließlich männliche Eigenschaften konnotiert. Sie werden dementsprechend dem „*Demut*", der „*Zurückhaltung*" und dem „*Geduld*" der weiblichen Figur gegenübergestellt.

Das Malen wird vom Autor auch als ausschließlich männlich bezeichnet. „Er setzt einen Blick für Gestalt, Form, Licht und Schatten voraus, verlangt Härte, Selbstdisziplin, Konzentration, Gradlinigkeit, die Verdrängung von störenden Gefühlen und die Ausblendung des Realen" *(Risholm E., 2014: 364)*. Kunst wird zu seiner Art, seine innere Welt auszudrücken, die er nicht in Worte fassen kann, weil er weiß, dass niemand ihn verstehen wird: „*Und wenn ich sagen müsste, warum ich eigentlich ein Künstler bin und alle die Leinwand vollmale, so würde ich sagen: Ich male, weil ich keinen Schweif zum Wedeln habe*" (Hesse H., 1980: 101). Johann als „richtiger Mann" kann seine Gefühle nicht ausdrücken, er ist es gewohnt, sie in seiner Seele zu verstecken und nur auf Leinwänden mentale Stürme zu reflektieren.

Das Interessanteste an der Gestalt von Johann ist, dass es Hermann Hesse, der die Jung-Archetypen noch nicht kannte, gelang, die Essenz der persönlichen Anima des Künstlers und seine „Beziehung" zu ihr zu widerspiegeln. Er lehnt sich seinem Wunsch auf, nach Indien zu fahren, vertieft sich in seine Probleme, lässt sich nicht von den eigenen Emotionen

überwältigen, benimmt sich wie ein Mann, will aber keine Verbindung zu seiner Anima herstellen. Nach Jungs Lehren, verliert er den Kontakt zu seiner Frau, sie versteht ihn nicht und er versucht nicht, sie sich selbst verständlich zu machen.

Er versteht, dass er neue Kräfte, neue Empfindungen und Emotionen braucht, um aus diesem Kokon des Schmerzes herauszukommen, aber er ist unfähig das zu machen. "Die anstehende Reise mit Burkhardt setzt ihn in ein männliches, Horizonte erschließendes Verhältnis zum Raum" *(Risholm E., 2014: 366)*: „*Zugleich mit dem Gefühl der Genesung und des wiedergewonnenen Willens rann ihm ein neues Bewußtsein tätiger Kraft und herrschsüchtiger persönlicher Macht durch alle Sinne*" *(Hesse H., 1980: 155)*.

Veraguth verabschiedet sich nach dem Tod von Pierre von Roßhalde und seiner Familie. Er fühlt sich frei von der Vergangenheit, von allen Problemen, er ist bereit, sofort nach Indien zu gehen und alles zu vergessen. „Mit Pierres Tod und seiner Überführung in Kunst durch Veraguth ist die männliche Ordnung des Künstlers, die durch Weiblichkeit und Familie gestört war, wieder etabliert" *(Risholm E., 2014: 366)*. Der Künstler fühlt, dass er wieder atmen kann, dass es ihm neue Perspektiven eröffnen. „*Und er weiß, dass er wieder malen wird, weil alles, was ihm blieb, das war seine Kunst, der er sich nie so sicher gefühlt hatte wie eben jetzt. Ihm blieb der Trost der Draußenstehenden, denen es nicht gegeben ist, das Leben selber an sich zu reißen und auszutrinken; ihm blieb die seltsame, kühle, dennoch unbändige Leidenschaft des Sehens, des Beobachtens und heimlich-stolzen Mitschaffens*" *(Hesse H., 1980: 209)*.

Eine der interessantesten Figuren des Romans ist das Kleinkind Pierre, das gleichzeitig im Gegensatz zu Vater und Mutter steht, mit ihnen verglichen wird und das die Geschlechterordnung im Roman zerstört. In seiner Kindheit spiegelt es keines der Geschlechter wider. Er enthielt sowohl ausschließlich männliche als auch ausschließlich weibliche Züge, „er bewegt sich frei zwischen den „männlich" und „weiblich" kodierten Orten" *(Risholm E., 2014: 364)*. Er versteht nicht, was zwischen seinen Eltern vor sich geht: „*Der kleine Pierre war der einzige, der diese Trennung des Lebens und Teilung der Gebiete nicht anerkannte und kaum von ihr wusste. Er lief im alten wie im neuen Hause gleich sorglos aus und ein, er war im Atelier und in des Vaters Bibliothek ebenso heimisch wie im Korridor und Bildersaal drüben oder in den Zimmern der Mutter, ihm gehörten die Erdbeeren im Kastaniengarten, die Blumen im Lindengarten, die Fische im Waldsee, die Badehütte, die Gondel*" *(Hesse H., 1980: 9)*. Obwohl er aber wenig versteht, fühlt er es auf jeden Fall: „*Was du ihm geben kannst, ist Liebe, Zärtlichkeit, Gefühl – das sind Dinge, von denen ein Kind meist weniger braucht, als wir Alten meinen. Und dafür wächst der Kleine in einem Hause auf, wo Vater und Mutter einander kaum mehr kennen, wo sie sogar seinetwegen eifersüchtig sind!*" *(Hesse H., 1980: 84)*.

Aber der Vater versteht ihn nicht. Seine Mutter macht das auch nicht, weil sie in ihm nur ein Kind sieht, auf das sie aufpassen muss. Außerdem ist der Junge eifersüchtig, denn die Mutter mit seinem älteren Bruder viel Zeit verbringt. Sogar sein Traum zeugt davon, dass er seine Nächsten nicht erreichen kann. Sein ganzer Traum ist ein allgemein falsches Bild der Realität, ein schwebender Zustand, Unsicherheit: „*Und bald darauf, auf einem anderen Wege, sah er ebenso den Vater gehen, und später Albert, und jeder ging still und streng geradeaus, und keiner wollte ihn sehen. Verzaubert liefen sie einsam und steif umher, und es schien, als müsse es allezeit so bleiben, als werde nie ein Blick in ihre starren Augen und nie ein Lachen in ihre Gesichter kommen, als werde niemals ein Ton in diese undurchdringliche Stille wehen und nie der leiseste Wind die regungslosen Zweige und Blätter rühren <...> Ihm schien, als sei es so schon lange Zeit, vielleicht Jahre, und jene anderen Zeiten, da die Welt und der Garten lebendig und die Menschen froh und gesprächig gewesen waren und er selber voll Lust und Wildheit, jene Zeiten lügen undenkbar weit in einer tiefen, blinden Vergangenheit*" *(Hesse H., 1980: 132-134)*.

Pierre ist eine Figur, die ihren Platz nicht finden kann, er gehört nicht zur geschlechtlichen Ordnung, er ist chaotisch und fällt aus einem Extrem ins andere. „In der Tat reflektierten sich alle Konzepte der Unordnung (Undefinierbarkeit, Inkohärenz, Widersinnigkeit, Unvereinbarkeit, Unlogik, Irrationalität, Mehrdeutigkeit, Verwirrung usw.) in der Figur von Pierre, in seiner Gestalt, seiner Beweglichkeit, seinen Äußerungen, seinen Träumen und letztlich auch in seinem Tod" *(Risholm E., 2014: 365)*. Er stirbt unverständlich und losgelöst, gehört keiner Welt, keinem Geschlecht, keinen einzigen Teil von Roßhalde, weder mütterlicher noch väterlicher an, und es scheint, mit seinem Tod befreie er beide Eltern von ihrer Last.

5. „Der Steppenwolf" als Roman über den Kampf der Wesenheiten

Ganz anders kann man in diesem Konzept den späteren Roman von H. Hesse interpretieren. „Der Steppenwolf" ist auch in Form von „Spiel auf Gegensätzen" aufgebaut, der Autor verwendet ständig viele Antithesen, die nicht nur den Hintergrund der Komposition bilden, sondern auch der Hauptmotivator für die Entwicklung der Handlung sind.

Das Buch erzählt die Geschichte von Harry Haller, der seine Persönlichkeit in Wolf und Mensch aufteilte. Er hasste diese Trennung und versuchte, entweder den Wolf in sich selbst oder den Menschen zu töten. Der Autor führt den Leser durch die mentale Peinigung von Harry Haller und regt die Frage an: Ist es möglich, die Persönlichkeit in zwei Teile zu teilen, die keinen Kontakt haben? „Hallers Tragödie ist die Tragödie eines gespaltenen, zerrissenen Bewusstseins" *(Berezina A. G., 1976: 23)*. Immerhin hatte das, was Harry dem Wolf manchmal zuschrieb, die gleiche Einstellung zum Menschen. Und so bestritt Herr Haller das Zusammenspiel dieser beiden Seelenseiten und verurteilte sich zu seelischer Quälerei und endloser Selbstzerfleischung, was zum Selbsthass führte. Das heißt, die Hauptfigur ist bereits ein Spiegelbild der Dualität.

Einsam, arbeitslos, ohne Familie und Heimat, Harry Haller, ein Mann, der sich in seinen alltäglichen „Dimensionen" nicht in den Rahmen der bürgerlichen Gesellschaft einfügt und sich in ihr, obwohl er gezwungen ist, innerhalb ihrer Grenzen zu sein, in Bezug auf Denken und Geist als ein Fremder fühlt. Harry nennt sich sowohl Mann als auch Wolf. Bei Harry sind sein menschliches und wölfisches Wesen im ständigen Kampf. Er leidet darum und hasst sich dafür. „*Haller ein Genie des Leidens sei, dass er, im Sinne mancher Aussprüche Nietzsches, in sich eine geniale, eine unbegrenzte, furchtbare Leidensfähigkeit herangebildet habe. Zugleich erkannte ich, dass nicht Weltverachtung, sondern Selbstverachtung die Basis seines Pessimismus sei, denn so schonungslos und vernichtend er von Institutionen oder Personen reden konnte, nie schloß er sich aus, immer war er selbst der erste, gegen den er seine Pfeile richtete, war er selbst der erste, den er haßte und verneinte*" *(Hesse H., 2012: 18)*. Gleichzeitig neigt Harry dazu, den Wolf vernichten zu müssen.

Und genau das ist die Spaltung in ihm, nicht nur zwischen Mann und Tier, sondern auch zwischen den weiblichen und männlichen Anfängen. Man muss darauf hinweisen, dass Animus für den Geist verantwortlich ist. Der Mensch ist also Animus. Indirekte Bestätigung dieser Einteilung finden wir in den Schriften von Jung. In seinem Bericht „Über die Einstellung der analytischen Psychologie zur poetischen und künstlerischen Kreativität" schrieb er, dass das Tier keinen „Geist" hat, sondern einen nackten „natürlichen Instinkt". Dies bedeutet, dass so eine Kategorie wie „Geist" Jung nur dem Menschen zuweist. Dementsprechend kann ein Wolf als Tier keinen solchen Begriff wie Geist haben und kann daher keinem Animus entsprechen. „Meistens wird er als Manifestation des Dämons des Bösen angesehen, wird mit ihm gleichgesetzt" *(Zamanskaya E., 2006)*. Folglich ist der Wolf (als Symbol) „das Ergebnis von etwas

Ungehorsamen", was wiederum die Personifizierung des weiblichen, leidenschaftlichen, mütterlichen, natürlichen, irrationalistischen Anfangs ist, d.h. Anima. Petra Fricke deutet das auch so, dass der Mann in Harry für den Mann verantwortlich ist, der Wolf – für die Frau: "Dabei ordnet er die triebhafte, naturbedingte Seite dem Wolf zu, während er die Geistseite dem Menschen zuschreibt. Da die Naturseite die weiblichen Elemente berücksichtigt, erfolgt auch hier eine strenge Einteilung in Mütterliches und Väterliches" *(Fricke P., 1996: 48)*. So stellt sich heraus, dass der Wolf in Harry Haller seine „natürlichen Wurzeln", seine Gefühle, Emotionen, Leidenschaften, seine Anima ist. Und genau im Kampf der beiden Anfänge Animus und Anima besteht das Problem des Steppenwolfs. „Dieser Sachverhalt ist darauf zurückzuführen, dass eine dieser beiden „Modalitäten" – Anima – versucht, ihren Status zu ändern und nicht länger ein Schatten des Animus-Ichs zu sein" *(Zamanskaya E., 2006)*. In Harry Haller wurden Animus und Anima zu gleichberechtigten Anfängen, d.h. der erste hörte auf, über den zweiten zu dominieren, aber das Wichtigste geschah nicht: Es kam keine Versöhnung, keine Einheit. Die weiblichen und männlichen Ursprünge können „nicht die vollständige Verwirklichung erreichen, ohne sich gegenseitig zu stören. Weder der Weg des Geistes noch der Weg des Fleisches (durch das Gefühl) wird zur Gänze verwirklicht" *(Sokolova E. V., 2010: 50)*. Somit wurde der Individuationsprozess nicht abgeschlossen.

So ist Harry Haller einer der Figuren, der beständige Gegensätze verbindet, er ist vielleicht der ausgeprägteste Androgyne aller Hessischen Männerfiguren. Eine Art Hermaphrodit, ein Künstler, der sich nicht für „eine Seite" entscheiden kann, der den „vernünftigen Menschen und den Verrückten" *(Berezina A. G., 1976: 37)* in sich vereint, der aus einem Extrem ins andere fällt, der „*sowohl nach dem Heiligen wie nach dem Wüstling hin starke Antriebe in sich hat*" *(Hesse H., 2012: 70)* und eine fast schizophrene Spaltung empfindet. Hesse selbst bestätigt im Roman den Grundgedanken von Sandra Bem, dass die meisten Künstler androgyne Persönlichkeiten sind: „*Es gibt ziemlich viele Menschen von ähnlicher Art, wie Harry einer war, viele Künstler namentlich gehören dieser Art an. Diese Menschen haben alle zwei Seelen, zwei Wesen in sich, in ihnen ist Göttliches und Teuflisches, ist mütterliches und väterliches Blut, ist Glücksfähigkeit und Leidensfähigkeit ebenso feindlich und verworren neben und ineinander vorhanden, wie Wolf und Mensch in Harry es waren*" *(Hesse H., 2012: 74)*.

Er lehnt seine Anima ab, verliert dementsprechend die Fähigkeit, die Welt emotional wahrzunehmen, ist jedem bürgerlichen Spaß feindlich gesinnt und hört auf, das Leben zu genießen. Aufgrund der Unfähigkeit seiner Anima zu folgen, wegen des vollständigen Verlusts des Kontakts mit ihr und auch wegen der immer noch bestehenden Notwendigkeit, eine Kommunikation mit ihr und mit der Welt herzustellen, „braucht die männliche Figur von Harry einen „weiblichen" Spiegel" *(Sokolova E. V., 2010: 50)*. So erscheint Hermine in der Handlung.

Die Protagonistin des Romans, eine Kurtisane Hermine, tritt vor dem Rezipienten als Retter, Mentor, Freundin und Liebe des Protagonisten auf. Das genaue Gegenteil von Harry, eine junge, verspielte Frau, die den Moment genießen kann, aber auch unglaublich schön ist. Harry beschreibt sie mit Begeisterung und achtet ständig auf ihr Aussehen: „*Sie gab mir die Hand, und erst jetzt fiel diese Hand mir auf, eine Hand, die ganz zu ihrer Stimme paßte, schön und voll, klug und gütig*" *(Hesse H., 2012: 174)*; *Wie schön war ihr Gesicht, wie überirdisch (Hesse H., 2012: 190)*. Hermines Aussehen wurde ausführlicher beschrieben, anders als das der anderen weiblichen Figuren in Hermann Hesses Werken.

Harry hat die Verbindung zu seiner Anima vollständig gelöst, in diesem Fall Hermine ist die Verkörperung des Verlorenen ist, sie ist das, was Harry „fehlt". „Sie ist gleichzeitig auch sein – geschlechtliches und gedankliches – Gegenstück. Dieser Gegensatz wird bereits dadurch deutlich, dass Hermine als Prostituierte arbeitet, also einen Beruf ausübt, den Haller aufgrund

seiner negativen Einstellung zum Geschlechtstrieb als Konsequenz seines geistbetonten Lebens verurteilen muss. Ihr Zusammentreffen ist daher die „Begegnung zweier Prinzipien", die sich sowohl gegenüberstehen als auch gegenseitig ergänzen *(Fricke P., 1996: 54)*.

Hermine ist der sozialisierte Antipode Hallers, und sie ist auch „eine Spiegelprojektion seiner Anima in die bürgerliche Gesellschaft im Hinblick auf seine bessere Sozialisierung. „*Du brauchst mich um tanzen zu lernen, lachen zu lernen, leben zu lernen*" *(Hesse H., 2012: 202)*, – sagte sie zum Harry. Sie verkörpert, wie jede Anima, alle Frauen in seinem Leben, behält alle ihre Fähigkeiten, wird zur perfekten Frau: „*Alle Frauen dieser fiebernden Nacht, alle, mit denen ich getanzt, alle, die ich entzündet, alle, die mich entzündet hatten, alle, um die ich geworben, alle, an die ich mich verlangend geschmiegt, alle, denen ich mit Liebessehnsucht nachgeblickt hatte, waren zusammengeschmolzen und eine einzige geworden, die in meinen Armen blühte*" *(Hesse H., 2012: 300)*.

Aufgrund der Tatsache, dass Harry die Eigenschaften von Mann und Frau in sich kombiniert, erhält Hermine als sein Spiegelbild auch hermaphroditische Eigenschaften, auf die Harry selbst wiederholt aufmerksam macht: „*In die stille glatte Stirn hing eine kurze Locke herab, von dort aus, von dieser Stirnecke mit der Locke her, strömte von Zeit zu Zeit wie lebendiger Atem jene Welle von Knabenähnlichkeit, von hermaphroditischer Magie*" *(Hesse H., 2012: 192)*. Sie kombiniert auch Maskulinität und Feminität in sich, sie fühlt sich auch gespalten und in ihr kämpfen auch ein „dunkler" und ein „heller" Anfänge. Nach Petra Fricke, hat Hermine „innerhalb ihres hermaphroditischen Wesens Männliches und Weibliches in sich vereint und sie trägt auch sowohl Naturhaftes als auch Geisthaftes in sich, obwohl ihre Art zu leben die Naturseite betont. Ihre Aufgabe, die bei Haller verdrängte Naturseite sichtbar zu machen, hat sie als seine inspirierende Anima erfüllt *(Fricke P., 1996: 58)*. Dies ist auch am ungewöhnlichen Frauennamen – Hermine zu erkennen. „Der Name Hermine, die feminisierte Form des Dichtervornamens, verweist schon auf ihre klassische Animafunktion: Sie führt den hochgradig vergeistigten, lebensuntüchtigen und verzweifelten Selbstmordkandidaten Harry Haller ins Leben und in die Liebe ein" *(Baumann G., 1999)*. Sie selbst, die sowohl eine Widerspiegelung des Protagonisten als auch des Autors ist, trägt auch den Namen von Harrys Freund Hermann: „*»Wenn du ein Knabe wärst», sagte ich staunend, «müsstest du Hermann heißen. «Wer weiß, vielleicht bin ich einer und bin bloß verkleidet«*" *(Hesse H., 2012: 186)*. Sie erinnert Harry auch an ihn selbst. Ihr knabenhaftes Gesicht, das auch ein Zeichen ihrer Androgynie ist, lässt Harry völlig glauben, dass sie Hermann ist „*Pass einmal auf und sieh mich gut an! Ist dir noch nicht aufgefallen, dass ich manchmal ein Knabengesicht habe?*" *(Hesse H., 2012: 187)*. Am Ball kleidet sie sich nicht nur knabenhaft; sie wird eine vollständige Kopie seines Freundes und bleibt eine Kopie von Harry selbst. Dies ist ein weiterer Hinweis darauf, dass Hermine nicht nur ein Alter Ego des „Steppenwolfs" ist, sondern im Allgemeinen die Frucht seines Unbewussten. Hermine nennt sich die Widerspiegelung von Harry und versucht, ihm die Binde von den Augen zu nehmen, dass sie er selbst ist: „*dass ich dir darum gefalle und für dich wichtig bin, weil ich wie eine Art Spiegel für dich bin, weil in mir innen etwas ist, was dir Antwort gibt und dich versteht? Eigentlich sollten alle Menschen füreinander solche Spiegel sein und einander so antworten und entsprechen, aber solche Käuze wie du sind eben wunderlich und verlaufen sich leicht in eine Verzauberung, dass sie in den Augen andrer Menschen nichts mehr sehen und lesen können, dass es sie nichts mehr angeht*" *(Hesse H., 2012: 188)*. Mit diesen Worten betont Hermine – Anima des Protagonisten –, dass die Gegensätze (Anima und Animus) auch in Beziehungen unter den Menschen miteinander kombiniert werden müssen. Hermine versteht Harry wie kein anderer, sie fühlt ihn als „liest seine Gedanken": „*Sie behandelte mich so schonend, wie ich es nötig hatte, und so spöttisch, wie ich es nötig hatte*" *(Hesse H., 2012: 150)*.

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Tatsächlich ist sie die weibliche Inkarnation von Harry, „ein Teil seiner Individualisierung, eine Figur, die nicht weniger stark reflektiert wird als der Protagonist selbst" (Shligel-Milh M. A., 2018: 164). Hermine konnte als spielerisch, kindisch und offenherzig bezeichnet werden, aber sie fühlte sich genauso scharf wie Harry: „*Weil ich bin wie du. Weil ich gerade so allein bin wie du und das Leben und die Menschen und mich selber gerade so wenig lieben und ernst nehmen kann wie du*" (Hesse H., 2012: 200-221). Haller sieht in Hermine lediglich seine Retterin, aber „berücksichtigt nicht, dass auch er für sie nützlich sein kann (Fricke P., 1996: 52). Hermine hat seine eigenen Tragödien, die mit Harris völlig identisch und ganz anders sind. „Das praktische Leben hält auch nicht stand" (Berezina A. G., 1976: 37).

Als Person nimmt sie Elend physisch und moralisch wahr, Harry – intellektuell: „*Bei mir war das Elend vielleicht mehr materiell und moralisch, bei dir mehr geistig – der Weg war der gleiche*" (Hesse H., 2012: 263).

Es ist jedoch auch erwähnenswert, dass Harry nicht nur seine Anima in Hermine sieht, sondern dass Hermine umgekehrt ihren Animus an Harry überträgt. „Sie ist ebensowenig wie Haller ein ganzheitlicher Mensch und sucht bei Haller den Geist so wie er bei ihr das Leben sucht" (Fricke P., 1996: 52). Als gegensätzliche Widerspiegelungen finden sie, Retter, Bruder und Schwester, Liebhaber und Mörder, zueinander. "*Hermine stand mir allzu nah, sie war mein Kamerad, meine Schwester, war meinesgleichen, sie glich mir selbst und glich meinem Jugendfreund Hermann, dem Schwärmer, dem Dichter, dem glühenden Genossen meiner geistigen Übungen und Ausschweifungen*" (Hesse H., 2012: 218) – sagte über sie Harry und er erfüllt auch für sie alle diese Funktionen.

6. Schlussfolgerungen

Zusammenfassend ist es festzustellen, dass Hesse einen großen Teil seines Lebens dem Studium der Psychoanalyse gewidmet hat, insbesondere den Konzepten von C. G. Jung, die sicherlich sein Werk wesentlich beeinflusst haben. Außerdem haben sich die Ansichten von Herman Hesse über die Rolle von Frauen und Männern in der Gesellschaft im Laufe seines Lebens und Schaffens geändert. Der Roman „Roßhalde" zeigt nur die Anfänge der Psychoanalyseforschung, d.h. die Figuren sind mehr den geschlechtsspezifischen Stereotypen untergeordnet, Frau ist fast unpersönlich und den Männern untergeordnet. Im Roman „Der Steppenwolf" vereinigen die Figuren die Merkmale beider Geschlechter, sie sind den androgynen Persönlichkeiten angenähert. Der weibliche Ursprung ist nicht nur Frauen inhärent, die weibliche Person selbst wird mit der männliche gleichberechtigt.

Außerdem hat H. Hesse im Großen und Ganzen in seinem späteren Werk wohl den Begriff der Harmonie für das Dasein befürwortet und damit indirekt den Begriff der Androgynie angesprochen, der seine Charaktere von jeglichen Stereotypen befreite.

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SPECIFIC OF PROPER NOUNS USE IN LITERATURE FOR CHILDREN

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Summary
The article analyzes the structural and semantic features of proper nouns in modern works for children. The analyzed nouns are characterized by a broad representation of common vocabulary, allusiveness, internal semantics. Frequent use of nouns approached in the Ukrainian language, transparent motivation of the word, evaluation, expressed in the semantics of creative bases, use of precedent vocabulary, extremely limited process of re-categorization of tokens, etc. All given proper names thematically either duplicate those present in the child's environment, or are occasionally used tokens with transparent intrinsic motivation. Often anthroponyms and toponyms of the second group have also evaluative features in order to position the character of the work as good or bad. The proper name in the work for a child is sometimes formed according to the models available in the Ukrainian language. An anthroponym can be the name of a social role performed by a person, or the generic name of a creature in the sense of its own name. Sometimes the inconsistency of stereotypes about the creature to the purpose of the character with this name represents a conflict of the work. Those that exist in the usage can be represented as loanword, adapted through the process of calque, or as loanwords, which can be explained by the global trend towards globalization and the popularity of other languages, including English, among the Ukrainian-speaking population. The tendency to globalization is illustrated in the numerous occasionally used tokens that the authors create with the help of foreign morphs.

Keywords: anthroponym, zoonym, neologism, onomasticon, pronominalization, toponym, transposition.

1. Introduction

Books for children are a rather unique type of publications, which have a specific address to the reader. Obviously, a special subject of perception is a child with his/her own needs, which is the focus of writers who purposefully create literature works for children.

The purpose of our scientific research is a structural and semantic analysis of proper nouns used in modern literature works for children. The purpose of the study involves the following tasks:

– to analyze the means of expressing character's own name in a literature text;
– to highlight the specifics of anthroponyms and toponyms in works for children;
– to identify universal and specific semantic characteristics of the analyzed units;
– to identify the main functions performed by proper noun for the child.

The **subject of the research** is the communicative and pragmatic organization of proper nouns in works for children, the **object of research** is the means of representation of the proper noun in modern Ukrainian literature for children.

The source of the study is the corpus of the most representative texts for children in the period of 2014 – 2020. The texts of the works of the following authors are analyzed: K. Babkina,

A. Bachynskyi, O. Bula, S. Dermanskyi, Dzvinka Matiiash, Fozzi, O. Havrosh, N. Herbish, S. Hrydin, M. Kniazevych, A. Kokotiukha, O. Krotiuk, D. Kuzmenko, L. Kuptsova, S. Kutsan O. Kutsenko, I. Lazutkina, O. Lushchevska, H. Malyk, I. Malkovych, Z. Menzatiuk, M. Mykhtodovych, K. Mikhalitsyna, A. Mohylnyi, I. Morykvas, V. Nikitenko, Yu. Nikitskyi, H. Oliiko, N. Pasichnyk, M. Rybalko, V. Rutkivskyi, O. Rusina, K. Shtanko, A. Shtefan, H. Vdovychenko, O. Vilshanska. The texts of these authors represent a cross-section of various approaches to the process of creation of anthroponymy and toponymy for the child in terms of semantic and functional features.

2. Analyses of researches and publications

Peculiar onomasticon can be considered as a striking feature of literature texts for children. The study of onyms in works of art already has a well-established world tradition, represented by various studies in literature onomastics. V. Bondaletov *(V. Bondaletov, 1983)*, V. Barsakova *(V. Barsakova, 2009)*, I. Vasilieva *(I. Vasilieva, 2005)*, R. Zedok *(R. Zadok, 1976)*, V. Nikoleisen *(W. Nicolaisen, 1980)*, B. Salway *(B. Salway, 1994)*.

The scientist V. Bondaletov interpreted onomastics as a section of linguistics on the set of names of certain objects; the art of giving names *(V. Bondaletov, 1983: 7)*.

In Ukraine, the specifics of onomasticon have been studied since the 15th century. Among the main researchers of onomasticon in Ukraine are A. Korepanova *(A. Korepanova, 1962)*, V. Nimchuk *(V. Nimchuk, 1962)*, I. Ogienko *(I. Ogienko, 1912)*, L. Masenko *(L. Masenko, 1990)*, M. Maksimovich *(M. Maksimovich, 1880)*, O. Potebnya *(O. Potebnya, 1881)*, O. Strizhak *(O. Strizhak, 1963)* and others. The first research in Ukraine on linguistic and historical onomastics "To the study of toponyms" *(K. Tsiluyko, 1949)*, "A short program of collecting materials to study the topography of Ukraine" *(K. Tsiluyko, 1954)* was published by K. Tsiluyko. Researcher I. Denysovets *(I. Denysovets, 2015)* analyzed the word-forming specifics of occasional proper nouns in works for children of the XX – XXI centuries.

However, the peculiarities of proper nouns used in modern Ukrainian works for children still constitute a gap in modern linguistics, which determines the **relevance** of our article.

3. Using the term of anthroponimic

An important part of onomastics in texts for a child is its anthroponyms. Following V. Bondaletov, under the concept of anthroponym we understand the name, surname, patronymic, pseudonym or nickname of a person *(V. Bondaletov, 1983: 7)*.

In general, the proper noun in a work for children is characterized by a certain allusiveness and internal semantics. Researcher I. Aleksandruk points out that modern linguistics defines the nature of human thinking as associative. At the heart of human memory are associations of varying degrees of complexity, time of receipt and scope *(I. Aleksandruk, 2011: 6)*. In this way, writers create a semantically conditioned onyms (identical in size, shape, color, tactile characteristics to the usual token) e.g.: *Pushynka [Fluffy] (G. Vdovychenko "36 i 6 Kotiv-Detektyviv" ["36 and 6 cat detectives"], 2017)* about a cat with soft, fluffy hair. The presence of associative connections causes the removal of information from human memory, on the basis of which various associative connections arise, which later become contextually limited. The antagonist of the story "Reality of Bargest" is called "Pavucha Tkalia" ["Spider Weaver"] *(A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018)*. This character is given to the character because of her ability to weave a web and her physical resemblance to a spider: *Turning her head, where*

*the Troll was pointing, Dzyga saw a complex structure on a tree. It looked like a multi-**tiered cocoon**… The old lady, holding on to the ropes, stepped smoothly with taut ropes. Shaking for a moment, she came out of the predicament quite elegantly: three more pairs of arms appeared from under the folds of her leg – fragile, strong3 and agile (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018).*

It may be added that I. Aleksandruk also points out that the naming of the character is accompanied by the process of re-categorization of the token *(I. Aleksandruk, 2011: 5)*, in which one of the word semes, usually peripheral, is used, and onim is created on its basis, e.g.: *Bring this sausage here! Olezhik held out his hand. But the kitten suddenly… shuffled its paw in front of it, protecting legal property… Well, you have claws! he squeezed, licking a drop of blood from his finger. – To be your Claw! he concluded. – And your last name is Kovbasko! He's holding on to your piece! He laughed, forgetting the insult. – It's cool!* **Kigtik Olegovich Kovbasko!** *– laughed Derikhata (S. Gridin "Kigtik Kovbasko" ["Sausage claw"], 2015: 11).* In addition to the motivation of the anthroponym given in the example, there is also a comparison of a cat with a sausage: red color, body shape, in the context of which a certain category is formed, shifted by this example.

Consequently, it is noticeable, that in the literature for the younger reader phenomenon of recategorization occurs infrequently. The internal motivation of the onym is greatly simplified compared to the literature for the adult reader. This simplification is explained by the fact that it is difficult for a child to perceive a complex metaphor. Accordingly, the meaning of the name should be relatively obvious, e.g.: *Havchik [Eater] (G. Vdovychenko "36 i 6 Kotiv-Detektyviv" ["36 and 6 cat detectives"], 2017)*, because he likes to eat; *Shapochka [Hat] (K. Babkina "Shapochka i kyt" ["Hat and Whale"], 2015)*, because he constantly wears a hat; *Shchastik [Lucky] (N. Gerbish "Odnoho razu na Rizdvo" ["Once upon a Christmas"], 2014)*, because he is lucky etc. This is also manifested in the transparent motivation of the names of protagonists and antagonists in works for children. The name of a positive character is usually derived from a token with a positive meaning, and the name of a negative character is derived from a token with a negative meaning, e.g.: *Fortunato (V. Nikitenko "Nikchemi" ["Nonentities"], 2019)* – formed from the verb "fortiti", which means "to be lucky", *Shchastik (N. Gerbish "Odnoho razu na Rizdvo" ["Once upon a Christmas"], 2014)* – formed from the word "happy", *Shchyryk (V. Rutkivsky "Shchyryk Zi Zmiievoi Hory" [Shchyryk from the Serpent Mountain], 2018).* – formed from the adjective "sincere", *Bidosko (O. Gavrosh "Nemovirni prigodi Ivana Sili" ["The Incredible Adventures of Ivan the Strong"], 2014)* – formed from the noun "poor", *Shaitan (S. Gridin "Kigtik Kovbasko" ["Sausage claw"], 2015)* – formed from "the devil, an evil spirit", *Merzotto (V. Nikitenko "Nikchemi" ["Nonentities"], 2019)* – formed from the colloquial "scoundrel" etc. Often there is a connection between the contrasting antonyms, which is reflected in the opposite of the roles played by the characters and in their characteristics (good – bad). For example: *Fortunato – Merzotto (V. Nikitenko "Nikchemy", 2019), Shchyryk – Zmiy Horynovych (V. Rutkivsky "Shchyryk zi zmiievoi hory" ["Shchyryk from the Snake Mountain"], 2018).*

The name of a person according to the performed social or family role is often used as an anthroponym, e.g.: *Babusya [Granny] (K. Babkina "Shapochka i kyt" ["Hat and Whale"], 2015), Vujko Mijkul'c'o [Uncle Myukultso] (O. Gavrosh "Nemovirni prigodi Ivana Sili" ["The Incredible Adventures of Ivan the Strong"], 2014), Genetik [Geneticist], Chitachka [Reader] (A. Shtefan "Real'nist' Bargesta" ["Reality of Bergest"], 2018), Kapitan [Captain], Tato Fortunato [Fortunato's Dad] (V. Nikitenko "Nikchemi" ["Nonentities"], 2019), Mama [Mother] (O. Vil'shans'ka "Moya mama – charivnicya" ["My mother is a magician"], 2019), Tato [Dad] (Yu. Nikits'kij "I prijshli pingvini…" ["Here penguins came"], 2018), Titka Lesya [Aunt Lesya] (A. Bachins'kij "Detektivi v Arteku" [Detectives in Artek], 2014)*, etc. We explain this

feature by the specifics of children's thinking, which tends to perceive another person not comprehensively, but in a certain social role. Thus, a child is surprised to see his teacher outside the school for the first time, or to the question "what is your mother's name?" answers "mom". Accordingly, the authors of publications for children follow this trend so that the recipient understands the character better. They are not abstract "Olya" or "Larysa Stepanovna", but "mother", "uncle", "captain", on whom the child can impose his stereotype of perception.

Contrastingly, a child tends to give any entity human qualities. Hence the tendency to create heroes-beasts, mythological creatures, inanimate objects, whose characteristics are fully consistent with human. These heroes are usually bearers of proper names formed from generic words, e.g.: *Borsuk* [Badger] *(K. Mikhalitsyna "Hto roste v lisi" ["Who grows in the woods"], 2019), Bigl'* [Beagle] *(O. Lushchevskaya "Bigl'-starshij" ["Beagle Sr."], 2017), Horobci [Sparrows], Yenot [Raccoon] (O. Gorobets Horobtsi-Molodtsi ["Sparrows-brilliants"], 2017), Drakon [Dragon] (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018), Zubr [Bison], Vedmid [Bear] (O. Bula "Zubr Shukaie Hnizdo" ["Bison is looking for a nest"], 2018), Kyt [Whale] (K. Babkina "Shapochka I Kyt" ["Hat and Whale"], 2015), Ryba [Fish], Chaplia [Heron] (I. Andrusyak "Lyakaciya" ["Lyakaciya"], 2017)* etc. That means, names for a function associated with a particular being are available. Often the discrepancy between the characteristics of the animal and the goal set by this animal is the main conflict of the work, e.g.: *Kurka [Hen] (G. Vdovychenko, N. Gaida "Chorna-Chorna Kurka" ["Black-black Hen"], 2018),* as a creature that cannot fly, but learns it; the *Zubr [Bison] (O. Bula "Zubr Shukaie Hnizdo" ["Bison is looking for a nest"], 2018)*, which does not hibernate in nature, wants to sleep in winter like other creatures; *Vedmid [Bear] (O. Bula "Zubr Shukaie Hnizdo" ["Bison is looking for a nest"], 2018)*, who usually sleeps in winter, does not want to sleep in the text etc.

In the researched texts it is possible to single out the names that already exist in the usage and are represented by commonly used names: *Andriy, Vasyl Petrovich, Hnat Ivanovych, Homer Svitlana Ivanivna, Dmytryk Petruk, uncle Hrytsko, Ihor, Ilya Fedorovych, Katrya, Taras Gavotaron, Taras Opanasyuk, Stepan Petrovich Komazyuk (S. Gridin "Kigtik Kovbasko" ["Sausage claw"], 2015), Vasilko, Nastya, Sofiyka (O. Vilshanska "Moya mama – charivnicya" ["My mother is a magician"], 2019), Ivan Sila, Lyubochka, Maruska, Stanislav (O. Gavrosh "Nemovirni prigodi Ivana Sili" ["Incredible adventures Ivan Sila"], 2014), Ilya, Kolya (O. Lushchevska "Bigl'-starshij" "Beagle Sr.", 2017), Lev Dmitrovich, Lilya, Olenka, Olena Mykhailivna, Sashko, Solomiya (A. Bachynsky "Detektivi v Arteku" ["Detectives in Artek"], 2014), Nikita (Fozzy "Gupalo Vasil" ["Gupalo Vasil'"], 2018), Natalia, Omelko (D. Kuzmenko "Istorii z chaiuvanniam" ["Stories with tea"], 2017), Olya (O. Lushchevskaya "Opikuny Dlia Zhyrafa" ["Guardians for the giraffe"], 2018), Ostap Nyavchyk (G. Vdovychenko "36 i 6 Kotiv-Detektyviv" ["36 and 6 cat detectives"], 2017).* Among zoonyms we observe a tendency to use ancient Ukrainian names and nicknames, for example: *Brovko (N. Pasichnyk "Terezka z medovoi pechery" ["Terezka from the honey cave"], 2014)* – a popular nickname of a dog, *Forko (N. Gerbish "Odnoho razu na Rizdvo" ["Once upon a Christmas"], 2014)* – a hedgehog nickname, formed from the exclamation inherent for hedgehogs – forking, *Chapa (O. Krotyuk "Pesyk Chapa" ["Dog Chapa"], 2019)* – the nickname of the dog, characteristic of the tradition of naming animals.

The numerous group is also represented by borrowed names, e.g.: *Adam Klocka, acrobat Fandigo, Bier-Mier, Billy, Bobby, Jebson, Milena, Mr. Picicato, Cornelius, Croci, Madame Adelia Buchenbach, Magdeburgh, Monzi, Monsieur Francier, Mr. Crivalsky, Mr. Tosiko Mamasuri, Renata, Stefan (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan Sila"], 2014), Amber, Jeeves, Ginger, Dipper, Miadziaki, Hang, Hayao M. (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018), Arsen, Vika Patiychuk, Edik Semerenko,*

Marina (S. Gridin, "Kihtik Kovbasko" ["Kigtik Kovbasko"], 2015), Yosyp, Mila (N. Gerbish "Odnoho razu na Rizdvo" ["Once upon a Christmas"], 2014), Kuzma (D. Kuzmenko, "Istorii z chaiuvanniam" ["Stories with tea"], 2017), Luka, Terezka (N. Gerbish "Mandrivky Z Charivnym Atlasom. Venetsiia" ["Journeys with a magic atlas. Venice"], 2016), Mancini, Merzotto, Federico (V. Nikitenko "Nikchemi" ["Nonentities"], 2019), Myron (O. Lushchevskaya "Bigl'-starshij" ["Beagle Sr."], 2017) and others.

One of the most important features of proper names in the works of modern Ukrainian writers for children is their expressiveness and high level of emotionality. We distinguish mostly generic Ukrainian names with diminutive suffixes. Following the scientist L. Shutak, among the units used in the works, we distinguish diminutives with the meaning of a gentle shade in speech and a shade of affection of the speaker *(L. Shutak, 2002, p. 8)*. This group is formed by nouns with the formant *-k(a),* represented mostly by feminine tokens, e.g: *Var**k**a, Ivan**k**a (O. Mamchych "Tyranozavr-Olenka" ["Tyrannosaurus-Olenka"], 2017: p. 4), Sofiy**k**a (O. Vilshanska "Moia Mama – Charivnytsia" ["My mother is a magician"], 2019), Marus**k**a (O. Gavrosh "Neimovirni pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014) etc.*

In masculine nouns, the formant *-**yk*** is illustrated, for example: *Bars**yk**, Dmytr**yk** Petruk, Ed**ik**, Kigt**yk** (S. Gridin "Kigtik Kovbasko" ["Sausege claw"], 2015), Ostap Nyavch**yk**, Khavch**yk** (G. Vdovychenko "36 I 6 Kotiv-Detektyviv" ["36 and 6 cats-detectives"], 2017), Shchast**yk** (N. Gerbish "Odnoho razu na Rizdvo" ["Once upon a Christmas"], 2014), Shchyr**yk** (V. Rutkivsky "Shchyryk Zi Zmiievoi Hory" [Shchyryk from the Serpent Mountain], 2018).*

The formant *-**ochk*** is infrequent, e.g.: *Lyub**ochk**a (O. Gavrosh "Neimovirni pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014), Shap**ochk**a (K. Babkina "Shapochka I Kyt" ["Hat and Whale"], 2015)* etc. The formant *-**ets*** is used singly, e.g.: *Taras Chuban**ets** (S. Gridin, "Kihtik Kovbasko" ["Kigtik Kovbasko"], 2015).*

Notice that augmentative suffixes are absent among anthroponyms, which is explained by the wish of authors who use suffixes to create a positive atmosphere in the work. However, in some places the authors can avoid this trend. Emotional stress is also formed by the mean of compounding, e.g.: *Rukaduppo (V. Nikitenko "Nikchemi" ["Nonentities"], 2019), Kutsokhvosta (G. Vdovychenko "Chorna-Chorna Kurka" ["Black and Black Chicken"], 2018), Rudokhvosta (O. Bula "Khto roste u lisi" ["Who Grows in the Forest"], 2019), Klapovukh (G. Vdovychenko "36 i 6 kotiv-detektyviv" ["36 and 6 cat detectives"], 2017)* or truncation, e.g.: *I mama pochala kazaty "Shapochka, Shap" [And my mother began to say: "Hat, Hat"] (K. Babkina "Shapochka i kyt" ["Hat and whale"], 2015: 9).*

Tokens that exist in the usage can also exist in the form of borrowings, adapted through the process of tracing, which is explained by the global trend towards globalization and the popularity of other languages among the Ukrainian-speaking population, including English, e.g.: *Wooster (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018)* – Wooster, a common name for the character of English works, Jeeves *(A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018)* – a popular nickname of a cat in England

4. Nonce words specificity

There are uses of foreign morphs in new words. For instance, in the name of the technology *Apparat**us** litat**us** (O. Gavrosh "Nemovirni prigodi Ivana Sili" ["The Incredible Adventures of Ivan the Strong"], 2014: 50),* the suffix *-us* is a striking characteristic of Latin language, which indicates the masculine gender *(V. Yarkho, 2006: 29)*, or in the anthroponym *Spati**um** (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018)* the Latin suffix *-um* is observed as the end of

the possessive case *(V. Yarkho, 2006: 29)*. The authors use a variety of morphs. For example, in the anthroponym *Tempus (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018)* not only has the suffix *-us*, but also the root *temp*, which denotes the word ″time″ *(V. Yarkho, 2006: 377)*. There are also morphs from the Spanish *Fortunato, Merzotto, Rukaduppo (V. Nikitenko "Nik-chemi" ["Nonetities"], 2019); and French: Monsieur Francier (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014).* A correlation between the meaning of the word used and the borrowed part is noticeable, e.g.: Apparatus litatus *(O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014: 50)* – aircraft, thus the suffix of the masculine gender is correlated with the actual Ukrainian grammatical meaning of the masculine gender. However, in most words this correlation is not observed. Therefore, this use of foreign morphs is sporadic. We assume that the authors in that way acquaint the child with a wide range of languages and cultures that surround him, and arouse some interest in the otherness of their characters.

Frequent use of language innovations in proper names is a specific feature of works of art for children. These innovations help to identify the features of human linguistic and creative activity and verbal mechanisms of human adaptation to the world. These units become clear through the content and general idea of the author, because they exist as contextually conditioned, expressively loaded and those that absorb the semantics of neighboring signs *(E. Kubryakova, 1981: 52)*. Following I. Denisovets *(I. Denisovets, 2013),* we distinguish between the concepts of neologism and occasionalism. Under occasionalism we understand the speech realization of the potential of the language system, which denies the traditions and norms of word usage *(E. Kubryakova, 1981: 78)*. Occasionalisms include: innovations formed phonetically; innovations, which include morphemes of world languages, in particular English, as the language of international communication; innovations, which include words that function in the lexical system of world languages or are a loanwords; innovations that have a detailed textual definition or interpretation of which is provided by the writer.

Neologism is interpreted as a lexical innovation or a new meaning of an existing unit, which is added to an existing one, but which is not recorded in lexicographic sources and is perceived as new for a certain period of time *(I. Aleksandruk, 2011: 8)*.

A large group of occasionalisms in the works is formed by names formed from words of general use, e.g.: *Dzyga, Mala, Premudra (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018), Chornoroty (Fozzy "Gupalo Vasyl" ["Gupalo Vasyl"], 2017)*. We understand that onym is usually expressed by a noun, but some anthroponyms are transposites that have changed their meaning during the process of pronominalization. For example, adjectives: *Zelenyi [Green] (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018), Mala [Teeny] (Fozzy "Gupalo Vasyl" ["Gupalo Vasyl"], 2017).*

Among all the analyzed onyms we can distinguish a group of fictional realities and names that are created according to imaginary language rules, e.g.: *A'Twin (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018), Bekh (D. Kuzmenko "Istorii z chaiuvanniam" ["Stories with Tea"], 2017)*. The given names are inherent in the fantasy genre and are formed to strengthen the distancing from the real world or given in the work of the ″real world″ atmosphere. In this case, anthroponyms and toponyms, formed according to imaginary language rules, create a world of mirrors.

Numerous is a group of imaginary names formed by productive models in reality, e.g.: Kamiana Varta [Stone Guard], Ramu-Kolektsioner [Ramu-collector], Chorny Shak [Black Shak] *(A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018),* Ostap Nyavchyk (G. Vdovychenko ″36 I 6 Kotiv-Detektyviv″ [″36 and 6 cats-detectives″], 2017), Rosinka *(O. Gavrosh*

"Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014: 50), Chorna-chorna kurka [Black-Black hen] *(G. Vdovychenko, N. Gaida "Chorna-Chorna Kurka" ["Black-black Hen"], 2018)*. There is an occasional tradition to use Ukrainian names as components of a complex proper name, e.g.: *Gupalo **Vasyl**, **Levko** Tryndun, Zeleny **Ostap**, **Gustya** Petryvna (Fozzy "Gupalo Vasyl" ["Gupalo Vasyl"], 2017), **Ostap** Nyavchyk G. Vdovychenko "36 I 6 Kotiv-Detektyviv" ["36 and 6 cats-detectives"], 2017)*.

The authors also create an extension of the meaning available in the names with the help of precedent anthroponyms used in the meaning of ″pure″ nomination *(V. Korolyova, 2012: 146)*. We distinguish here the following groups of precedent anthroponyms by meaning:

– borrowings from Greek mythology, e.g.: Kentavr [Centaur], Favn [Faun], Minotavr [Minotaur] *(A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018)*;

– anthroponyms from Scandinavian mythology, eg: *Trol [Troll], Feia [Fairy], Pryvyd [Ghost], Hnom [Dwarf], Kobold [Kobold], Pereverten [Werewolf], Elf [Elf], Bargest [Bargest] (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018)* – a mythical creature of English folklore (note that the token Bargest *(A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018)* has undergone semantic changes, being realized in the analyzed work);

– precedent tokens that appeal to Slavic mythology, e.g.: *Konyk-Strybunets [Grasshopper] (A. Bachynsky "Detektivi v Arteku" ["Detectives in Artek"], 2014), Lisovyk [Woodman] (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018), etc.*;

– anthroponyms in Ukrainian history and literature, e.g.: *Ivan Sila (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014)*, which appeals to the famous Ukrainian fighter, boxer, freestyle fighter, strongman, circus artist, the strongest man on the planet; *Pintya Robber (O. Gavrosh "Rozbiinyk Pyntia U Zakliatomu Misti" ["Pintya Robber in the Cursed City"], 2013),* who highlights the figure of Pintya the Brave – a famous leader of the opryshki detachment; *Pukh-Zolotovust (M. Mikhtodovych "Pryhody Pukha-Zolotovusta" ["The Adventures of Pukh-Zolotovust"], 2018),* which refers in part to the saint, glorified in the person of saints, teachers and miracle workers, one of the founders of the Patriarchate of Constantinople Ivan Zolotovust; *Potocki (S. Gridin "Kigtik Kovbasko" ["Sausege claw"], 2015)* – Hetman Mykola Potocki; *Igor Sikorsky(A. Bachynsky "Detektivi v Arteku" ["Detectives in Artek"], 2014: 35)* – a famous Ukrainian aircraft designer; Serhiy Korolyov *(A. Bachynsky "Detektivi v Arteku" ["Detectives in Artek"], 2014:* 35) – the founder of cosmonautics;

– precedent anthroponyms from world history and literature, e.g.: *Ahent 008 [Agent 008] (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014: 42)* – which appeals to Agent 007, the hero of the works of Jan Fleming; *Henrikh Shliman [Heinrich Schliemann] (A. Bachynsky "Detektivi v Arteku" ["Detectives in Artek"], 2014: 130)* – an archaeologist who found Troy; *Indiana Dzhons [Indiana Jones] (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018: 65)* – the character of Steven Spielberg's films; *Konstantsiia [Constance], Miledi [Milady] (A. Bachynsky "Detektivi v Arteku" ["Detectives in Artek"], 2014)* – the characters of the work ″Three Musketeers″ by O. Dumas*; Cheshyrskyi [Cheshire] (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018),* who appeals to the character of Lewis Carroll's book ″Alice in Wonderland″.

In addition to anthroponyms, we highlight a group of names of toposes in the text. The specificity of toponyms in children's literature is that in addition to common names to denote countries, cities, villages, forests, rivers, etc., we also distinguish the names of imaginary planes, e.g.: *Realnist Bargesta [Reality of Bargest] (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018)*, thus a specific reality that exists outside of human reality. We explain this group of tokens by the fact that the author of a book for a child follows the wishes of his

recipient, and the reader of this type of literature seeks to create his own, imaginary world and stay in it as long as possible.

5. Characteristics of toponym usage in literature for children

Toponyms to denote imaginary localities created according to real word-forming models turn out to be productive *(I. Denisovets, 2015: 118), e.g.: Chornodubyi lis [Black-toothed forest], Pidhirtsi (Fozzy "Gupalo Vasyl" ["Gupalo Vasyl"], 2017).* These toponyms structurally and semantically copy the names that exist in reality. Common are those composed of phrases with a syntactic connection of accommodation, the structural parts of which are adjectives and nouns, e.g: *Black Forest, Bamboo Forest (Fozzy "Gupalo Vasyl" ["Gupalo Vasyl"], 2017).*

Another common option is those composed of a phrase with a syntactic connection of control, the structural parts of which are a noun in the nominative case and a noun in the genitive singular, e.g.: *Orion Nebula – Realnist Bargesta [Reality of Bargest], Studiia Hibli [Ghibli Studio], Maiak Tysiachi Hranei [Lighthouse of a Thousand Faces] (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018: 153), vezha Sultana [Sultan's Tower], mys Shaliapina [Cape Chaliapin], skeli-blyzniuky Adalary [Adalara Twin Rocks] (A. Bachynsky "Detektivi v Arteku" ["Detectives in Artek"], 2014: 78), Zakliate Misto [The Cursed City] (O. Gavrosh "Rozbiinyk Pyntia U Zakliatomu Misti" ["Pintya Robber in the Cursed City"], 2013), Zmiieva Hora [Snake Mountain] (V. Rutkivsky "Shchyryk zi zmiievoi hory" ["Shchyryk from the Snake Mountain"], 2018), Kraina Zhakhovysk [Zhakhovysk Country] (S. Dermansky "Chudove Chudovysko V Kraini Zhakhovysk" ["Wonderful Monster in the Land of Zhakhovysk"], 2010), Restoran "Samurai" [restaurant "Samurai"], Shynok "Zelenyi Hans" [pub "Green Hans"] (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014: 160).*

Most toponyms used in modern works for children are characterized by obvious intrinsic motivation. For example: *Pidhirtsi [Under-the-mountains] (Fozzy "Gupalo Vasyl" ["Gupalo Vasyl"], 2017)* is a village under a mountain, *Zmiieva Hora [Snake Mountain] (V. Rutkivskyi "Shchyryk z Zmieva Hora", 2018)* is a mountain where snakes live, etc. However, unlike the usual names of geographical objects, which are regularly reproduced in non-special contexts, occasional geographical names of fairy-tale worlds have their own features: they are irregularly, sometimes singly, reproduced in non-special contexts of children's literature discourse; motivated by the context and speech situation, and therefore outside them are not used in live speech; they are characterized by an occasional word-forming structure *(I. Denisovets, 2013: 118).* The codification of these words can be noticed quite rarely. This representativeness is explained by the hermeneutic circle of the recipient. First, the reality in the child's imagination is closely intertwined with the fictional world, and secondly, the imaginary picture of the world is of greater interest to the child, interested in its improbability. Thus, it is easier for the author to appeal to children's attention by involving the child in imaginary realities.

Another group consists of precedent toponyms used in the meaning of ″pure″ nomination *(V. Korolyova, 2012: 145).* Toponyms of this group can be represented by:

– countries of modern Europe, e.g.: *Venice (N. Gerbish "Mandrivky z charivnym atlasom. Venetsiia" ["Journeys through the magic atlas. Venice"], 2016), Paris (N. Gerbish "Mandrivky z charivnym atlasom. Paryzh" ["Journeys through the magic atlas. Paris"], 2019);*

– astronomical objects, e.g.: *Moon (O. Bugrenkova "Yak potrapyty na misiats" ["How to get to the moon"], 2018);*

– toposes related to the past of Ukraine, e.g.: *Storozhova Zastava [Watchtower] (V. Rutkivsky "Storozhova Zastava" ["Watchtower"], 2012);*

– modern Ukrainian places, e.g.: *Artek, Vorontsov Palace, Cape Shaliapin, Adalari Twin Rocks, Black Sea (A. Bachynsky "Detektivi v Arteku" ["Detectives in Artek"], 2014, Railway Station (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014);*

– modern foreign topos, e.g.: *Sultan's Tower (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014: 78), Pushkin Square (A. Bachynsky "Detektivi v Arteku" ["Detectives in Artek"], 2014), Privokzalna (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014).*

– modern cities of Ukraine, e.g.: *Simferopol Pushkin site (A. Bachynsky "Detektivi v Arteku" ["Detectives in Artek"], 2014: p. 6).*

The purpose of the precedent onyms use is to inform the young addressee about the geographical realities and thus expand his horizons, increase erudition.

6. Conclusions

Withdrawing that the studied proper names are characterized by a wide representation of common vocabulary, allusiveness, internal semantics, frequent use of colloquial names, transparent word motivation, value, expressed in the semantics of creative bases, use of precedent vocabulary, extremely limited recatigorization process. The authors of the texts also seek to develop their recipient and introduce him to a certain communicative discourse. To do this, the authors attach their works to the whole-Ukrainian and world discourse, in reference to precedent vocabulary. The writers use toponyms and anthroponyms characteristic of the Ukrainian language, give an indication of European and Ukrainian toponyms, the knowledge of which fills the gap of the basic encyclopedic knowledge of the child. This means of child development are used along with reference to the names of fictional creatures and phenomena, which indicates a desire not only to attract the reader's attention, but also to involve him in adult discourse.

All the researched means are used with two functions: to attract the reader's attention and, using this attention, to develop him/her in speech, language and general cultural aspects.

We see **the prospect of further scientific researches** in the functional analysis of proper names in children's literature; in the study of the results of further codification of neological and occasional tokens used in the texts of children's literature.

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THE MYTHOLOGEM OF THE MOON IN THE POETRY
OF THE UKRAINIAN LITERARY PERFORMANCE GROUP BU-BA-BU

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Summary

The article analyses the poetry of Ukrainian writers Yuriy Andrukhovych, Oleksandr Irvanets and Viktor Neborak using the mythopoetic methodology. The archetypal image of the moon and the specifics of its development in the poetic works of artists are considered in detail. The relationship of the mythology of the moon with traditional Slavic beliefs and ideas and the influence of world cultural heritage on its artistic realization are established. The works of these artists contain elements of the collective unconscious, consisting in the use of individual images in line with the ancient world-view, which can be decoded only at the subtext level. The meaning of this symbol for creating an artistic world-view is determined. Views of Yurii Andrukhovych, Oleksandr Irvanets and Viktor Neborak are studied on the world structure are studied through the decoding of the author's intentions in the interpretation of the archetypal image of the moon. The author's individual mythopoeia based on the astral image in the lyrics of the literary performance group Bu-Ba-Bu is studied.

Keywords: mythopoetics, worldview, artistic picture of the world, archetypal image, symbol, postmodernism.

1. Introduction

The recipient's perception and understanding of the poetic image results from the decoding of symbolic meanings, allegories, allusions, subtexts, and the like. The mythologem, as the smallest unit of myth, expresses the partial meaning of the archetype and carries the reflection of mythological views and ancient beliefs. The literary studies frequently equate the above categories as their main function is to reflect the world-view continuum of different times and peoples. Mythologems can be common cultural and ethnic, expressing the mental peculiarities and traditions of the people, and, therefore, are closely associated with folklore.

The poetic work of the Eightiers, which include artists of the literary performance group Bu-Ba-Bu, was studied by Nina Anisimova, Iryna Borysiuk, Hryhorii Hrabovych, Tamara Hundorova, Nila Zborovska, Mykhailo Ilnytskyi, Victoria Kopytsia, Yanina Kulinska, Viktor Morenets, Natalia Filonenko, Roxana Kharchuk, Olena Chertkova, etc. Literary scholars emphasize the mytho-ritual and philosophical basis of the world-view positions of the period' artists, the profound metaphorical nature of their lyrics, the abandonment of rustic motives and socialist dogmas, etc. Nina Anisimova argues: "A decisive impetus for distancing from political prejudice prompted the poetic generation of the 1980s to find the artistic and philosophical aspects of the world-view in folklore and mythology, to transform traditional motives and images, to make the national primordial sources based on pagan-Christian syncretism relevant again" *(Anisimova, 2012: 306).*

The objective of our study is to analyse the nature and ways of functioning of the mythologem of the moon in the poetry *of the literary group Bu-Ba-Bu*, the revelaing of the peculiaritie

of the autho's interpretation of the lunar image and individual mythopoeia of Yurii Andruk-hovych, Oleksandr Irvanets and Viktor Neborak. This objective requires that the following tasks are performed: finding lunar images in the poetic texts of these artists, **analysing** the modifications of the mythologem of the night orb in the poetry *of the literary group Bu-Ba-Bu, ascertaining the influence on the formation of the author's world-view of ancient Slavic beliefs and world cultural heritage*.

2. Modifications of the archetypal image of the night orb
in the poetry of Yurii Andrukhovych

The denial of the aesthetics of socialist realism in the literature of the 1980s and the departure from ideological pressure caused the renewal and reconstruction of the traditional Ukrainian world-view in the poetic texts *of the artists of the literary group Bu-Ba-Bu. The development of postmodernism led to a rethinking of ideological and artistic principles, the liberation of national consciousness and culture. Thus*, the Y. Andrukhovych's poem, "Observation of the Lonely" from his collection "Exotic Birds and Plants" is a reaction to the totalitarian regime: *"Meanwhile, the county is full of all other rag / the squares are trampled in the holiday mornings / ladies walk the track as if though they're in France / where there's the hospital and school for the toffish ones / besides, no one assessed whether the Moon is close / the flag on the county tower faded away and dried / all the policemen look like basilisks / where both the church and the casino are for bald ones / besides, no one knows how close is Lviv / postal carriages pass by, all enlightened by prides / a hungry crowd flows, all sad, hundred-headed / how many are stingy and dumb here in fact / indeed, there are many under the halo, as well / dispersing their teachings with their talk traps opened / plus, the late clock has annoyed everyone / what is the real number of the blind and dumb / how many are those that could fly, by the way/ but no, they sit in the wineries, neither being the former nor latter / in the thoughtful Sodom of the lickerish and bellied / how many imprisoned are white, shiny and saints / because the local memory is fading within me/the night where I wander is bottomless / it does not glow but its shirt's sleeves do/ white, starched, restrained one"* (Andrukhovich, 1991: 60). The epigraph to this poem is important to analyse it: "There were 16 blind, 7 deaf, 1 insane, 2 underdeveloped" A. Sharlovsky. Stanislaviv and Stanislaviv District. Statistics reference book. 1887. The quote taken from the historical source directs the reader to perceive the poetic text literally, because its very first line continues the reflection on the district. In our opinion, the author uses burlesque writing to reveal the veiled flaws of the society's situation. According to Natalia Filonenko, Yu. Andrukhovych is capable of "presenting himself as a conquistador of Ukrainian figurative and artistic thinking, able to resolutely reject and get rid of the usual, trivial and bland forms and, instead, offer a new quality and paradigm of the mental routine" *(Filonenko, 2007: 17)*. The late nineteenth century's Stanislav is a projection of Ivano-Frankivsk of the 1980s. The poet resorts to an allusion to point to the mess in the country, to the dominance of such social phenomena as corruption, drinking, poverty, beggary, etc. He uses the image of basilisk-like policemen to reveal the brutality of government agencies. Basilisks are mythical terrifying reptiles possessing supernatural power to kill with poison, gaze, and breath *(Meletinsky, 1998: 116)*. The collective image of a hungry hundred-headed crowd is an allusion to the social situation of the people. The blind and dumb are all those who hold an inactive and passive position. Yu. Andrukhovich describes allegorically artists a, *those who could fly,* but sit in wineries. At the subtext level, there is an allusion to the lack of freedom of speech and creativity. The image of the Moon reinforces the ignorance of society. It is worth mentioning that this poem employs carnivalisation,

as the amassing of peculiar masks allows concealing your attitude to totalitarian reality. Nina Anisimova notes: "An important component of the modernist world-view of the representatives of the poetic generation of the 1980s is the tendency to the aesthetics of play and absurdity, which made it possible to create an alternative "artistic reality" qualitatively different from the "realistic" one" *(Anisimova, 2012: 306)*. Thus, in the poetic space of Yu. Andrukhovych, there is a shift in the categories of time and memory. The chronotope is focused around "here-and-now" events, that is, in the same place within the same night. The night is characterized as bottomless, that is, endless, which is provoked by the transient human memory. As the title of this work suggests, it is possible to assert the existence of an existential state of loneliness. This loneliness is manifested at the level of the character's observations of other residents and his distancing from the indifference that swept the whole city. Thus, the nationally conscious character in the poem "Observation of the Lonely" is associated with the insane, which indicates the presence of grotesque elements in the text.

3. The peculiarity of the mythologem of the Moon in the lyric poetry of Oleksandr Irvanets

The creativity of the Bu-Ba-Bu literary group is marked by *the irrational perception of the world, visual effects, the synaesthesia of sensations, the projection of existence to the outer space, the striving for freedom of creativity, the chronotopic shift, the subjective sense of time, etc. Thus* apprehension of the category of time is also found in the lyrical work of "bu-ba-bist" O. Irvanets "Reflection on the Run": *"Well, farewell, time will tell. / As time and conscience are righteous arbitrators. / No longer figuratively, again/ But literally, I need to run like hell" (Irvanets, 1991: 28)*. The poet claims that separation from a loved one erases unpleasant moments of relationships from memory, because the feeling of loss is stronger than minor insults. M. Eliade notes that "the course of time implies an increasing distancing from the "beginning", and, consequently, the loss of primary perfection. Everything that happens in time is destroyed, disintegrates, degenerates, and eventually perishes" *(Eliade, 1996: 59)*. Thus, the run of the character symbolizes an escape from the past and the quest for a happy future in spite of obstacles: *"The time has come, I went to run. / For whom the road is paved? / I'm in a good shape, I need no grace, / I'm balancing on the very edge. / It threw a traffic light at me / An insane band of cars and buses, / Well, I almost turned them over! / My run's a mix of break and bull-fight. <…>" (Irvanets, 1991: 28)*. Obstacles on a man's path point to life's troubles, which are easily overcome by a purposeful individual. The road is "a place of testing of human spiritual and physical forces, human ability both to create Good and to resist Evil, and the ability not to succumb to temptations and not to back down from danger" *(Bagniuk, 2010: 365)*. The riski-ness of the character's actions is evidenced by the absence of night orbs in the sky and the lim-ited time both prompting him to decisiveness: *"No moon or stars above, / The clouds filled the sky, / But I'm already running out to the bridge, / I have two minutes left before the diesel train departure…" (Irvanets, 1991: 28)*. According to A. Bagniuk, darkness is a symbol of a nega-tive element, the concentration of the destructive energy of Chaos *(Bagniuk, 2010: 346-347)*. The opposition of the character to all troubles is reinforced by the mythologem of the bridge, which is a symbol of "the connection between two opposites, the transition from the old to the new" *(Bagniuk, 2010: 369)*. The context of the poem suggests that the bridge is a mediator between the past and the future. Thus, the main chronotopic loci appear in three-dimensional space. Natalia Filonenko, considering the time frame of O. Irvanets' poetry, notes: "The author is invariably interested only in the present, as fresh as possible one, so, his poems are often an

emotional reaction to what is happening, not to what has already ended and been thought over. Thus, O. Irvanets is a poet of the present day, and his constant interest in social processes causes the appearance of topical texts, which, however, remain relevant and understandable decades later" *(Filonenko, 2007: 183)*. Consequently, the artistic chronotope in the mythopoetic picture of the artist's world is shifted and acquires mythological significance.

4. The mythosemantics of the lunar image in the poems of Viktor Neborak

The appeal to the images of public transport is observed in all artists of the 1980s, which is due to their reaction to the scientific and technological progress of society. Thus, the symbolism of the night tram is found in the poetry 'Melody' from the collection "Amber Time" by V. Neborak, one of the members of the Bu-Ba-Bu literary group: *"Autumn shakes the golden bell. / Solitude… tears of separation… / The only escape from autumnal torments/ is night tram and the Moon catching it up. // But where? You crushed it all long ago. / And memory is like leaves on water. / A passenger confused. /A driver dumb. / The stops. This one's not mine. Not mine. // Darkens the world of the confused, / it spins the roads at random. / And here I am – a disappointed baby. / And all of a sudden, you're nowhere. // Dispersed between the autumn ruins, / through ice, in which the time extinguishes the stars, / fly into the silent absence of us – /the night tram and Moon to catch it up"* (Neborak, 1987: 49). The night tram is perceived by the character as a shelter from the sufferings of autumn and solitude. G. Bashlyar believes that such a shelter is motivated by subconscious impulses of the individual: "The centres of boredom, loneliness, dreams merge into an oneric home, more durable than the scattered memories in the home" *(Bashlyar, 2004: 36)*. Memory is compared to leaves on water. Such an image is associated with impermanence, temporality, transience. Thus, we can assume that the character seeks to forget certain moments of his life, but subconsciously continues to think about someone close to him. We find an explanation of this phenomenon in the anthropological theory of Claude Lévi-Strauss: "After all, the subconscious, this repository of memories and images accumulated by everyone during their lives, becomes simply one of the aspects of memory; while the subconscious asserts its non-transitory character, it also places its limitations, since the term "subconscious" is marked by the fact that it is not always possible to evoke memories, although they persist" *(Lévi-Strauss, 2000: 193)*. Time brings on oblivion, even endowed with the ability to extinguish the stars, but the main character keeps memories on the surface of consciousness like leaves on water. "It is critical to keep in mind even the smallest details of existence (present or previous), because only these memories manage to 'burn' one's past, seize it, prevent it from affecting the present", M. Eliade believes *(Eliade, 1996: 95)*. The poem implicitly reveals the motif of the course of life in the image of stars fading away. According to A. Bagniuk, the star affects the fate of "its' person, and this is known as a "destiny" *(Bagniuk, 2010: 346)*. That is why the disappearance of the astral orb from the sky is associated with the end of life. The Moon is associated with feelings, irrationality, subconsciousness *(O'Connell, Airey, 2009: 120)*. Thus, at the subtextual level, the author argues that a person finds salvation from suffering in himself. The last lines endow the lunar image with the symbols of eternity along with the discreteness of human existence. The imaginary movement of the night orb, which accompanies the character during his ride in the tram, testifies to the cosmic thinking of the poem's author. Identifying the peculiarities of the individual style of V. Neborak, Natalia Filonenko draws attention to the thematic homogeneity of his poetry: "Throughout his creative heritage, which covers a quarter of a century, he has been concerned with the same issues: the meaning of human existence, the content of the concepts of happiness and misfortune, soul-searching and quest for his place in

life" *(Filonenko, 2007: 10)*. Thus, the urban motives of the analysed poetic text testify to the individual author's mythological thinking.

5. Conclusions

The analysis of the mythologem of the moon in the poetry of the Bu-Ba-Bu literary group allows distinguishing the following peculiarities of their creativity: the reactivation of traditional beliefs and ideas of the people, the implementation of mytho-ritual models, chronotopic parameterisation, the subjective sense of time, existentiality, irrationality and associativity of thinking, philosophy, the use of synaesthetic images, etc. Yu. Andrukhovych, O. Irvanets and V. Neborak used techniques characteristic of postmodern literature (intertextuality, allegory, allusion, grotesque, carnivalisation, etc.). The mythologem of the Moon in the artistic world of their poetry undergoes occasionally paradoxical metamorphoses, which are not found in the history of its interpretation by Ukrainian writers.

We consider the mythopoetic analysis of other symbolic images in the works of Yu. Andrukhovych, O. Irvanets and V. Neborak to be a prospect for further research. Such an approach will create a holistic view of the world-view and mythopoetic picture of the world of artists.

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INHALTLICHE HANDLUNGSPARALLELITÄT MANCHER MÄRCHEN VON W. SCHUKOWSKI UND A. PUSCHKIN

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Zusammenfassung

Hier werden zwei Märchen von W. Schukowski „Drei Gürtel" und „Märchen über den Zar Berendey" im gegenübergestellten Vergleich zum „Märchen über den Zar Saltan" von A. Puschkin betrachtet. Inhaltliche Handlungsparallelen in den genannten Literaturwerken werden mit gleichzeitiger Betonung auf gewisse psychologische Eigenschaften der Figuren und deren Handlungsmotivation analysiert. Es werden auch Besonderheiten der kompositorischen Gestalten von den gegebenen Werken untersucht, es wird hingewiesen, dass beide W. Schukowskis Märchen die kompositorische Einheit des Puschkins Märchen betragen; das Puschkins Werk erweist sich als ein grundlegendes vom Gesichtspunkt des Inhalts und der Interpretation. Die Ergebnisse des analysierten Stoffs werden zum Ziel der Bestimmung der einheitlichen Kunstgrundlage von den Märchen zusammengefasst.

Schlüsselwörter: Märchen, Kompositionsbesonderheiten, Initiationsverlauf, Gestalt-Symbol.

1. Einleitung

Die gegenübergestellte Untersuchung des dichterischen Erbes von W. Schukowski und A. Puschkin im Märchen Genre ist von großer Bedeutung für die Erfassung der Entwicklungsbesonderheiten des russischen literarischen Märchens der ersten Hälfte des 19. Jahrhunderts infolge der Größe von den schöpferischen Persönlichkeiten beider Dichter und der Kreativität des intensiven Dialogs unter ihnen. Dialektik des gegenseitigen Einflusses von den Poeten mit natürlicher Durchdringung von Ideen und Methoden deren künstlicher Verwirklichung im Schaffen erweist sich als unbestreitbare historisch-literarische Tatsache, die von vielen Literaturwissenschaftlern hervorgehoben wurde A. Weselowski *(Veselovskij, 2016),* I. Semenko *(Semenko, 1975),* M. Bessarab *(Bessarab, 1975)* u.a. Es muss aber darauf hingewiesen werden, dass die Forscher die Frage der in poetischen Märchen von Schukowski und Puschkin eingesetzten thematischen Gemeinsamkeit nur obenhin angegriffen haben. Deshalb kann diese aktuelle Arbeit hilfreich für die Vertiefung der Erfassung des Themas vorkommen.

Die Aufgabe des angegebenen Artikels ist die Gegenüberstellung der inhaltlichen Handlungsparallelen in den Werken „Drei Gürtel" *(Zhukovskij, 2020),* „Märchen über den Zaren Berendey" von W. Schukowski *(Zhukovskij, 2010)* und „Märchen über den Zaren Saltan" von A. Puschkin *(Pushkin, 1985: 606–629)* mit der Absicht der Zusammenfassung von dem

analysierten Stoff und der Feststellung der einheitlichen Kunstgrundlage. Methodologische Grundlage des Artikels beruht auf den Handgriffen der traditionellen literaturwissenschaftlichen Analyse in der Verbindung mit hermeneutischen und gegenübergestellten Methoden.

2. Handlungsbesonderheiten vom Märchen „Drei Gürtel"

Richten wir uns an das Werk „Drei Gürtel": Kompositionell wird die Handlung in zwei gleiche Teile eingeteilt – das Treffen der Mädchen im Wald mit einer Alten und Erhalt der reichlichen Gaben von ihr; die nachfolgende Teilnahme der Schwester am Wettbewerb der Bräute für einen Sohn des Kiewer Fürsten mit dem unerwarteten Sieg der jüngeren Schwester. Bei der Analyse der Handlungsverflechtungen des Märchen-Textes konzentrieren wir unsere Hauptaufmerksamkeit auf psychologische Charakteristiken der Figuren und die Motivation ihrer Handlungen. Drei Waisenschwestern (die älteren – Peresveta, Miroslawa, und die jüngere – die 15-jährige Ludmila) hausen einsam. Die älteren Mädchen kommen sich unvergleichbar schön vor, das Bewusstsein eigenen Reizes löst bei ihnen die Erscheinung von Selbstbewunderung aus, dabei finden sie die jüngere Schwester hässlich. Ludmila hält ihr eigenes bescheidenes Aussehen so wie keine Aussicht auf Familienglück für durchaus normal, da sie von ihrem Charakter bescheiden, anspruchslos und mitleidig ist. Die letztere Eigenschaft spielt die entscheidende Rolle in ihrem Schicksal: In einer Wildnis eine schlafende Alte gesehen, überredet sie die Schwestern eine die Arme vor der glühenden Sonne schützende Hütte aufzubauen.

Die dargestellte Szene ist voll von heimlichen Sinnbildern, da sich die Übertragung irgendwelcher Märchen-Ereignisse in einen dichten Wald immer auf den Anfang eines Initiationsverlaufs bezieht. Also der Wald ist ein verborgener Treffpunkt mit einer ungewöhnlichen Frau, die völlig Ludmilas Schicksal verändert hat, denn die elende Alte verwandelt sich wunderlicherweise in eine schöne kräftige Zauberin Dobrada. Deshalb ist der Einsatz der symbolischen Hütte in die Handlung und die Beschreibung aller Handlungen, die in Zusammenhang mit deren Aufbau stehen, außerordentlich wichtig, da gerade dieses Objekt für das Erkennen des eingesetzten einheitlichen weiblichen Prinzips eingeführt wurde (textuell wird das durch die Einführung des Gestalt-Symbols der Zauberin Dobrada verstärkt). Der erfolgreiche Anfang von der Initiation öffnet mithin den Ausgang auf das nächste Niveau der Handlung: Zum Dank für das geäußerte Aufmerksamkeit erhalten die Mädel von geheimnisvoller Dobrada eine göttliche Gabe- drei Gürtel für den Auswahl. Die Schönen Peresveta und Miroslawa greifen zwei mit Perlen gestickte und mit Diamanten bedeckte wunderbare Gürtel, und Ludmila trifft ihren Wahl eines Bandes mit Veilchen.

3. Reichtum metaphorischer Sinnbilder im Märchen von W. Schukowski

Wichtigkeit des Gestalt-Symbols des anprobierten Gürtels (in der verdreifachen Variante dient er sogar als Titel des Märchens) äußert sich durch dessen Symbolismus des Lebenskreises in der Verbindung mit der „Obermacht, Weise und der höheren Kraft", die den Menschen vor Unglück und Missgeschick bewahrt *(Kuper, 1995: 258)*. Dazu ist das Gürtelchen auch ein Kleidungsdetail, das auf stattgefundene Initiation zeigt. Die Perlen-Diamantengürtel der älteren Schwestern bedeuten, dass die groben Wesen der Mädchenseele eine edle Facettierung des Diamanten bekommen haben, der das göttliche Licht trägt. Außerdem weist der Überfluss von Perlen am Frauenschmuck auf Aphrodite, Venus hin – auf „Perlenbesitzerin, die im Wasser geboren" *(Kuper, 1995: 90–91)*. Als Symbol der göttlichen Schönheit stellt es ein Stimulus für die Entfaltung menschlicher Potenzen auf der Suche nach Erleuchtung und Seelenevolution

bis zum göttlichen Status dar. Wohingegen der blendend weiße Gürtel von Ludmila mit dem berühmten Gürtel der Keuschheit der Göttin assoziiert wird, der als ein mächtiger und feindselige Kräfte zerstörender Talisman gilt. „Das magische Gürtelchen von Aphrodite – Cestus – erweckte Liebe bei allen, wer es berührt hatte" *(Kuper, 1995: 348)*. Auf solcher Weise haben drei Mädel nach der Einweihung die Gaben des verschiedenen Niveaus erhalten, die über die Gunst höchstpersönlich von Venus zeugten; dabei ergab sich der weiße Gürtel-Talisman der jüngsten Person am wertvollsten und wichtigsten, da den reichgeschmückten Gürteln der älteren Schwestern magische Kraft völlig fehlte. Nicht ohne Grund belehrt die Alte Ludmila (die einzige, die diesen Gürtel richtig bewertete), dass sie immer bescheiden in ihrem Benehmen bleiben und sich nicht von dem Band trennen soll, sonst verliere sie von diesem Gürtel untrennbares Glück.

Bedürfnis danach, überheblichen Stolz vermeidend, bescheiden aufzutreten, wird durch die auf dem Gürtel vorhandenen Veilchen betont, die als Attribut der Heiligen Jungfrau und des Gestalt-Symbols der Schönheit und Bescheidenheit gilt. Nicht von ungefähr bewundern alle anwesenden Männer bei dem Auftreten von Ludmila auf der Brautschau für den Fürstensohn und bestaunen ihre Schönheit und Begabungen, dabei nennen sie die „matkina-duschka" (Volksbenennung des Duftveilchens). Bei dem Vorhandensein des bescheiden aussehenden aber magische Eigenschaften besitzenden Gürtels kommt das Mädchen erfolgreich alle Erprobungen des fürstlichen Schönheitswettbewerbs durch: Bei dem in Wirklichkeit fehlenden Aufführungskönnen beeindruckt die Protagonistin die Anwesenden mit ihrer schön klingenden Stimme, musikalischen Aufführung und der Meisterschaft in Tanzbewegungen, sie besiegt vorhersehbar ihre zahlreichen Rivalinnen, die Ehefrau des Fürstensohnes Svjatoslav zu werden begehren.

Zum zweiten Tag des Bratschau Wettbewerbs geschehen aber für Ludmila unangenehme Veränderungen: Sie guckt zum ersten Mal in den provokativ und aufdringlich von den neidischen Schwestern angebotenen Spiegel (Gestalt-Symbol der Scheinbarkeit der materiellen vergänglichen Welt), die Selbstbewunderung des Mädchens bei dem Ansehen der Widerspiegelung im Spiegel macht ihre Seele anfällig für die Ränke der Schwestern, die eifersüchtig auf ihren unerwarteten Erfolg sind und die jüngere durch Schmeichelei und Betrug verführen den Gürtel-Talisman gegen ein anderes Gewand umzutauschen. Infolgedessen scheiterte Ludmila in den Erprobungen des zweiten Tages wegen des unwürdigen Umtausches des Gürtels der Bescheidenheit gegen den Gürtel der Nichtigkeit.

Die gutherzliche Gönnerin Dobrada erscheint persönlich immer von Duft der Rosen und Veilchen umhüllt als eine Frau von herrlicher Schönheit, im Kleid aus rosa Strahlen, mit dem weißen Gürtel mit „goldenen Zeichen" umgürtet (assoziative Sinnbilder weisen auf kennzeichnende Eigenschaften der Gestalt von Aphrodite hin). Sie fährt auf einem Streitwagen, der mit zwei geflügelten Hirschen mit silbernem Fell und goldenen Hörnern bespannt ist. Dieser zusätzliche Symbolismus der Gestalt von Dobrada ist sehr wichtig und sinnvoll: Die Paarigkeit der Hirsche wird mit der Zeit des Aufkommens eines neuen geistlichen Wesens assoziiert, das letzterwähnte hat eine harmonische Kombination dualer Natur von männlicher und weiblicher Energie (*silbernes* Fell / *goldene* Hörner und Flügel). In ihrem zusätzlichen Aspekt bedeuten die Hörner auch kreative übernatürliche Kräfte, die die materielle Natur beherrschen, die Flügel aber – Allumfassendheit, Allgegenwart und Allpermeabilität der Göttin. In der Regel folgt der Erscheinung eines Hirsches die Einführung einer unerwarteten Wende der Ereignisse und darauffolgender symbolischer Situationen in die Handlung, da der Hirsch, dicht mit dem Sinnbild der Sonne verbunden, in den Mythen mit der chthonischen Schlange fechtet und damit den Konflikt der Gegensätzlichkeiten und der Polaritäten, den Kampf des Guten gegen das Böse oder des Geistes gegen die Materie widerspiegelt. Deshalb

ist die Einführung ins Märchen eines Hirsch Streitwagens von Dobrada – des Gestalt-Symbols der Großen Mutter in Aspekten, die in Aphrodite, Venus verkörpert sind – stellt sich als ein Hinweis auf einen möglichen positiven Schluss dar. Mit der Erscheinung des magischen Hirschengespannes verändert sich die traurige Märchenhandlung zu einer ganz anderen emotionalen Energie: Von der Göttin wurde wegen der Trennung von den Geliebten bittere Tränen vergießender Ludmila ihr verlorener weißer Gürtel zurückgegeben, der selbe Gürtel, mit dem das Mädchen in dem Finale so überzeugend besiegt.

Die Erscheinung der unumgänglichen Schlangen wird in der Episode realisiert, als die in Eifer brennenden Schwestern vor Neid und Ärger bleich werden, und ihre Taillen statt Gürtel erwürgende Schlangen der Eigenliebe und Eifersucht umschlingen. Nur die Verteidigung gutherzlicher Ludmila vor der Göttin rettet die Schwestern vor unumgänglichen Tod. In dieser symbolischen Form zeigt sich der Sieg des Guten der göttlichen Kräfte über das Böse der chthonischen Kräfte. Die ganze Episode der Ludmilas Fahrt auf dem Streitwagen zusammen mit der Göttin und ihr Sieg am dritten Tag der Erprobungen mit der nachfolgender Hochzeit mit dem Fürstensohn gilt als einziges Gestalt-Symbol der erfolgreichen Durchmachung des Initiationsgeheimnisses, da im Finale glückliche Ludmila zum Fürsten Wladimir und dessen Sohn zugeführt wird, beide sitzen dabei auf zwei Thronen, dieses Gestalt-Symbol des Thrones ist textuell vervierfacht als zweifellos wichtiges Autorenzeichen. Das Sitzen auf dem Thron bedeutet nicht nur die Macht von Erdenzaren, sondern der Erhalt des Zuganges zu dem transzendentalen Wissen nach dem Erreichen des geistlichen Status neben dem weltlichen. Der Thron symbolisiert „Zentrum der Welt zwischen Himmel und Erde" und „setzt die Beziehung zwischen Gott und Menschen voraus" *(Kuper, 1995: 336),* und vervierfachte Erwähnung von Thron identifiziert dieses Detail assoziativ mit dem symbolischen Sitzen auf dem Schoß der Mutter- Erde – der großen Königin des Himmels. Infolgedessen findet sich die Protagonistin (tatsächlich und symbolisch) auf dem Thron auch (auf dem weltlichen, so wie auf dem geistigen), was noch einmal den Erfolg ihrer Initiation betont.

4. Handlungsparallelen des Märchens von W. Schukowski und A. Puschkin

Die Gegenüberstellung des Märchens von W. Schukowski „Drei Gürtel" und des ersten Teils des Puschkins „Märchens über Saltan" hilft eine Reihe von Gesetzmäßigkeiten zu entdecken, die über die innere Einheit dieses Märchens behaupten lassen, was auch durch folgende eingesetzte Details und Handlungsgänge bestätigt ist: Anwesenheit der drei Schwestern in beiden Märchen, von denen die jüngste am erfolgreichsten ist, weswegen die älteren die jüngere beneiden und ihr Ärger bereiten, der ihre Beziehung mit dem Bräutigam beeinflusst. Außerdem ist die jüngste intuitiver und weitsichtiger, erfolgreicher in Beziehungen mit anderen Menschen. In beiden Märchen handelt irgendwelche (voraussichtlich eine weise) alte Frau (Babariche und Dobrada), die außerordentlich starke Einwirkung auf die Protagonistinnen hat, aber in einem Fall kommt sie der jungen Heldin zugute, in dem anderen fügt ihr Schaden zu. In beiden Märchen bestaunen Gäste in Gemächern ein Wunder (Wunder- Eichhörnchen, Wunder-Kämpfer, Wunder-Jungfer). Diese Bewunderung ist ihre Hauptcharakteristik. Der Handlungsgang in beiden Märchen entfaltet sich an Wasser (der Meer-Ozean, der Fluss Dnepr). Auf solcher Weise fällt die emotionale Zeichnung (Wunder bestaunen, Verwandtschaft beneiden) und die Inhaltsbasis in beiden Märchen zusammen. Daneben beziehen sich die Emotionen des Mädels bei dem Ansehen der eigenen Wiederspiegelung im Spiegel auf die psychoemotionalen Eigenschaften der Zarin II. aus dem Puschkins „Märchen über die tote Zarentochter" und kommen als eine kleine Aufnahme aus dem anderen Werk vor.

„Märchen über Berendey" wird in drei ungleiche Teile geteilt: 1) Die Revision des Zaren seines Zarenreiches; die Falle, die ihm von dem Ungeheuer angerichtet wurde; das Versprechen des Zaren dem Ungeheuer das abzugeben, wovon er noch nicht weiß (er weiß nicht von der Geburt seines Sohnes); 2) Die Abfahrt von herangewachsenem Iwan zum Dienst in das Kaschtscheereich, seine Bekanntschaft mit Marja; 3) Die Zusammenflucht der Helden in das Zarenreich von Berendey mit der nachfolgenden Hochzeit.

Übereinstimmungen der Märchen beginnen mit gleich langen Titeln – „Märchen über den Zaren Berendey, seinen Sohn Iwan-Zarewitsch, Schlauheiten des Kaschtschees Unsterblichen und über die Weisheit von Marja-Zarewna, Kaschtschees Tochter", was vergleichbar mit dem ähnlichen Titel des Puschkins „Märchen über den Zaren Saltan, seinen Sohn, ruhmreichen und mächtigen Recken, Fürsten Gwidon Saltanowitsch und über die schöne Schwanenprinzessin" ist. In diesen Märchen werden dieselben Protagonisten erwähnt und tituliert: Zar-Vater, Sohn-Zarewitsch (Zarensohn) und schöne Jungfrau- Zauberin, die künftige Ehefrau vom Zarewitsch. Im Zusammenhang mit slawischer Mythologie ist Berendey – der Herr des Waldes, der von Gedanken und Gefühlen aller seiner Bewohnern geschaffen ist, Kaschtschee aber – ein demonisches Wesen *(Trekhlebov, 2004),* während Saltan (im Rücklesen – n-Atlas) – das Wesen, das toponymisch mit dem Atlantik verbunden ist (das ist nach der Stammeinheit zu sehen: -atl). In diesem Fall ist die Einführung von der Heldin als schönes Jungfrau- Schwans logisch, weil das Wesen gründlich mit dem Element Wasser assoziiert wird, was auch durch den ganzen Hintergrund des Puschkins Märchens bestätigt ist. Außerdem ist veränderliches unständiges Wasser für menschliche Augen immer schön – ihr Anschauen kann nie langweilen oder ärgern. Gleichzeitig ist die Protagonistin von W. Schukowski – weise Marja – deutlich mit dem Element Erde verbunden (Erde-Mutter, die immer weise ist). Die Welt ihres Vaters liegt dabei im unterirdischen Gewölbe, infolgedessen wird die Heldin auch mit diesem Element assoziiert, aber wunderlicherweise ist das Element Wasser in diesem Märchensujet auch anwesend: Iwan sieht seine Braut zum ersten Mal in der Gestalt einer im See planschenden Ente, das weist auf den Archaismus des unaufdringlich erwähnten Elements Wassers in der gegebenen Gestalt hin, während die irdische menschliche Gestalt der Heldin stellt die Sinnanlagerung späterer Herkunft und folglich ist das damit verbundene Element Erde sekundär. Zählen wir auch andere Situationen aus dem „Märchen über Berendey", die mit dem Element Wasser zusammengehängt sind: Durch das Brunnenwasser greift der Kaschtschee den Berendey bei dem Bart und nimmt von ihm das Versprechen einen Befehl auszuführen; im Wasser schwimmen und spielen gern 30 Entchen-Schwestern – die Töchter von Kaschtschee; von der Wassergrenze liegt der Weg tief in das Kaschtscheereich und zurück in die Welt; sich vor der Verfolgung der Kaschtscheediener rettend, verwandelt sich Marja in ein Flüsschen (gegebene Episoden ähneln sich vielen Szenen aus dem „Märchen über Saltan", wo über Meer-Ozean die Kaufleute reisen, Gwidon, Zar Saltan und 33 Recken, dabei erscheint auch die Schwanenprinzessin selbst immer aus Meer).

Es wird auch auf zusätzliche inhaltsstrukturelle Bestandteile hingewiesen, die in der Reihe der Merkmale zusammenfallen: 1) In den analysierten Werken handeln meistens nicht die Zaren-Eltern, sondern Ihre Söhne und deren potenzielle Bräute. 2) Gwidon wird zu dem Retter für den weißen Schwan, und Iwan – für das graue Entchen. 3) In beiden Märchen besitzen die magischen Fähigkeiten die Heldinnen und nicht die Helden; die Heldinnen können sich in Vögel oder in Insekten verwandeln (Marja verwandelt sich in eine Biene, eine kleine Fliege, einen Raben, doch auch in unbeseelte Dinge: in einen Fluss, eine Brücke, einen Weg, eine Kirche eine Blume; in dem Puschkins Märchen gibt es Verwandlungen in eine Mücke, eine Fliege, eine Hummel). 4) Wie der Schwan materialisiert Marja Wünsche der anderen; der Unterschied besteht darin, dass in dem einen Märchen seine Wünsche Gwidon aussagt, und in dem anderen – Kaschtschee, der fordert von Iwan solcherweise die Ausführung der drei Dienste: innerhalb

einer Nacht ein Wunderschloss aufzubauen (in Analogie zu dem Kristallschloss von Gwidon), Marja unter Kaschtschees Töchtern zu erkennen (die 30 Schwestern in diesem Märchen in Analogie zu den 33 Puschkins Recken), dabei nennt sich Marja selbst nach der richtigen Iwans Wahl seine Braut (ähnlich der Episode, wo Gwidon der Schwanenprinzessin einen Heiratsantrag macht). Der dritte geforderte Dienst – in Anwesenheit von persönlich Kaschtschee Stiefel zu schneidern, bleibt unausgeführt, da Marja und Iwan flohen. 5) Die Gestalt des Kaschtschees selber ist ganz vergleichbar mit der Gestalt des bösen Geiers aus dem Puschkins Märchen. Trotz, dass diese Figur keine gebührende Entwicklung im „Märchen über Saltan" bekommen hat, bezieht sich die emotionale Zeichnung der Beziehung des Schwans – des Geigers (er ist auch der böse Zauberer) auf den Charakter der Beziehung Marja – Kaschtschee, der auch als der boshafte Zauberer vorkommt. Der Schwan verträgt sich nicht mit dem Geier, mit dem er eine anstrengende Beziehung hat, Marja mag beziehungsweise Kaschtschee auch nicht.

5. Fazit

Solcherweise stellte die angegebene Analyse eine hohe Konzentration der inhaltlichen Handlungsparallelen der drei Märchen von W. Schukowski – A. Puschkin fest, was durch die erhöhte Stufe der Erkennbarkeit der Kunstwerke bestätigt wird. Dabei ergibt sich die inhaltliche Ganzheit des „Märchens über Saltan in zwei getrennte Märchen-Etappen bei W. Schukowski: „Drei Gürtel" bezieht sich auf den ersten Teil des Märchens von Puschkin, das über drei Schwesterchen erzählt; „Märchen über Berendey ähnelt sich dem zweiten Teil des Puschkins Werkes, das mit der Schwanenprinzessin und Gwidon zusammenhängt, der alle Erprobungen mit ihrer Hilfe und Leitung durchmacht.

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STRUKTURELLE, SEMANTISCHE, FUNKTIONALE UND STILISTISCHE PARAMETER DER VERBALEN INNOVATIONEN DER DEUTSCHEN SPRACHE

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Zusammenfassung

Der vorliegende Artikel befasst sich mit der Frage der strukturellen, semantischen, funktionalen und stilistischen Parameter der verbalen Innovationen aus der deutschsprachigen Publizistik. Der Artikel betrachtet die neuen Verben vom Standpunkt der Neuigkeit ihrer Form und Inhalt aus. Die Untersuchung erörtert alle wortbildenden Mittel, die an der Erscheinung von den neuen Verben beteiligt sind. Auf der Grundlage von der durchgeführten Analyse werden die produktivsten wortbildenden Einheiten erwähnt. Von großer Bedeutung ist die Frage der lexikalisierten Verben, die in die Wörterbücher übergegangen sind. Das Funktionieren der neuen Verben in dem publizistischen Stil beschränkt sich auf die Untersuchung der wertenden Bedeutungen der einzelnen Bestandteilen der Wörter und selbst der verbalen Innovationen im Großen und Ganzen, auf das metaphorische Gebrauch der Verben und auf die Fehler im Gebrauch der grammatischen Kategorien des Verbs wie Person, Numerus, Tempus, Genus und Modus. Hier sei noch betont werden, dass die bewertenden Konnotationen der Verben rein subjektiven Charakter haben und stark von dem Kontext abhängen.

Schlüsselwörter: Verb, Innovation, Wortbildung, Publizistik, Bedeutung, Bewertung.

1. Einleitung

Jede Sprache ist wie ein Lebewesen, das lebt und sich ständig entwickelt. Die Sprache widerspiegelt alles, was in der Welt passiert: alle politischen, sozialen, wirtschaftlichen und wissenschaftlichen Änderungen finden ihren Spur in der Sprache. Neuerscheinungen, neue Gegenstände und einfach neue Namen statt der alten werden verbal ausgedrückt.

Neue Lexik oder neue Wörter erscheinen jeden oder fast jeden Tag. Neue Wörter werden in der Sprachwissenschaft entweder *Neologismen* oder *Innovationen* genannt. Die meisten neuen Wörter sind die Nomen. Viel seltener tauchen Verben und Adjektive auf. Unsere Interesse betreffen nur die neuen Verben, weil der Nomen und das Verb die Hauptpositionen im Satz besitzen und weil die Nomen schon von vielen Wissenschaftlern untersucht worden sind.

Die meisten neuen Wörter erscheinen in der Umgangssprache oder im Internet, in den Zeitungen und Zeitschriften. Aus diesem Grund werden die neuen Verben aus der deutschsprachigen Publizistik der vorliegenden Arbeit zugrunde gelegt.

Die Fragen der neuen Verben in der deutschen Sprache haben folgende Sprachwissenschaftler wie L. I. Zima, L. B. Wolowyk, S. W. Druschbjak, N. P. Smoljar, T. I. Skorobogataja schon beleuchtet.

Das *Objekt* der Arbeit stellen die Bestandteile der Verben (Morphemen), ihre lexikalischen (Semen) und stilistischen Bedeutungen dar.

Als das *Gegenstand* der vorliegenden Untersuchung dienen deutschsprachige Zeitschriften und Zeitungenund ihre Internetseiten.

Die *Aktualität* unserer Forschung besteht in der Untersuchung von den neuen Verben, die neulich erschienen sind, und die die Tendenzen und die Entwicklungsgesetzmäßigkeiten der Deutschen Sprache, die Erweiterungswegen des Wortschatzes und die Expressivität der Sprache feststellen können.

Das *Ziel* des Artikels liegt in der Forschung der semantischen, strukturellen, funktionalen und stilistischen Merkmale von den Verben-Innovationen. Es werden folgende Aufgaben in den Vordergrund gestellt: 1) die Besonderheiten der Innovationen beschreiben; 2) die wortbildende Mittel betrachten und die produktivsten Modelle nennen; 3) die stilistischen Besonderheiten der Verben in der deutschsprachigen Publizistik beleuchten.

Der Artikel lehnt sich methodisch an wissenschaftliche (Analyse, Systematisierung, Klassifikation), linguistische (beschreibende, struktur-semantische) und mathematische Methoden an.

In dieser Arbeit werden 827 neuen Verben aus den deutschsprachigen Zeitungen und Zeitschriften präsentiert. Sie werden den deutschsprachigen Zeitungen und Zeitschriften wie *«Der Spiegel», «Süddeutsche Zeitung», «Bild», «die Zeit», «RP», «Creditreform», «Netzwelt», «Der Tagesspiegel», «Lerntippsammlung», «Ad-hoc-News», «Die neue Osnabrücker Zeitung»; «Der Standard», «Heute», «Kleine Zeitung»; «20 Minuten»* entnommen. Von Bedeutung sind die strukturellen, semantischen und funktionalen Parameter.

2. Die Natur der Innovation

Unter dem Begriff Neologism versteht man alle neuen Wörter, die im Wörterbuch nicht eingetragen sind, werden aber von den Menschen verstanden.

Jedes neue Wort macht vier Schritte, um in ein Wörterbuch zu geraten, und zwar: Erscheinung, Usualisierung, Akzeptualisierung und Lexikalisierung. Die Erscheinung des Wortes ist durch die Benennung von neuen Denotaten (Erscheinungen und Gegenständen) gekennzeichnet. Das ist die erste Benennung des Wortes. Usualisierung bedeutet die Wahrnehmung der Innovation von den Sprachlern, wenn die meisten Sprachbenutzer die Bedeutung des Wortes verstehen. Akzeptualisierung ist der nächste Schritt, wenn das neue Wort den grammatischen Regeln der neuen Sprache anpasst. Und der letzte Schritt im Leben der Innovation ist die Lexikalisierung oder die Integration, die das Eintragen des Wortes in das Wörterbuch bedeutet. Nach diesem Schritt endet sich „das Leben" der Innovation. Danach übergeht das Wort in den gemeinsamen Wortschatz der Sprache *(Lysezka, 2003: 36)*.

Es gibt verschiedene Klassifikationen der Neologismen. Die umfangreichste Klassifikation wurde von N. W. Murawljowa und E. W. Rosen vorgestellt. Sie betrachten alle neuen Wörter vom Standpunkt der Semantik (Inhalt) und der Form aus:

- Neuwörter;
- Neuprägungen oder Neuformative;
- Transnominationen;
- Neubedeutungen.

Neuwörter sind neu sowohl visuell (Form) als auch inhaltlich. Sie bezeichnen ganz neue Erscheinungen oder Gegenstände, die früher nicht existierten. Neuprägungen oder Neuformative bezeichnen neue Wörter, die auch neue Denotate nennen, aber aus schon bekannten Wortteilen bestehen (Präfixe, Suffixe, Halbpräfixe, Wortstämme). Sie haben neue Semantik und relativ neue Form. Transnominationen sind neue Wörter, die schon bekannte Erscheinungen und Gegenstände mit den neuen Wörtern benennen. Sie haben neue Form und nicht neue Bedeutung. Neubedeutungen sind Wörter, die entweder ihre Bedeutung geändert haben, oder in einen anderen funktionalen Stil übergegangen sind. Sie haben neue Bedeutung und alte Form. Folgende Tabelle bildet diese Arten der Neologismen mit den Beispielen ab *(Murawljowa, 1978: 7-8; Rosen 1971: 42-43)*.

Die Neuigkeit der Innovationen nach der Form und dem Inhalt (Semantik)

	Form	Inhalt	Beispiele
Neuwörter	+	+	croonen, kickboxen, trixen, stalken
Neuprägungen oder Neuformative	+	+	zutexten, spuckpusten, abchillen
Transnominationen	+	-	SMSen – SMS schreiben, heimwalken – nach Hause gehen
Neubedeutungen	-	+	surfen, umwälzen

3. Srtuktur und Semantik der verbalen Neologismen

Die formale und strukturelle Seiten des Wortes bilden die Basis der Untersuchung von den strukturellen und semantischen Parameter der Neologismen. Die Struktur des Wortes wird durch die Wortbildung erörtert. Die Wortbildung ist eine Wissenschaft, die eine Zwischenposition unter den Sprachniveaus (Morphologie, Lexikologie und Syntax) benimmt. Neue Wörter erscheinen in der Sprache mit Hilfe der folgenden wortbildenden Mittel wie Affigierung (Präfigierung, Halbpräfigierung, Suffigierung), Zusammensetzung, Verbalisierung und gemischter Typen *(Zima, 1981: 42, Wolowyk, 2012: 33-34)*.

Das produktivste Mittel ist die Affigierung (es gibt 37 % der neuen Verben, die nach diesem Modell gebildet wurden) und zwar die Halbpräfigierung (43% der Verben, die anhand der Affigierung gebildet wurden). Die Frage der Halbpräfigierung ist unter vielen Wissenschaftlern ein Streitpunkt. Es gibt unterschiedliche Standpunkte, was man zu den Halbpräfixen zählen kann. Unserer Ansicht nach gehören zu den Halbpräfixen alle nicht selbstständigen Wortarten wie Präpositionen. Die Präpositionen können von den anderen Wissenschaftlern entweder zu den ersten Teilen der Zusammensetzungen oder zu den Präfixen eingeordnet werden *(Schewelewa, 2004: 62-63, Druschbjak, 2010: 95, Skorobogataja, 2011: 111)*.

Jedes Halbpräfix hat seine eigenen Bedeutungen, die die Bedeutung des neuen Wortes entweder bereichern, oder ändern. Zu den produktiven Halbpräfixen gehören *mit-, nach- aus-, zu-, bei-, an-, ab-, auf, unter-, gegen-, über-, vor-, dutch-, auf-, entlang-, um-,* z.B: *mitsimsen, aufriestern, durchsurfen, gegenregulieren, abkichern, umklicken, nachcasten, ausflexen, zumailen, beibrüllen, anspammen, vorscrollen, überkalendern,runtermerkeln.* Außerdem wurden auch die nicht neuen Verben (aus dem Wörterbuch) analysiert und es hat sich noch andere Bedeutungen / Schattieerungen der Halbpräfixen ergeben, die bei den Innovationen nicht mitgemacht haben. Ansonsten gibt es auch eine Gruppe der Präpositionen wie *gegenüber-, entgegen-, wider-, entlang-, hinter-,* die unter den neuen Verben nicht gefunden wurden. Es kann vermutet werden, dass sie gar unproduktiv bei der modernen verbalen Wortbildung sind.

Die Präfigierung ist in der deutschen verbalen Wortbildung nur bei den verbalen Präfixen *be-, er-, ver-, zer-, ent-,* (*ge-, miss-* und *emp-* sind jetzt nicht produktiv) und bei den entlehnten Präfixen wie *de-, re-, dis- sub-* präsentiert, z.B: *bequoten, verdoodeln, zerdiskutieren, ershoppen, entenglischen, deabonnieren, republizieren, disruptieren, sublizensieren.* Die produktivsten Präfixen sind *ver-, ent-, re-, be-, de-, er-, zer-, dis-.* So wie die Halbpräfixe können Präfixe die Bedeutung des neuen Wortes je nach der Situation (Kontext) entweder verstärken oder verändern. Die produktivste Komponente unter den allen ersten Komponenten ist Präfix VER-.

Es lässt sich erwähnen, dass Präfigierung und Suffigierung nach der Produktivität auf demselben Platz sind. Es sind je 86 neue Verben gefunden, die mit dem Präfix und dem Suffix gebildet wurden. Das produktivste Suffix ist *-ier(en)* und seine Formen *-isier(en)* und *-(i) fizier(en) (pogromieren, egofizieren)*. Nicht so produktiv sind *-er(n)* und *-el(n) (jaggern, monumenteln)*. Alle anderen deutschen Suffixe sind gar nicht produktiv. Es sind keine verbalen Neologismen mit den anderen Suffixen gefunden.

Die Zusammensetzung hält man für das produktivste Wortbildungsmittel in der deutschen Sprache *(Gorbatsch, 2014: 116)*, aber nicht bei den Verben. Hier besitzt sie nur den 2. Platz. Es sind 26% der neuen Verben, die mit Hilfe der Zusammensetzung gebildet wurden. Die meisten neuen Verben bestehen aus zwei Komponenten, die erste von denen entweder Adjektiv/Adverb oder Nomen (seltener) auftaucht. Die zweite Komponente soll unbedingt ein Verb sein. Es wurde bemerkt, dass einige Komponente in der Bildung von vielen Verben beteiligt haben. In der Linguistik heißen sie *häufige Komponente*. In unseren Untersuchng gehören zu den häufigen Komponenten *quer-, zurück-, hoch-, weg-, zwang-, -googeln, -klicken* und andere, z.B. *hochgoogeln, zurückalbern, zwangsenthaaren*.

Noch 22% der neuen Verben wurden mit Hilfe der Verbalisierung hervorgebracht. Die meisten von denen wurden entlehnt. Die andere Benennung von der Verbalisierung ist Konversion. Die Aufgabe der Konversion liegt in der Verwandlung der nominalen Wortarten in Verben oder in der Anpassung der entlehnten Verben an die grammatischen Regeln des Deutsch, z.B. *hochdeutschen, developen, powerpointen*.

Die wenigsten Verben wurden anhand der gemischten Typen geformt. Zu den Gemischten Typen gehören folgende: Präfigierung + Suffigierung, Halbpräfigierun + Suffigierung, Präfigierung + Konversion, Halbpräfigierung + Konversion, Präfigierung + Zusammensetzung, Zusammensetzung + Konversion, Zusammensetzung+Suffigierung,Präfigierung+Zusammensetzung+Verbalisierung. Darüber hinaus gibt es noch ein Typ, der aber unter den verbalen Innovationen nicht präsentiert ist − Halbpräfigierung + Zusammensetzung. Die produktivsten Modelle sind Präfigierung + Konversion, z.B. *verskillen*, Zusammensetzung + Konversion, z.B. *zurückleaken,* und Präfigierung + Suffigierung, z.B. *entpseudonymisieren*.

Die Zeitraum, wann die Innovationen gesammelt wurden, beträgt 18 Jahre. Während dieser Periode wurden viele Innovationen lexikalisiert, d.h. sie haben aufgehört, Innovationen zu sein und sind in das Wörterbuch eingetragen. Es soll betonnt werden, dass die meisten lexikalisierten Verben durch Verbalisierung (Konversation) − 31,9% und Affigierung − 11,5% erschienen sind. Der gemeinsame Anteil der lexikalisierten Innovationen beträgt 13%. Unten gibt es Tabelle, die das beleuchtet.

Anzahl der lexikalisierten Innovationen

Wortbildungstyp	Anzahl der Einheiten	Anzahl der lexikalisierten Einheiten	% der lexikalisierten Einheiten
Affigierung	**302**	**35**	**11,5%**
-Präfigierung	86	12	14%
-Halbpräfigierung	130	7	5,4%
-Suffigierung	86	16	18,6%
Zusammensetzung	**215**	**10**	**4,7%**
Verbalisierung	**182**	**58**	**31,9%**
Gemischte Typen	**128**	**5**	**3,9%**
- Präfigierung+Suffigierung	16	0	0%
- Halbpräfigierung+Suffigierung	5	0	0%
- Präfigierung+Verbalisierung	40	2	5,2%
- Halbpräfigierung+ Verbalisierung	22	3	13,7%
- Präfigierung+Zusammensetzung	3	0	0%
- Zusammensetzung+Verbalisierung	33	0	0%
- Zusammensetzung+Suffigierung	8	0	0%
- Präfigierung+Zusammensetzung+ Verbalisierung	1	0	0%
ZUSAMMEN	**827**	**108**	**13%**

Bei der Untersuchung der strukturellen Parameter der verbalen Innovationen wurde auch auf die häufige Komponente eingegangen. Die Analyse beschränkt sich auf 3 Gruppen von den häufigen Komponenten, und zwar die am Anfang, in der Mitte oder am Ende des Wortes stehen. Am häufigsten tauchen die letzten Komponente (45%), am seltensten − in der Mitte (16%) auf. Unter den ersten Komponenten sind das deutsche Präfix *ver-* (50 Verben), Halbpräfixe *auf-* (23), *ab-* (21) und die ersten Komponente in Zusammensetzungen *zurück-* (25), *weg-* (20) am aktivsten. Die letzten häufigen Komponente sind nur in 77 Verben vertreten. Sie lassen sich von 2 (53 Fällen) bis 12 mal *(- klicken)* in verschieden Innovationen sehen. Die Anzahl der Komponente in der Mitte des Verbes beträgt nur 27 in 90 Verben (*-fern-, -frei-, -schnack-, -blog-, -power-, -cyber-*).

4. Stilistische Besonderheiten der verbalen Neologismen

Für die Forschung der funktionalen und der stilistischen Parameter von den verbalen Innovationen wurden die bewertende Bedeutung der Verben, ihre metaphorische Benutzung und die Brechung in der Benutzung von den grammatischen verbalen Kategorien auseinandergesetz. Die bewertende Bedeutung des Verbes hat subjektiven Charakter und hängt oft vom Autor ab und kann entweder offen oder latent bezeichnet werden. Die wertende Konnotation des Verbs kann positiv, negativ oder neutral sein. Selbst die Bewertung findet sich in dem ganzen Wort oder in seinem Bestandteil, deshalb wird die Bewertung sowohl in den einzelnen Bestandteilen des Verbs als auch in dem ganzen Wort in Betracht gezogen. Dafür werden alle verbalen Neologismen in 27 bewertenden Gruppen aufgeteilt, unter denen 3 nicht aktiv waren. Verschiedene Kombinationen von den wertenden Konnotationen der Wortteilen können sich in verschiedenen Bedeutungen des ganzen Wortes ergeben, z.B. "negativ + negativ = negativ" − *krankjammern*, "negativ + negativ = positiv" − *disruptieren*, "negativ + negativ = neutral" − *weglärmen*.

Die metaphorische Bedeutung kann in zwei Fällen ausgedruckt werden: 1) grammatisch − das ist die Konversion, wenn sich die nominalen Eigenschaften in die verbalen verwandeln; 2) semantisch − wenn das Verb eine neue, oft übertragene Bedeutung bekommt *(Smoljar, 2010: 8)*, z.B. *«Bald gibt es keine mündigen Menschen mehr in diesem Land, weil die Politik bis ins kleinste alles regelt und nannysiert hat» (Zeit online, 2018)*.

Die grammatischen Besonderheiten des Verbs, die semantischen Charakter haben, kommen in der "falschen" Benutzung der grammatischen Kategorien zum Ausdruck. Es sei auch erwähnen, dass das Verb folgende Kategorien besitzt, wie: Person, Numerus, Modus, Genus und Tempus. Z.B., im Sazt *«Der Nepalese Rabi Lamichhane will einen neuen Guinness-Rekord setzen. Und dafür 60 Stunden durchtalken» (Der Tagesspiegel, 2018)* wird es auf den Subjekt im zweiten Teil verzichtet. Oder im Sazt *«Parkkarte unten rechts einfuddeln» (Spiegel online, 2018)* wird Imperativ durch Infinitiv ersetzt. Die "falsche" Benutzung der grammatischen Kategorien des Verbs dient für Sprachökonomie, Vereinfachung der grammatischen Konstruktionen und Erwerben vom stilistischen Effekt, das dem publizistischen Stil sehr eigen ist.

5. Fazit

Die oben angeführten Ergebnisse deuten auf die Haupttendenzen der Entwicklung der Neologie in der deutschen Sprache. Es lässt sich feststellen, dass die neuen Verben viel seltener als die Nomen in der Sprache erscheinen, die Publizistik (Zeitungen, Zeitschriften und Internet) stellen die Sphäre dar, wo die neuen Wörter am wahrscheinlichsten auftauchen können. Als Material für die Innovationen dienen sowohl deutsche als auch entlehnte sprachliche Einheiten wie Morpheme und Wortstämme. Für das produktivste wortbildende Modell der deutschen

Verben hält man Affigierung, und zwar Halbpräfigierung. Selbst die Frage des Begriffs „Halb-präfigierung" bleibt bis jetzt nicht völlig geklärt. Die Betrachtung der bewertenden Bedeutun-gen hat rein subjektiven und kontextabhängigen Charakter, das zur Folge hat, dass ein und das-selbe Verb in verschiedenen Situationen kontroverse bewertende Bedeutungen haben kann. Mit dem stilistischen Zweck werden auch grammatische Fehler begangen, was dem Stil der Presse und Publizistik eigen ist. Anhand der angeführten Arbeit sind die Tendenzen der Erweiterung des deutschen verbalen Wortschatzes für die nähere Zukunft sichtbar.

Die nachfolgenden Forschungen der verbalen Innovationen können auch im Stil der Alltagsrede durchgeführt werden und danach die Ergebnisse von beiden Untersuchungen gegenübergestellt werden.

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CONCEPTUAL PRINCIPLES OF VOCATIONAL TRAINING OF FUTURE PHYSICAL CULTURE TEACHERS FOR ORGANIZATION OF INDIVIDUAL WORK WITH PUPILS

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Summary

The article deals with general characteristics of conceptual principles of vocational training of future physical culture teachers for organization of individual work with pupils. Given the specifics of pedagogy as a science, the pedagogical concept of vocational training of future physical culture teachers for organization of individual work with pupils, a complex, purposeful, dynamic system of fundamental knowledge about the pedagogical phenomenon, which fully and comprehensively reveals its essence, content, peculiarities, as well as the technology of its operation in modern education, has been defined. Structural imagination about the process of vocational training of future physical culture teachers for organization of individual work with pupils reflects directions of using basic principles of the concept and ensures its integrity, purposefulness and dynamism. The efficiency of implementation of the concept of vocational training of future physical culture teachers for organization of individual work with pupils depends on the precision of reproduction of its conceptual principles in educational process of the institutions of higher education. The concept of research contains a complex of key conceptual principles, which is considered as a combined, purposeful, dynamic set of theoretical-methodological and methodological-technological knowledge about theory and practice of vocational training of future physical culture teachers for organization of individual work with pupils, reflects the purpose, methods, means, scientific approaches, principles (general pedagogical and specific) and is based on the theoretical, methodological and practical concepts.

Keywords: concept, teachers, physical culture teachers, vocational education, theory, system.

1. Introduction

Significant transformations, which take place in the field of school, vocational and pedagogical education, depend on the influence of different information streams, active and accelerated physical and intellectual development of youth, modern requirements to pedagogical staff of new generation. The main task of today's Ukrainian state policy is to create conditions for increasing the welfare of the population. Solving this problem correlates with the need to preserve and improve the health of citizens of all age groups, especially pupils of secondary schools.

After all, modern medical and biological studies of children's health show that school study is stressful, and in critical periods of adulthood is accompanied by reducing the adaptive capacities of the organism, developing different diseases, disorders of the visual organs and the cardiovascular system, neuropsychiatric disorders, disorders of the musculoskeletal system

(posture distortion), etc. Such situation predetermines a necessity of the organization of physical activity of pupils at physical culture lessons, taking into account personal abilities of each schoolchild. At the same time, such change in strategy of physical culture lessons needs an appropriate level of teachers' readiness for organization of individual work with pupils.

Improvement of the process of vocational training of future teachers of that specialty in the direction of forming their own style of activity on the basis of using modern technologies at the physical culture lessons that needs concretization of conceptual foundations of this process.

The purpose of article is a general characteristic of conceptual principles of vocational training of future physical culture teachers for organization of individual work with pupils.

Methods of research. To gain the purpose a number of scientific cognition methods have been used, consistent application of which highlights the methodological strategy of the research. In particular, for the definitive analysis of categories of "concept", "conception" the methods of analysis, synthesis, comparison, and generalization have been used. In order to identify key conceptual provisions of the study the methods of abstraction, induction, deduction have been applied.

2. Definitive analysis of key concepts

Determining the conceptual principles of vocational training of future physical culture teachers for organization of individual work with pupils will allow unifying the developed author's information massive in order of further use of it in the educational process of the Ukrainian institutions of higher education (IHE). Within the research conceptual principles of vocational training of future physical culture teachers for organization of individual work with pupils will be considered as a list of requirements for the organization and provision of training for students of this specialty. On the one hand, the selected provisions characterize the integrity of the pedagogical process, and on the other hand, determine the conditions for ensuring high quality vocational training of future physical culture teachers for organization of individual work with pupils.

In order to avoid ambiguity in the interpretation of terms within the scientific investigation a definitive analysis of the concept of "principles" has been carried out. It should be noted that the definition of the context of using this category made it possible to find out that in the pedagogical literature the mentioned term is used in such meanings as: "rule", "factor", "aspect", 'condition", "fundamental reason", "justification", "substantiation". It is worth noting that there is no single accepted interpretation of the term "principles".

In this study, the term "principles" will be understood as a set of externally determined and internally determined factors of the learning environment that help maximize the effectiveness of the process of training future physical education teachers for organization individual work with pupils. Whereas conceptual principles are a set of scientific knowledge about the theory and practice of training future teachers of this specialty.

Usually, the set of conceptual principles of the experimental study reflects a number of concepts. That is why we think it necessary to refer to the definition of the essence of the categories "concept" and "conception".

The definition of "concept" (from the Lat. *conceptus* – perception, content) is interpreted in classical philosophy as the act of "grasping" the meaning of the problem in the unity of speech *(Kishchak, 2018)*. Scholars claim that the term was introduced into philosophy by P. Abeliar due to the analysis of the problem of universals, which, as well as the concept, involve the connection of things and speech about them, such as it is in the process of spelling that all possible meanings are conceived and the selection of a necessary meaning for a concrete demonstration is made *(Titova, 2016)*. Perception of the concept as a phenomenon, which

contains various meanings, is closed to the idea in its modern interpretation, where the concept is considered not just as a spoken or written word, but, above all, as the meanings, impressions, values that it actualizes *(Brytskyi, Nesterov, 2016)*.

It should be mentioned that the concept, at the same time, is the unity of verbal expression, logically semantic component of semantic structure; characterizes the act of understanding and its result. In general, the concept is understood in science as existential-cultural, and not special-disciplinary formation; the main thing in the concept – "multidimensionality and discrete integrity of meaning", the ability to transmission from one subject area to another.

In the cognitive sciences, the concept refers to the basic unit of storage and transmission of information, which will structurally reflect the knowledge and experience of human. In scientific pedagogical knowledge, a certain order of minimum concepts forms a conceptual scheme, and finding the necessary concepts and establishing their relationship with each other reflects the essence of conceptualization. Concepts function inside of the formed conceptual scheme in the mode of understanding-explanation. Each concept takes its clearly defined and substantiated place at one level or another of the conceptual scheme. Concepts of one level may and should be specified at other levels, thus changing specific elements of the scheme. We should emphasize that concepts within one conceptual scheme do not necessarily have to be directly related to each other (but necessarily within the framework of the integrity in which they are included).

It should be mentioned that some concepts are rarely directly correlated with the corresponding subject branch. Rather, they are the means that organize in certain integrity the ways of seeing ("task", construction, constitution) of reality (under reality we mean the process of vocational training of future physical culture teachers for organization of individual work with pupils). In such sense some concepts have a certain ontological "fullness", which distinguishes them from constructs that represent only cognitive tools, use of which give the possibility to move from one level of theoretical work to another, and in this capacity may have no ontological "fullness". Through the schemes of conceptualization and operationalization, the existing concepts are generalized into systems of constructs that provide (ideally) their implementation and "derivation" to the empirical level of research. Concepts get personal interpretation in wider, purpose-level knowledge systems in relation to them, presenting them within a specific theory.

Taking into account the outlined theses, in order to achieve the maximum effectiveness of the study of vocational training of future physical culture teachers for organization of individual work with pupils, a number of concepts were identified, which we consider to be the methodological bases of scientific research. Such concepts are: provision of general systems theory; modeling as one of the most productive methods of studying and transforming systems; theory of humanistic personally oriented approach in study; theory and methods of vocational education; fundamental provisions on the unity of activity and personality as an active subject of activity and relations with the world; investigations that reveal the essence, content and structure of psychophysiological features of organization of individual physical activities of secondary school pupils at the physical culture lessons; normative-legal acts that control and regulate the process of physical education in secondary education institutions; the criteria and characteristics of pedagogical experiment as research method and other.

There is a though in science that some set of concepts reflects the essence of authors' conceptions. Conception (from the Lat. *Conception* – understanding, system) as a theoretical and methodological phenomenon in philosophy, linguistics, sociology have different definition

is interpreted as: a system of views on something; the main thought; system of views, one or another understanding of phenomena, processes; the only defining idea, the leading idea of any composition, scientific work; a set of principles, which identify a direction of development and ways of solving tasks within a particular activity.

The analysis of definitions and philosophical approaches confirmed that the term "concept" is usually used in two main contexts: internal or external in relation to the process of studying the phenomenon, namely, as a guiding idea of research or as a form of presentation of the results of scientific work. In the last case, conception is a certain theoretical construction and that is why must have a clearly expressed logical structure. The most accurate in terms of goals and main purpose of our study is to understand the concept as a set of scientific knowledge about the object of research, designed in a special way.

Due to this fact we will adhere to the understanding of the conception as a complex of key provisions that fully and comprehensively reveal the essence, content and features of the studied phenomenon, its existence in reality or practical human activity *(Veretelnikova, 2018)*. Given the specifics of pedagogy as a science, pedagogical conception of vocational training of future physical culture teachers for organization of individual work with pupils will be called a complex, purposeful, dynamic system of fundamental knowledge about pedagogical phenomenon, which fully and comprehensively reveals its essence, content, peculiarities and technology of their operation in the conditions of modern education.

3. Characteristics of the pedagogical concept

Let us reveal in more detail these characteristics of the pedagogical concept as a system of knowledge.

Complexity of theoretical knowledge reflects three main moments. First, the dialectical synthesis of key provisions that make up the various scientific theories that form the basis of the knowledge gained in the concept. Second, the diversity of the knowledge system and the connections between its parts. Third, the hierarchical structure of the concept as the system of knowledge that contains levels of subordination, which in turn determine the logic of the deployment of its general content: from general theoretical provisions to the technology of use in the educational process.

Purposefulness of the system of knowledge involves the definition, achievement and verification of a specific purpose as "ideal, imaginary prediction of activity results" *(Bryk, 2016)*.

The main requirements for the purpose, according to the number of modern scholars, are:
– specificity – the description of results, which are expected to be achieved;
– measurability – the presence of appropriate measuring apparatus;
– reality – full availability of resources;
– controllability – the presence of information links that facilitate timely correction.

Dynamics of the system of knowledge mean some their relativity. Being closely related to the scientific movement as a whole, the author's conception as a point of view is not completely finished and is completely unchanged in the future. However, this does not mean the unreliability of the system of knowledge that makes up the concept, because in the main part they are justified and will not be refuted in the future, but only supplemented and adjusted.

Thus, the pedagogical concept as the result of scientific research is designed to ensure effective operation of the studied pedagogical phenomenon in modern education conditions. Hence the general functional purpose of the pedagogical concept of vocational training of future physical culture teachers for organization of individual works with pupils for the theory of pedagogy:

– to synthesize individual knowledge about the process of vocational training of future physical culture teachers for organization of individual work with pupils into a single logic system;

– to explain significant characteristics, links, patterns of origin and development of readiness of future physical culture teachers for organization of individual work with pupils;

– to represent methodology of studying vocational training of future physical culture teachers for organization of individual work with pupils;

– to predict the prospects for the development of author's conception and to reveal the peculiarities of the factors of objective reality related to it;

– to propose practical methodical apparatus for the effective operation of the studied phenomenon (readiness of future physical culture teachers for organization of individual work with pupils).

4. Structure of the author's conception

The structural components of the conception are considered to be the main general conceptual idea, general provisions, principles, methodological bases and holistic view of the subject of the conception, directions of development and ways to solve the tasks within a particular activity.

Forming the author's pedagogical conception of vocational training of future physical culture teachers for organization of individual work with pupils provided for consideration and reliance on the principle positions that determine the next general minimum set of conceptual requirements: taking into account historical achievements of the theory of health saving and sports pedagogy in the process of studying and describing objective reality; contradictions as a source of development; solving contradictions as higher and more complex form of development. The analysis of the literature allowed us to identify the following successive stages in the construction of the conception, compliance with which logically reveals the essence of the process of overcoming the identified contradictions:

1) study and fixation of the initial forms of significant fragments of objective reality in their historical development;

2) definition and coordination of notions, which reflect these forms of development;

3) revealing contradictions in the definitions of notions and selection of significant contradictions among them;

4) search for a new, higher form of development of scientific knowledge, in which the recorded contradiction can be eliminated *(Bytsiuk, 2017)*.

Applying to the scientific position of Ye. Yakovliev we assume that the author's pedagogical conception of vocational training of future physical culture teachers for organization of individual work with pupils as a system of scientific knowledge and scientific searching result, should contain the following structural components:

– general provisions, the content of which includes the notion of the conception, its purpose, legal and methodological support, limits of application, place in the theory of higher school pedagogy;

– conceptual and categorical apparatus, which demonstrates necessary in the study of definitions and relationships between them, providing unambiguity, logical "harmony" and provability of the presented conclusions;

– theoretical and methodological foundations, which includes methodological approaches for explaining the essence of studied process phenomenon that reflect interrelation of philosophical and concrete scientific knowledge and provide the necessary level of theorizing and substantiating the proposed conceptual provisions;

– kernel, which contains general didactic and special patterns and principles and reflects the specifics of the process of training of future physical culture teachers for organization of individual work with pupils;

– content-semantic filling of the conception, which reflects practical sphere of activity of IHE instructors in the direction of formation of readiness of future physical culture teachers for organization of individual work with pupils;

– pedagogical conditions of formation of training of future physical culture teachers for organization of individual work with pupils;

– verification of conception, which will reflect the main provisions and specifics of organization of the pedagogical experiment to test and evaluate the effectiveness of the conception implementation as a whole.

5. Conclusions

Formation pedagogical conception of vocational training of future physical culture teachers for organization of individual work with pupils due to the proposed structure ensured its integrity, completeness and determined the complexity of the author's conclusions. At the same time it was taking into account that abandonment from any of the mentioned above components can lead to a violation of the logical "harmony" of the conception and the question of the prospects for its further use in pedagogical theory and practice.

Compositionally, the presentation of the pedagogical concept as a system of scientific knowledge and forms of presentation of research results includes: general provisions, conceptual and categorical apparatus, theoretical and methodological bases, kernel, content-semantic filling, pedagogical conditions of effective functioning and development of the studied phenomenon, verification.

Structural imagination about the process of vocational training of future physical culture teachers for organization of individual work with pupils reflects fields of using this conception and ensures its integrity, purposefulness and dynamism. The effectiveness of implementation of the concept of vocational training of future physical culture teachers for organization of individual work with pupils depends on accuracy of reproduction of its conceptual provisions in the educational process of IHE. All identified conceptual provisions are projected in order to form readiness of students of this specialty for organization of individual work with pupils at the physical culture lessons. The developed conception is the system of views at the problem of vocational training of future physical culture teachers for organization of individual work with pupils that takes into account its real state, socio-pedagogical preconditions and prospects of vocational training of students of this specialty.

The conception of research contains the complex of key provisions, is complex, focused, dynamic set of theoretical-methodological and methodological-technological knowledge of theory and practice of vocational training of future physical culture teachers for organization of individual work with pupils; reflects the purpose, methods, means, scientific approaches, principles (general pedagogical and specific) and is based on the theoretical, methodological and practical concepts.

The prospects of further studies in this direction are in separation and substantiation of pedagogical conditions of vocational training of future physical culture teachers for organization of individual work with pupils.

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CULTURAL FUNDAMENTALS OF THE CONTENT OF SCHOOL LITERARY EDUCATION: HISTORICAL AND PEDAGOGICAL DISCOURSE

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Summary

The article notes that in the modern humanitarian paradigm of school literary education, competencies, the importance of a comprehensive approach to the use of cultural influence of related arts on the formation of a young personality is realized. The importance of using productive theoretical and methodological achievements of scientists on this problem for the effective development of modern theory and practice of teaching literature is substantiated. Scientific and methodical works of Ukrainian and foreign scholars (G. Belenky, T. Brazhe, V. Grechynska, E. Kolokoltseva, N. Miretska, Z. Starkova) on the problem of interdisciplinary and interdisciplinary interaction in school literary education are considered. It is proved that in the scientific and methodological work of Ukrainian and foreign scientists the method of complex use of related arts (painting, graphics, sculpture, music, cinema, etc) as effective means of implementing the culturological approach in the lessons of Russian literature is substantiated. It is emphasized that the optimal forms, methods and techniques of working with the means of related art proposed by leading scientists on the basis of their dialogical interaction contribute to the deepening of knowledge of literary and art history, students' comprehension of a literary work as a unique text of culture, specifics, the formation of skills to analyze and interpret literary works in an artistic context. It is concluded that the theoretical and methodological guidelines of scientists of the late twentieth century on this issue have become the basis for constructive and critical understanding of the problem of cultural orientation of the content of school literary education in the early XXI century.

Keywords: literature lesson, culturological approach to the study of Russian literature, related arts, scientific and methodological achievements of Ukrainian and foreign scholars, school reform in 1984–1990.

1. Introduction

In the humanitarian paradigm of school literary education is increasingly aware of the importance of an integrated approach to the use of cultural influence of related arts on the formation of young personality, which is regulated in a number of government documents, namely: National Doctrine of Education in Ukraine in the XXI century, Concept «New Ukrainian School», The State Standard of Basic and Complete General Secondary Education. In the Concept of Literary Education, the implementation of the culturological line involves the study of literature in the context of culture and art (literature as the art of speech), consideration of literary works in relation to painting, music, cinema and other arts, the use of culturological principle, determining the place of literature among other arts and in the spiritual culture of the people and humanity *(Concept, 2011)*.

Competence guidelines of school literary education indicate the need to determine the culturological basis of the content of school literary education in the historical and pedagogical thought of the school educational reform of 1984-1990, which is to study the genesis of pedagogical and methodological ideas to determine the culturological basis of school literature, substantiation of the importance of using productive theoretical and methodological achievements of scientists on this problem for the effective development of modern theory and practice of teaching literature.

2. Analysis of recent research and publications.

Constructive-critical comprehension of the problem of culturological bases of the content of literary education is presented in the works of scientists-teachers: I. Balkharova, E. Bondarevska, M. Bastun, V. Gura, I. Zyazyun, I. Kolmolgorova, O. Rudnytska, V. Slastyonina, I. Yakimanskaya and other scientists. In school literary education, this problem has been consistently developed in scientific research of leading domestic and foreign scholars, including G. Achkasova, K. Bogachev, M. Boretsky, A. Vitchenko, N. Voloshin, E. Voloshchuk, G. Gladyshev, A. Gradovskiy, V. Domanskiy, S. Zhyla, D. Zatonskiy, M. Zhulynskiy, O. Isayev, 3. Kyryliuk, J. Klymenko, Y. Kovbasenko, L. Miroshnychenko, I. Moiseev, D. Nalyvayko, O. Nikolenko, L. Nezhiva, E. Pasichnyk, O. Pokatilova, O. Pronkevych, S. Safaryan, N. Svirina, O. Slonivska, Y. Sultanov, B. Shalaginov, K. Shakhova, Z. Shevchenko, T. Yatsenko and others.

Scientific investigations of Ukrainian and foreign scholars demonstrate both the diversity of certain aspects of this topic and the richness of modern approaches to its understanding, which are to justify the need to diversify methods and techniques, types and forms of work with the text of the work of art, development of methodological system introduction of innovative technologies of teaching Ukrainian and foreign literature etc.

Today, a wide range of scientific and methodological ideas of scientists of the 1980s – 1990s on the implementation of a culturological approach to teaching literature by means of interdisciplinary and inter-artistic interaction is not the object of systematic research by modern scientists. Thus, in the conditions of competence guidelines of modern school literary education, the objective need for retrospective analysis, actualization and creative realization of accumulated progressive methodological experience in the practice of teaching literature on the cultural basis of the period of educational reform 1984–1990 became relevant.

3. The purpose of the article

The purpose of the article is to substantiate the culturological bases of the content of school literary education, presented in the scientific and methodological thought of the period of the educational reform of 1984–1990.

4. The reasons for the intensification of the culturological direction in school literary education during the period of educational reform in 1984–1990

The formation of literary education and the formation of theory and practice of teaching literature has always been an urgent problem of the domestic school. In the 80's – 90's of the twentieth century among scientists and researchers intensified the problem of finding optimal ways to develop school education. This provoked a lively discussion about humanities education, during which the issues of teaching literature, literary education, its role and significance, and what a teacher-linguistic should be, etc. were discussed. With the beginning of the reform in 1984, changes took place in school literary education, which were related to the system and integrity of the humanities, as well as the development of interdisciplinary and interworkartship links through the integration of scientific knowledge.

Thus, the actualization of interdisciplinary and inter-artistic interaction in the theoretical and methodological works of scientists and practical implementation by teachers of linquistic and became the reasons for the intensification of culturological direction in school literary education in the 80's – 90's of XX century. The reform of secondary and vocational schools in 1984 opened up certain opportunities for cooperation in the study of Russian, Ukrainian, foreign, and the literature of the peoples of the USSR. The main task of the reform was «improving art education and aesthetic education of students, the need to develop a sense of beauty, to form high aesthetic tastes, the ability to understand and appreciate works of art <…> use for this purpose every subject, especially literature…» *(On the reform of general education, 1984: 48)*. Thus, the strengthening of the role and significance of inter-artistic and inter-subject connections in the study of literature was facilitated by the objective processes that took place in the culture of the last decades of the Soviet era.

5. Substantiation of culturological bases of the content of school literary education in scientific and methodical works of foreign scientists

The teaching of literature in high school was based on the study of works by prominent artists of Russian, Ukrainian, Soviet and foreign classics in general. Among linguists, interest in the use of related arts in literature lessons was revived, a work of art was seen as a work of verbal art in dialogic interaction with other arts (fine arts, music, cinema, theater etc.), art culture began to be realized "not just as a background but as a semantic component of a literary work and the basis of its interpretation" *(Melnyk, 2013: 7)*.

Leading Ukrainian and foreign scholars, researchers, active teachers of linguists (L. Aizerman, O. Bandura, H. Belenky, T. Brazhe, N. Voloshyna, V. Grechynska, M. Kudryashov, S. Kurganov, T. Kurdyumova, S. Lavlinsky, V. Marantsman, E. Pasichnyk, V. Troitsky, O. Frolova, M. Cherkesova etc.) were engaged in substantiation of culturological bases of the content of school literary education. Scholars actively considered the implementation of a culturological approach to the teaching of literature in general secondary education, updated the methods of problem-based learning, as well as the concept of «immersion» of students in the culture of the era whose literature was studied and so on.

Thus, the foreign researcher H. Belenkiy saw the solution to the problem of improving the literary education of high school students in the introduction to the humanities cycle of basic subjects of art history (or aesthetics). The scientist emphasized the need for high school students to study theoretical art and literary concepts, noting that the knowledge gained by students based on the perception and analysis of related arts will help them better understand the originality of a literary work as an art of speech.

Defining the cultural vision of the general purpose of studying literature at school H. Belenky insisted on involvement of schoolchildren in samples of domestic and world art culture. In the textbook «Involvement in the Art of Speech» the scientist emphasized the importance of the relationship of types and forms of aesthetic activity of the reader, whose experience of communication with the book must be complemented by audience and listening experiences, artistic knowledge and creative skills. "The wider and deeper the reading experience», said the scientist, «the easier and more intensely the secrets of music or painting are grasped. Conversely, a person who is experienced in the fine arts will not remain deaf to the art of speech" *(Belenky, 1990: 166)*.

Foreign researcher N. Miretska insisted on the need for a holistic mastery of the individual's cultural heritage, including the arts. The scholar argued that "the teaching of any art does not require a sharp separation, separation from other arts but constant associations with them, parallels" *(Miretskaya, 1989: 32)*. It is now widely believed that the study of literature on the basis of inter-artistic interaction opens wide opportunities for individualization of the educational process, because in many children «the emergence of interest in the word is associated with visual impressions that resonate with verbal art. And how important it is to create in the lesson the mood necessary for the perception of the book and to cause not just general attention but individual "inclusion in the empathy of the text" *(Miretskaya, 1989: 31)*.

Foreign researcher E. Kolokoltsev professionally developed a method of using related arts (painting, graphics, music, samples of masters of artistic reading, verbal and graphic visualization) in lessons of Russian literature. In "Art in Literature Lessons", the scientist points out the importance of turning to related arts for the aesthetic and literary development of young people, the formation of a holistic view of inter-artistic connections and the specifics of literature as the art of speech *(Kolkoltsev, 1991)*.

The method of using works of related arts by E. Kolokoltsev was based on the method of comparing them with literary works and facts, which allows to deepen students' understanding of the specifics of literature as an art form. The use of this method in literature lessons, according to the scientist, helps students to penetrate into the atmosphere of the work of art, develops thinking, expands emotional experience, enriches oral and written speech, promotes better perception and understanding of the work of art *(Kolkoltsev, 1991: 5)*. At the same time, the use of paintings and graphics, listening to music is an effective means of implementing inter-subject links in literature lessons, serves not only as a means of improving students' literary education, but also affects their understanding of the laws of art, expands aesthetic horizons *(Kolkoltsev, 1991: 5-6)*.

In the textbook "Art in Literature Lessons" *(Kolkoltsev, 1991)* E. Kolokoltsev presents a method of using related arts in lessons of Russian literature in the study of various literary genres. The scientist-methodologist acquaints students with the art of illustration as an effective means for students to deeply understand the content and form of a work of art. The use of portrait painting, reproductions of paintings by artists of the brush, according to the scientist, is appropriate when studying the biography of the writer, analysis of literary works and students mastering theoretical and literary concepts on the lessons in the development of coherent speech and more.

E. Kolokoltsev's statements about the use of musical art in the lessons of Russian literature are correct. Methodist advocated the need for careful selection of factual material for literature lessons, appealed to the emotional impressions and feelings of students while listening to music, stressed the need to discuss samples of music with appropriate teacher commentary, use the method of conversation when working on related works of art etc. *(Kolokoltsev, 1991: 143-163).*

Foreign scholar T. Braje brought up the issue of studying a literary work in a broad cultural context on the basis of dialogical interaction of related arts. In the textbook "Problems of studying Russian literature in the 9th grade of evening school" the scientist substantiates the theoretical provisions for the analysis of a literary work on the basis of inter-artistic interaction, emphasizes the need to consider the work of verbal art in the context of the writer, literary and cultural processes *(Braje, 1986).*

In the scientific and methodological explorations of the foreign scientist Z. Starkova the search for effective forms, methods and techniques of working with the text of a work of art in the lessons of Russian literature on the basis of dialogical interaction of related arts is presented. Thus, in the textbook "Commonwealth of Arts in Literature Lessons», the scientist highlights the general trends in finding ways to implement a dialogic relationship of related arts (painting, music, film and theater) in the literary education of students. The problem of interaction of related types of art in the lessons of Russian literature is considered by the scientist on the basis of "three levels of dialogical construction", namely: aesthetic, ideological and moral *(Starkova, 1988: 4–5).* According to the scientist, the comparative analysis of artistic trends used in the literature lesson, which reproduces the principles of reflecting the world through the prism of the artist's creative vision, will contribute to the formation of worldviews and education of moral qualities of the individual. Thus, the community of arts in the literature lesson not only intensifies the pedagogical process, but also promotes students' interest in related art, the desire to understand the means of creating images in various arts, the implementation of cultural development of young people.

6. The problem of realization of culturological approach to teaching literature in the works of Ukrainian researchers

In the context of the subject field of our study, the pedagogical views of Ukrainian scientist V. Grechynska are relevant, emphasizing the expediency of using works of related arts in lessons of Russian literature on the basis of their ideological and thematic unity and compositional and stylistic features. Such interaction, according to the scientist, will contribute to the accumulation of students' knowledge in the field of literary criticism and art history, expand the experience of working with relevant reference literature, the formation of skills to compare, confront, express evaluative attitudes to the perceived art canvas and more. At the same time, work with works of related arts in literature lessons should ensure the implementation of educational tasks of the lesson, promote better learning by students, be accessible to students of a certain age, deepen students' theoretical and literary knowledge, develop their ability to work independently on paintings and graphics.

V. Grechynska raised the issue of the amount of literary and art information that should be mastered by primary and secondary school students in the lessons of Russian literature. The scientist also singled out the skills that students have when mastering works of related art, namely: to understand and retell the content of a painting or illustration, to determine the

theme and idea of works of fine art; in the unity of form and content to analyze the plot-compo-sitional construction of reproductions of paintings, graphics, photos of sculptural monuments; to establish common and different in several paintings of similar subjects, to evaluate the skill of the artist's use of pictorial and expressive means; on a practical level to distinguish works of painting and graphics, their types and genres (portraits, landscapes, household paintings, etc.) and so on *(Grechinskaya, 1983)*.

However, in 8th – 10th grades, according to V. Grechynska, in accordance with the requirements of literary education, work on the replenishment of literary and art information should be systemic, which will undoubtedly affect students' interest in paintings, teach them if necessary to turn to art literature in order to expand their own horizons, as well as to form the ability to express their own attitude to works of painting and graphics in order to better under-stand literary works. In grades 8–10, students' skills and abilities are expanded and improved, which affects the «reading» of paintings, verbal drawing on the picture, analysis of illustrations to literary works of one or more artists, writing works based on the considered masterpieces of art *(Grechinskaya, 1983: 66–67)*. Thus, the obtained information of historical, literary and art nature and acquired skills will help expand students' horizons, form cultural competence, nur-ture the need to read literary works for aesthetic pleasure, stimulate interest in the achievements of other cultures and more.

Of professional interest to us is the algorithm of analysis of a literary work proposed by V. Grechynska in unity with related works of art, namely: establishing a connection between a literary work and illustrations; identification of common and different motives and images in the illustrations of different artists to the submitted work of art; expressing students' evalua-tive judgments based on the comparison of several illustrations; formation of students' ability to compare illustrations with literary works, to express an evaluative attitude to the analyzed paintings etc. *(Grechinskaya, 1983: 79)*.

In this textbook, the scientist emphasizes the balance in the selection of related art in order to solve literary problems of the lesson. In accordance with the topics of Russian lit-erature lessons proposed by the program, the scientist professionally presents a list of paint-ings, individual editions of albums with submitted works of fine arts, visual aids (slides, films, sound reproduction of individual scenes performed by theater actors, etc.), outlines the pur-pose and methods of their application stages of the lesson, as well as developed indicative questions and tasks that should be used in the lesson when working on works of related arts *(Grechinskaya, 1983)*. Thus, the study of works of art in conjunction with related arts, the sci-entist considered as a powerful source of art information.

7. Conclusions

During the educational reform of 1984–1990, the teacher had the opportunity to present the teaching of literature as a holistic system, to predict the results of their work and activities of students, to ensure effective solution of educational problems of the course. The guidelines produced by Ukrainian and foreign scholars became an important methodological guideline for Methodist scholars of the late XX – early XXI century in determining the effective factors for the implementation of the culturological approach in the study of Ukrainian and foreign literature; development of a methodical system of culturological analysis of works of literature, substantiation of synthesis of study of literary text and works of other kinds of art; disclosure of socio-cultural, moral and ethical, humanitarian, aesthetic orientation of the educational pro-cess. Thus, Ukrainian and foreign scholars have substantiated the feasibility of synthesizing

the study of literary texts and works of other arts, emphasizing the importance of revealing the features of works of art, literary phenomena and facts in a broad cultural context. We see the prospect of further scientific research in the analysis of scientific and methodological achievements of leading Ukrainian and foreign scholars on the problem of substantiation of cultural bases of the content of school literary education of the last decade of the twentieth century – the beginning of the XXI century.

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WAYS OF INCREASING MOTIVATION OF CADETS
TO LEARN A FOREIGN LANGUAGE

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Summary
The article deals with cadets' motivation to learn a foreign language and the ways to increase it. Such types of motivation as intrinsic motivation, extrinsic motivation, integrative motivation, instrumental motivation, general language learning motivation, and classroom learning motivation are described and discussed in the research. Similarities and differences of these kinds of motivation are analysed. The importance of motivation as a driving force in the process of learning a foreign language and mastering language skills is highlighted in the paper. The role of a teacher in providing a positive environment for the formation of students' motivation is considered in the research. Special attention is paid to the necessity of ensuring motivation of cadets while learning a language of another culture. Main ways of increasing their motivation to engage into the language learning process are proposed and characterized. Professional orientation of education is also taken into account while proposing effective methods of cadets' motivation enhancement.
Keywords: motivation, cadets, professional orientation, foreign language, military sector.

1. Introduction

In the modern world learning a foreign language has become an integral part of developing international relations and providing effective cross-cultural communication between representatives of various nations around the globe. Schools and higher educational institutions try to provide all the necessary means of teaching / learning foreign languages in order for students to stay motivated and consequently achieve success in mastering a foreign language. The role of students' motivation in education, learning a foreign language in particular, has become a major concern of teachers, lecturers, researchers and other specialists in the field of education, since it is one of the key factors that influence the desire to study a language of another community. Thus, the aim of the present research is to identify the most effective ways to increase the motivation of second language learners, cadets in particular. In order to achieve this aim, a combination of several scientific methods was used in the study. Descriptive method was applied to collect and analyse information presented in studies relevant to the topic of the research, define main characteristics of motivation. Comparative method made it possible to conduct comparison of

different types of motivation. Research synthesis and analysis contributed to providing and discussing examples of ways to increase cadets' motivation to learn a foreign language.

2. Concept of motivation and its main types

A starting point for finding out the most effective ways of increasing language learners' motivation is to investigate and discuss the existent definitions of this concept and consider its main types. Generally, motivation is considered to be a psychological term. APA Dictionary of Psychology (2020) defines it as "the impetus that gives purpose or direction to behavior and operates in humans at a conscious or unconscious level". Motivation in education is considered as one of the most important factors that influences the success of language learning *(Dornyei, 1998)*. Language learning motivation means the extent to which a person works on learning a language due to his desire to do so and the satisfaction he experiences during this process *(Gardner, 2007)*.

Today different types and kinds of motivation are distinguished. Having analysed present classifications of motivation, several were chosen to be considered in this research as the ones that contribute to reaching the purpose of the paper. For instance, Diana Stirling describes the difference between extrinsic and intrinsic motivation. The first is characterized as the one that provides incentive to participate in a process which may not be pleasing or engaging, but which may offer some benefits for an individual. Intrinsic motivation, in turn, comes from within an individual. It inspires people to take actions even when there is no external stimulus or reward *(Stirling, 2014)*.

Of course, these definitions encompass only the most general features of motivation and do not include deeper and more complicated ones, however, they provide a general insight into what these two types of motivation are.

R. C. Gardner and W. E. Lambert also distinguish between two types of motivation: integrative motivation and instrumental motivation *(Gardner & Lambert, 1972)*. Integrative motivation, similar to intrinsic motivation, means learning a foreign language for pleasure and comes from within an individual. Instrumental motivation, like extrinsic one, implies language learning for achieving immediate and practical aims, and in this case a person expects to obtain some benefit or reward *(Tsai & Chang, 2013)*.

So, which of these kinds of motivation drives students to learn a language? Which one is more significant in achieving success in foreign language learning? Obviously, all of them are of great importance. Any language learning process cannot be effective without engaging both classes of motivation (intrinsic / integrative and extrinsic / instrumental). On the one hand, intrinsic / integrative motivation drives students to learn a language because of their inner desire to discover the world, get familiar with other cultures, traditions, improve their existing skills, be able to communicate with native speakers freely and thus widen their outlook. On the other hand, extrinsic / instrumental motivation combined with the intrinsic / integrative type inspires language learners to acquire knowledge in order to receive high grades, teacher's praise, find a well-paid job in the future and be financially independent. As a result, these are two essential parts of one process that cannot exist without one another.

In his research into motivation and second language acquisition, R. C. Gardner also distinguishes between two types of motivation: general language learning motivation and classroom learning motivation. The author defines language learning motivation as a general type of motivation that exists in any foreign language learning context, it is inherent in every individual, who learns a language of another culture. The researcher describes it as a relatively stable class of motivation, but it may be changed in accordance with certain conditions. Classroom learning motivation is considered as an integral part of motivation and refers specifically to motivation

in the classroom situation or any other situation that provides for learning a language. Consequently, this type of motivation is influenced by various factors associated with a foreign language class, such as person's perception of a certain task, a teacher, class atmosphere, learning materials, etc. The author also emphasizes that this type of motivation is inevitably influenced by general language learning motivation, and adds that both classes of motivation cannot be distinguished in a very real sense, but at the same time they both are operative *(Gardner, 2007)*. Hence, a correspondence between the proposed classes of motivation and the ones mentioned above can be traced. General language learning motivation refers to intrinsic / integrative motivation as it clearly comes from within an individual. Classroom learning motivation, being influenced by various external factors, may be associated with extrinsic / instrumental motivation.

3. Importance of motivation in teaching a foreign language to cadets

Today almost all spheres of human activity require knowledge of at least one foreign language. One of the issues that cause lack of motivation to learn a foreign language is underestimation of its importance in a modern life. A lot of experienced foreign language teachers note that it is almost impossible to teach a person who does not have motivation. Only those who desire to learn a language, who are, first of all, intrinsically motivated, can successfully master a foreign language. It is motivation that guarantees effective engagement into the whole learning process. Of course, intrinsic motivation requires the support of the extrinsic one. However, the latter does not last long if the source of influence is not permanent and convincing enough. Therefore, it is necessary to start the process of forming both intrinsic and extrinsic types of motivation to learn a foreign language as early as possible. According to H. Voloshyna, these are foreign language teachers who should lay the foundation for further motivational process *(Voloshyna, 2014)*.

The need for effective mastery of a foreign language is especially growing within cadets in connection with the expansion of professional tasks assigned to them. Accordingly, it necessitates an increase in the level of motivation of cadets in the educational process.

Motivation of cadets to learn a foreign language should encompass the level of attention and effort of a cadet related to the performance of tasks at a practical class. The level of educational activity of cadets depends on the level of their intrinsic motivational processes during the educational process. In other words, the motives for learning are the driving force in the process of professional growth. The dominance of intrinsic motivation is characterized by the emergence of cadets' own initiative during classes. If extrinsic motives prevail in the process of learning a foreign language, the personality does not develop fully. Thus, intrinsic motives should dominate in order for cadets to master a foreign language successfully *(Honcharuk et al., 2020)*.

It should also be noted that high-achieving students and low-performing students usually differ not in the level of intelligence, but in strength, quality and type of motivation they have to educational activities. A high level of motivation may compensate for the lack of knowledge, skills and abilities. Instead, no matter how capable and intelligent students are, the lack of the desire and aspiration to learn a language will not let them achieve success in mastering a foreign language *(Bets, 2015)*.

4. Methods to increase cadets' motivation

As it is known, teaching a foreign language requires the creation of artificial motivation. In this case, a teacher should create a positive motivational atmosphere and make learners interested in classroom activities *(Honcharuk et al., 2020)*.

V. H. Ryndak and A. V. Moskvyna point out that it is necessary for a teacher to make a wide range of objective values of the world become the subject of awareness and experience of an individual, to make objective values become subjectively significant, stable life landmarks and value orientations of a person. In order to do this, a teacher needs to acquaint language learners with the concepts that contradict their imagination, discuss them, encourage students to formulate their ideas, think of alternative explanations. It is also important to do this in a free and relaxed way in order to eliminate fear of making a mistake *(Ryndak & Moskvyna, 2001: 125)*.

It is worth noting that professional orientation and professional motives also play a key role in the development of language learning motivation. Consequently, it is important to pay attention to the professional orientation of education to increase motivation for educational activities. This can be done by emphasizing the importance of learning a language for further professional activities and through the introduction of situations that simulate future professional activity into the educational process *(Bets, 2015)*.

In order to emphasize the importance of learning a foreign language for cadets for their future professional activities, and consequently increase their motivation, it is necessary to organize meetings and hold conferences (lectures, debates, conversations) with people, who have achieved success in the military sector and who can prove that knowledge of a language has helped them reach success in their career *(Honcharuk et al., 2020)*. Such meetings relieve the monotony of cadets' classroom routine and help them start thinking more critically, analyse the current situation of their language proficiency and find ways how to improve it.

Organizing foreign language speaking clubs can also contribute to the increase of cadets' motivation. But here, it is necessary to take into account the fact that such clubs should be interest-oriented, rather than professionally oriented. In other words, while visiting such clubs, cadets should have an opportunity to study a language in its vast variety, not limited only to their professional vocabulary.

In addition, it is essential for a teacher to use modern communication techniques that will promote effective mastering of a foreign language and increase the level of motivation. These are the use of interactive forms, methods and techniques of teaching, including role-playing games in accordance with professional activities; the use of modern technologies in the field of digitalization of education, such as virtual educational environment *(Honcharuk et al., 2020)*.

Motivation to learn a foreign language also requires future specialists in the military sector to be aware of their current values and how they are connected to future professional activities *(Podoliak & Yurchenko, 2008: 159)*. They should be aware of the requirements that are put forward by their future profession (including foreign language skills); cadets should know how to act in non-standard situations, which can be role-played during foreign language classes. It is also necessary to form a positive self-image, adequate professional self-esteem of a cadet as a researcher; develop the need and ability to work independently with foreign literature; provide necessary conditions for self-education; stimulate the desire of a cadet to self-improvement *(Bets, 2015)*.

Another important thing in motivating cadets to learn a foreign language is encourage them to self-study. Self-study promotes the development of creative thinking, independent decision-making, setting and successfully achieving new goals, taking responsibility for educational tasks, ability to carry out critical and effective self-analysis.

5. Conclusions

The study suggests that motivation is an inherent component in education and it greatly influences learners' success and the level of achievements in mastering a foreign language.

Motivation is a complicated notion that is made up of many constituents that are closely related. All types of motivation studied in the research are beneficial in a foreign language learning process.

The role of a teacher in increasing students' motivation is highly important, since this is the duty of a teacher to make students interested in learning activities and create a positive classroom atmosphere. While teaching a foreign language to cadets, professional motives need to be taken into account. Cadets should be aware of the importance of foreign language learning for their future professional activities. Holding meetings, lectures with successful specialists in the military sector, organizing speaking clubs, using modern technologies in the educational process, encouraging self-study are effective and extremely important methods for increasing cadets' motivation to learn a foreign language.

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METHODOLOGY OF READINESS FORMATION FOR DIFFERENTIATION OF PROFESSIONAL TRAINING OF FUTURE TEACHERS OF MUSIC ART

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Summary

The purpose of the article is to consider the effectiveness of the model of differentiation of professional training of future teachers of music art and methods of readiness formation for differentiation in professional training of music-students, during the formative experiment, which included a set of pedagogical activities, methods and techniques. The pedagogical experiment became a logical continuation of our theoretical research and was based on the following conceptual ideas: study of theoretical and methodical bases of differentiation of professional training of students; use of foreign tendencies differentiation of education in music pedagogy; introduction of methodological approaches as a basis for differentiation of music-pedagogical training; development and implementation of innovative technologies for working with students with different pre-university training; creation of organizational and pedagogical model of differentiation methodical system of professional training of musicians; making the atmosphere of creative cooperation between teacher and student.

The directions of work covered by the formative experiment included: methods of activating students' interests to music art and self-realization, self-improvement, self-differentiation in this area; the use of different types of activities in readiness formation for differentiation in the professional training of music-students; gradual formation of readiness for differentiation in professional training of educational process participants; realization of creative musical potential of each applicant for higher education.

Keywords: formative experiment, music-students, creative potential, self-differentiation.

1. Introduction

Based on the analysis of scientific and literary sources, certain author's concept of differential education of future music art teachers, generalization of the results of the statement experiment and substantiation of the model of differentiation of professional training of music-students and methodology of readiness formation for differentiation in applicants' professional training for higher music education, a formative experiment was conducted.

The purpose of this work is to reveal the course of the formative experiment and the effectiveness of the methodology of readiness formation for differentiation of professional training of higher education applicants.

The scientific novelty lies in the implementation of the proposed methodology in teaching in the classroom (practical), in individual work and various creative projects of music-students.

Research analysis. Issues of differentiation are quite actively considered in secondary school. The development of theoretical provisions for differentiation and their implementation

in the practice of higher education is slower. Such scientists as A. Gvozdeva and P. Gusak offer their concepts of differentiated education in higher educational institutions.

A. Gvozdeva believes that the basis for the differentiation of subjectivity is the differentiation of activities connected with the allocation of integral educational activities in relation to independent elements. Secondly, differentiation is determined by the individual organization of the subjects of educational activity *(Gvozdeva A., 2009)*.

According to P. Husak, the technology of differentiated learning is considered as the organization of the educational process, which provides the formation of students' own style of activity on the basis of taking into account their individually-typological features. Differentiated learning involves a diverse grouping of students in order to develop appropriate optimal ways of learning *(Husak P., 1999)*.

Verification of the effectiveness of the differentiation model of future music art teachers' professional training and methodology of readiness formation for differentiation in professional training of music-students, which contribute to the effectiveness of differentiation of higher education applicants of music speciality, was devoted to the formative experiment, which covered a set of pedagogical activities, methods and techniques. The pedagogical experiment became a logical continuation of our theoretical research, the main means of verifying the developed scientific provisions, assessing the effectiveness and practical significance of the reasonable models of differentiation of future music art teachers' professional training and methodology of readiness formation for differentiation in professional training of music-students.

2. Conceptual ideas of work

The organization of research work was based on the following conceptual ideas:
– study of theoretical and methodological bases of differentiation of professional training of students;
– the use of foreign trends in the differentiation of education in music pedagogy;
– introduction of methodological approaches as a basis for differentiation of music-pedagogical training;
– development and implementation of innovative technologies for working with students with different pre-university training;
– creation of organizational and pedagogical model of methodological system of differentiation of musicians' professional training;
– making the atmosphere of creative cooperation between teacher and student.

3. Stages of experimental research

The experimental part of the research allowed to highlight ***the stages*** of readiness formation for differentiation of future music art teachers' professional training: propaedeutic, approbation, organizational-stimulating and final.

Propaedeutic – was aimed at the theoretical elaboration of philosophical, psychological-pedagogical, music-pedagogical and musicological literature on the issue of differentiation in education. At this stage, a scientific-theoretical, methodological analysis of the problems of differentiated learning is done based on domestic and foreign scholars, who considered in their work the issue of differentiation of education in the process of future music art teachers' training. The scientific apparatus of the research was also developed, the main directions of the research and experimental work were substantiated. The working hypothesis is outlined.

The approbation stage provided an opportunity to analyze the readiness for differentiation in art education. At this stage, the development of conceptual principles, components, indicators and levels of formation, also diagnostic tools of the study was provided, the model of differentiation of future music art teachers' studying was substantiated. The experimental basis of the research was determined and the state of readiness for differentiation of music-students' education was monitored *(My`xas`kova M., 2020: 366).*

The organizational and stimulating stage is aimed at the opportunity to test the hypothesis and conceptual principles of readiness for differentiation of higher education applicants of music speciality. Referral of students to music-pedagogical activity, at the beginning with pedagogical support, and then without it, expansion of their abilities and skills of self-realization, self-improvement in the field of musical art. At this stage, the implementation of pedagogical principles and conditions was taken place, analysis and adjustment of intermediate results was performed.

The final stage of the study involves the final and comparative sections of the obtained results based on the original and intermediate data. Determining the features and dynamics of students' personal development whose study includes elements of differentiation and self-differentiation. Further directions' development of practical application of experimental work results based on the declared problem. Carrying out results, substantiation of conclusions and popularization of the concept of differentiation in musical specialties of higher educational institutions *(Dzjuba E., 2010).*

4. Organizational forms of the educational process

According to the stages of the developed methodology, the following organizational forms of the educational process were used on the basis of content differentiation. Such forms include:

– mono-purpose use of different types of educational activities to enhance the expected pedagogical result;

– gradual changes quantitative to qualitative in educational activities on the basis of differentiation and self-differentiation, which leads to a gradual complication of the content and ways of knowing;

– comparative, which reveals the opposites of the studied objects in their (objects) didactic unity;

– integrative, based on the use of one type of educational activity in which others are organically integrating, moreover the integration degree depends on the tasks set by the teacher and the student's personal interest;

– individual, which involves the organization of subject space in groups based on the individual characteristics of students, herewith this form allows you to transfer a student from one activity to another, contributing to the development of his potential opportunities *(Gvozdeva A., 2009).*

The formative experiment covered the following ***areas of work:***

– methods of activating students' interests in the art of music and self-realization, self-improvement, self-differentiation in this field;

– the use of different activities in readiness formation for differentiation in music-students' professional training;

– gradual readiness formation for differentiation in the professional training of participants in the educational process;

– realization of creative musical potential of each higher education applicant.

5. The task of the molding experiment

Based on the purpose of the research work, we had set ***the tasks*** of the formative experiment:

– to systematize and structure the process of differentiation of professional training of higher education applicants;

– to substantiate and describe the model of differentiation of future music art teachers professional training;

– to test the method of readiness formation for differentiation in music-students professional training.

6. Methodological approaches

The experiment is aimed at the holistic development of students, the implementation of the content of professional training. Professional training is focused on methodological approaches (acmeological, synergetic, competence, hermeneutic and phenomenological).

Acmeological approach to education is aimed at self-improvement of person in the educational environment through the differentiation and self-differentiation of students' knowledge, its development, movement from one peak to another, achieving acme at different levels of maturity, learning and creativity *(Bocharova E., 2008: 7)*.

The synergetic approach is based on the dominance in educational activities of self-education, self-organization and consists in stimulating the subject with the aim of his self-disclosure and self-improvement, self-actualization in the process of cooperation with other people and with himself *(Jakusheva S., 2012)*.

In the *competency* approach, professional competencies are in the center of the student's activity, ie, there is a restructuring into a student-centered in the educational process. The use of the competency approach involves not only the transfer of knowledge from teacher to student, but also the formation of professional skills and abilities of music-students to apply the acquired knowledge.

The purpose of *the hermeneutic* approach is the intensification of the process of self-development and self-realization of a student-musician, the activation of musical activity, which is not limited to the framework of classes. This requires the development of new ways of learning that differ in quality, ways of organizing educational activities *(Mokienko O., 2011)*.

According to G. Zvenigorodskaya, the *phenomenological* approach, can be presented in pedagogy at the methodological level as an explanatory principle. The main function of the phenomenological approach is due to the ideas of self-development, preservation of human integrity in the educational process *(Zvenigorodskaja G., 2002: 17)*.

The implementation of the methodology of readiness formation for differentiation in the professional training of music-students takes place in different types of activities: performing, methodical and music-theoretical. During training, with the help of pedagogical support, students have an internal self-differentiation, they determine what kind of musical activity is mostly demanded for them, where they can reveal their individuality. Gradually, pedagogical support decreases and the participants of the educational process realize themselves what kind of musical activity they will continue to develop (performing, conducting, vocal). Students who have more performing abilities, gradually in the process of learning determine for themselves the need for creativity during the performance of musical works.

Some students are more revealed in methodical activities (during practice at school). They are not only interested to observe, but also to participate personally in the educational

process at the lessons conducted by school teachers and other trainees. They are interested in preparing for classes, thoughtfully approach their practical activities, are responsible for working as a teacher (have an interest in teaching, love for children, activity).

In music-theoretical activity students can reveal themselves as researchers, lecturers and musicologists. Research activities provide solutions to the following main tasks:
– formation of scientific worldview,
– providing assistance in achieving high professionalism;
– development of creative thinking and individual abilities;
– development of the initiative,
– the need for constant updating and improvement of their knowledge;
– expansion of theoretical horizons and scientific erudition;
– organization of creative teams within the walls of a higher educational institution, etc.

7. Conclusions

Thus, the study allowed to determine the components of the methodology of the molding experiment. The work was based on conceptual ideas, goals, objectives, stages of readiness formation for differentiation of future music art teachers professional training: propaedeutic, approbation, organizational-stimulating, final. Professional training of higher education applicants is focused on methodological approaches (acmeological, synergetic, competence, hermeneutic and phenomenological). Particular attention was paid to the implementation of the methodology of readiness formation for differentiation in the professional training of music-students, which took place in different activities: performing, methodical and musical-theoretical.

We see the use of methodology of readiness formation for differentiation in the professional training not only students of music-pedagogical institutions of higher education, but also students of art specialties as a prospect for further research.

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"UKRAINIAN GRAMMAR" BY BORYS GRINCHENKO
AND QUESTIONS OF THE NATIVE LANGUAGE SCHOOL
(THE LAST THIRD OF THE XIX – THE BEGINNING OF THE XX CENTURY)

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Summary

The article is devoted to reflecting the importance of a handwritten Ukrainian-language textbook for primary education, created by Boris Grinchenko, in order to form educated and cultured Ukrainians in their non-state life in the Russian Empire (last third of the XIX century – the beginning of the XX century).

It is substantiated that B. Grinchenko (1863–1910) argued for the urgent need to teach Ukrainian children in their native language in a textbook that contains educational material close to them, because it corresponds to their mentality, nature and life experience. He used Ukrainian folklore in his textbook, which he began to collect in the villages at a young age: fables, stories, proverbs, riddles, jokes, proverbs, songs, fairy tales. The activist believed that didactic material, which is accessible in content and important for their nationally oriented upbringing, is rooted in the moral and spiritual traditions of the Ukrainian people, corresponds to the Ukrainian archetype, and therefore has a positive effect on the socially important formation of pupils' national identity. B. Grinchenko's didactic approaches to the implementation of nationally oriented education of peasants and their children by means of a Ukrainian-language textbook created on the basis of samples of folklore material are revealed.

Keywords: Boris Grinchenko, Ukrainian language, education, primer, necrology, ethnographic material, nation-building, national education.

1. Introduction

The problem of creating school textbooks and popular science literature for the national school and education of Ukrainians in different historical periods was solved in different ways. As the outstanding Ukrainian philologist and literary critic I. Ogienko describes, «significant cultural centers with their schools, printing houses, scholars» already operated in the Ukrainian lands in the 16th – 17th centuries *(Ohiienko, 1918: 37)*. However, under the pressure of the Russificationist educational policy of the Russian Empire, its fear of separatist movements in Ukraine, by the beginning of the XIX century Ukrainian schools in Ukraine already existed, and the Ukrainian language remained in use mainly by the rural population.

In the second half of the XIX century the Ukrainian language issue has become more acute. It should be noted that Borys Grinchenko (1863–1910) lived and worked in the most tragic times of Ukrainian history, when the Valuev-Emsk's bans on everything Ukrainian came into force in the Russian Empire. It was forbidden not only to write books in Ukrainian and import them from abroad, but also to make Ukrainian translations from other languages. The Ukrainian language was subject to constant restrictions and

prohibitions, and total Russification led to the fact that the learning process and its means were exclusively Russian-speaking. The school in the Ukrainian lands was deprived of any national features. For the vast majority of Ukrainian pupils, Russian was not their native language, so both textbooks and teaching aids were incomprehensible to them, did not meet their natural and mental ideas and needs, and the learning process itself did not take into account cultural achievements and historical traditions of the Ukrainian people. Such education did not contribute to the development of the spiritual and intellectual potential of the Ukrainian nation. That is why the struggle of conscious Ukrainian public figures for the Ukrainian school and the creation of Ukrainian-language textbooks and books in various fields of knowledge that would provide nationally oriented content of education and basic education of the people, was one of the main tasks of nationally oriented public figures.

2. Analysis of recent research and publications

Many of his contemporaries studied the legacy of the outstanding Ukrainian educator Borys Grinchenko during his lifetime. The most important studies include the work of G. Sherstyuk "Boris Grinchenko and the Ukrainian school" (1910) *(Sherstiuk, 1910)*, M. Kordub "National educational activities of B. Grinchenko" (1910) *(Kordub, 1910)*, M. Plevako "Life and work of Boris Grinchenko" (1911) *(Plevako, 1911)*, D. Pisochynets "Teaching of B. Grinchenko" (1911) *(Pisochynets, [Tkachenko] 1911)*. In the 1920s, V. Durdukivsky devoted his analysis of B. Grinchenko's legacy to "Pedagogical work of B. Grinchenko" (1929) *(Durdukivskyi, 1929)*.

Among the modern studies that have appeared in Ukraine since the 1980s, we can single out two monographs by A. Pohribny "Boris Grinchenko. Essay on life and work" (1988) *(Pohribnyi, 1988)* and "Boris Grinchenko in the literary movement of the last of the XIX century – the beginning of the XX century" (1990) *(Pohribnyi, 1990)*, as well as the work of M. Verkalets "Pedagogical ideas of B.D. Grinchenko" (1990) *(Verkalets, 1990)*, a study by A. Zhyvotenko-Piankiv "Pedagogical and educational work of B. Grinchenko" (1999) *(Zhyvotenko-Piankiv, 1999)*. In some dissertations devoted to the figure and work of Borys Grinchenko (N. Zubkova "Library and archive of B.D. Grinchenko as a source on the history of public education in Ukraine at the end of the XIX century – the beginning of the XX century" (1994) *(Zubkova, 1994)*, M. Malysh "Book publishing activity of B. Grinchenko" (1994) *(Malysh, 1994)*, M. Odintsova "Manuscripts and magazines of Borys Grinchenko: editorial and publishing aspect" (2014) *(Odintsova, 2014)*) there are only episodic mentions of Borys Grinchenko's textbooks.

Among the numerous historical, philological, literary, cultural dissertations completed within the period of 1990-2019, only two dissertations concerned the field of pedagogy – O. Nezhyvyi "Pedagogical Legacy of Borys Grinchenko" (1995) *(Nezhyvyi, 1994)* and K. Tymoshenko "Educational pedagogical activity of B. D. Grinchenko in Slobozhanshchyna" (2008) *(Tymoshenko, 2008)*. These works analyze and highlight the multifaceted activities of B. Grinchenko, aimed at the development of the national idea, native language education as an integral part of national culture. However, their authors purposefully did not consider his handwritten textbooks in didactic and pedagogical aspects. Prior to that, these researchers were not able to use a significant part of the original sources of the great legacy of the educator, waiting for the study in the archives and bookstores, so there is a need to analyze new sources discovered during the 2000s, and thus supplement and clarify predecessors.

The purpose of the article is to analyze the Ukrainian-language textbook created by B. Grinchenko for primary education in connection with the coverage of its role in the educational revival of Ukraine at the end of the XIX century – the beginning of the XX century.

3. Research results

Having formed as a conscious, Ukrainian-oriented personality at a young age, Borys Grinchenko was well aware that the only means of developing national self-awareness and spreading literacy among the Ukrainian population was a native language book. According to him, it was the most effective means of moral and ethical, mental development of a pupil, a person. The creation of textbooks and books in the Ukrainian language and with the use of the national component became the leading task of the educator. And the solution of this problem became a separate direction of his scientific, pedagogical and publishing activity.

In love with his native people, its original culture, Borys Dmytrovych suffered from the fact that as a teacher he was forced to implement the Russification policy of the tsarist government – to teach rural Ukrainian children in Russian. Every day, faced with the dubious consequences of such education in the language that was incomprehensible to children, the young teacher, working in the village Triichate in Kharkiv region, decided in 1882 to teach them Ukrainian literacy secretly. To facilitate learning, Borys Grinchenko wrote short texts in block letters (a kind of primer) *(Durdukivskyi, 1929: 59)*. Then, in 1888, reworking and perfecting his first book-attempt, continuing its development in the spirit of the best traditions of Ukrainian pedagogical thought in writing primers, creatively comprehending what was done by predecessors, in particular "Southern Russian Primer" (1861) T. Shevchenko *(Shevchenko, 1861)*, "Grammar" (1857) P. Kulish *(Kulish, 1857)*, he compiles and paints textbooks for primary education, among which – a handwritten native primer "Ukrainian Grammar for the Science of Reading and Writing" (IR NBUV (Instytut rukopysu Natsionalnoi biblioteky Ukrainy imeni V. I. Vernadskoho) – MI NLUV (Manuscript Institute of National Library of Ukraine named after V.I. Vernadsky), f. I, od. zb. 31536). In this work he used his own practical teaching experience.

The purpose of the grammar is to assist Ukrainian children in learning so that they can easily, without much effort, learn to read and write, encourage self-employment, and facilitate the work of teachers. According to the same book, the activist taught his daughter Nastia, as well as peasants in the village Oleksiivtsi in Katerynoslav region, "wishing that the science would appeal to them in their native language" *(Grinchenko, 1907: 61)*.

Although B. Grinchenko wrote the primer in 1888, it was first published only in 1907 in Kyiv *(Grinchenko, 1907)*, when the Russian Empire adopted a constitutional manifesto (Manifest "Ob usovershenstvovanii Gosudarstvennogo poryadka" (17 oktyabrya 1905 g.). 26803. Polnoe sobranie zakonov Rossijskoj Imperii, 1905) and approved the "Temporary Rules on the Press" (1905) (Imennoj Vysochajshij ukaz, dannyj Senatu "O vremennyh pravilah o povremennyh izdaniyah" (24 noyabrya 1905 g.). 26962. Polnoe sobranie zakonov Rossijskoj Imperii, 1905), which lifted censorship and ban on the Ukrainian press, and Ukrainians hoped to open Ukrainian schools.

Another reason for Borys Grinchenko's creation of a Ukrainian-language textbook was his belief in the idea that the Ukrainian language is a powerful unifying factor capable of uniting the nation. To confirm the veracity of this idea, we give an excerpt from such a document of that time (quoted by M. Tymoshyk *(Tymoshyk, 2007: 242-243)*), as a circular prepared by the Imperial Main Directorate for the Press, which explains the categorical reluctance of the tsarist government to spread in the empire Ukrainian language and literature and first of all – in

a printed form: "…nothing unites people politically as much as the unity of language and literature, and conversely, nothing separates them more than the difference between language and writing. To allow the creation of a special folk literature in the Ukrainian dialect could mean to lay a solid foundation for the development of the belief in possibility of future … alienation of Ukraine from Russia".

The language, the printed word united people, lifted them from their knees, encouraged them to think and self-identify, transformed them from "Malorosy", "Khokhly" into Ukrainians. As I. Ogienko emphasized: "Language is the soul of every nationality, its sanctity, its most valuable treasure; and as long as the language lives, the people will live as a nationality; there will be no language – there will be no nationality: it will be completely scattered among the stronger people" *(Ohiienko, 1918: 239-240)*.

So, that's why B. Grinchenko wrote a primer for rural students by hand, in large block letters, in order to teach them literacy more effectively in their native language. "Ukrainian Grammar for the Science of Reading and Writing" fulfilled the "mission" of educating the Ukrainian population. "Teach children to read and write: everyone needs literacy, it shows the world to life", – one of his pupils M. Pozniakova recalled the words of B. Grinchenko *(Pozniakova, 1910: 178)*.

B. Grinchenko's grammar consists of two parts: a primer and a post-primer, entitled "Reading after the Alphabet". At the end of the book there are copy-books and a methodical article "To Teachers".

The primer part of the grammar is divided into 29 paragraphs – according to the number of letters of the alphabet. Each paragraph contains a picture of the subject and a signature-explanation to it, that is, a word with a new letter, then separate words, sentences, and finally – short stories. The author explained that he tried to arrange the letters in such an order that at first there were easier to pronounce sounds, and that there was enough material to read *(Grinchenko, 1907: 62)*. At the end of each paragraph, starting with the 11th one, there are separate written exercises of grammatical nature, advice to teachers (nowadays – methodical recommendations) on how to organize the performance of such exercises by pupils.

There are exercises in the book and lexical material of family and household nature, which is well known to young rural pupils. The author also took into account the patriotic aspect of education, in particular, it states that "Our dear Ukraine is our native land. Ukrainian language is our native language" *(Grinchenko, 1907: 36)*.

As an outstanding Ukrainian ethnographer, Borys Grinchenko already had a rich and interesting folklore material (fables, stories, poems, proverbs, riddles, jokes, proverbs, songs, fairy tales), which contained centuries of experience of the Ukrainian people and had (and has) rich moral and instructive content. The author successfully used it in the post-letter, or, so to speak, the textbook part of "Grammar", which made its content interesting and accessible to children. For example, the book contains the following proverbs-maxims: "Get used to work from a young age and you will never know hunger in an old age"; "Do not rejoice at another's misfortune"; "Do more, talk less"; "You will pass through the world with a lie, but you will not return"; "Better not to promise than not to keep your word" *(Grinchenko, 1907: 38)* and others. In our opinion, this B. Grinchenko's didactic approach promoted learning on the basis of arousal of interest, interest in children, and thus made learning more productive.

Special attention should be paid to the small texts for reading placed in the primer part, as well as in the post-primer "Reading after the Alphabet". The author explained that he sought to «teach only fully understandable material to children, moving from easy to difficult», as well as to make it interesting in content *(Grinchenko, 1907: 63)*. Therefore, B. Grinchenko wrote

several short stories based on folk plots especially for grammar. This material was a subject to pedagogical and educational expediency, aimed at forming in children positive moral qualities – sensitivity, honesty, friendship, respect to work and study.

We also emphasize that B. Grinchenko acquaints children with prominent figures of Ukrainian literature. The textbook contains poems by L. Glibov, P. Kulish, T. Shevchenko, as well as Grinchenko's own ones.

In his primer, B. Grinchenko proposed examples of italics in lowercase and uppercase letters, as well as words and expressions with them. The analysis of the text proves that the exercises for writing are presented in a logical sequence, which contributed to the development of skills of correct calligraphic writing *(Grinchenko, 1907: 53-60)*.

In his didactic advice, B. Grinchenko advised teachers to set aside up to 14 days for the pre-literacy period before starting to learn letters, and he considered analytical-synthetic exercises and writing elementary lowercase letters to be the main content of teaching in this period. For all lessons, he chose the words mostly on the principle of similarity, i.e. they differed in a letter or syllable. He also paid some attention to the problem of the child's inability to merge one sound with another, which interferes with good reading. To get rid of this situation, he advised to teach children to simultaneously merge the sound with others, memorizing the appropriate letter and the form of its spelling *(Grinchenko, 1907: 61-62)*.

Regarding the alphabet presented in "Ukrainian Grammar", B. Grinchenko remarked in the methodical letter "To Teachers": "I took the full Ukrainian alphabet of 33 letters, that is: all the letters that are used in the words of the Ukrainian language, without throwing out the letter r, which is impossible to do without" *(Grinchenko, 1907: 64)*.

4. Conclusions

The grammar analysis gives the grounds to claim that with his life, activity, creative work B. Grinchenko proved the decisive role of purposefulness, persistence and diligence in achieving the chosen goal. He emphasized the importance of everyone's actions for the common cause. He was a humanist-patriot, believed in people and children, their ability to become highly educated and cultured citizens.

We believe that the main achievement of the textbook "Grammar for the Science of Reading and Writing" is that B. Grinchenko created a qualitatively new Ukrainian-language primer-reader in terrible, difficult times of national oppression, without fear of punishment for violating royal decrees. And not only created, but also practically implemented it in teaching children their native language.

It is also fundamentally important that Ukrainian folklore became the dominant factor in the selection of didactic material for grammar, which made it possible to teach children their native language in its most perfect and beautiful manifestation – in various types of oral folk art. The author chose the sound analytical-synthetic method of teaching literacy, developed an appropriate method of teaching writing, which corresponded to the didactic principles of naturalness, accessibility, national character.

B. Grinchenko's textbook is a manual on the Ukrainian language, its spelling, as well as didactic and methodical recommendations for teachers. It has taken its rightful place in the history of national education in Ukraine and has become a valuable contribution to the development of methods of teaching reading and writing in the Ukrainian language. It became an invaluable experience of Ukrainian primary school pedagogy in the last third of the XIX century.

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FORMATION LEVELS OF SOCIOCULTURAL COMPETENCE OF THE FUTURE PHILOLOGISTS (ON THE EXAMPLE OF STUDENTS OF THE FACULTY OF FOREIGN LANGUAGES)

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Summary

The article considers the issue of sociocultural competence of a future teacher-philologists. Today, in connection with the educational paradigm, that is changing, and the shift in emphasis in the educational process to self-educational activities, an integral part of the professional competence of young specialists is the formation of their sociocultural competence. It is determined that students do not have theoretical and practical knowledge on the implementation and formation of sociocultural competence. The article analyzes the concepts of levels and grading. The main criteria of the component composition of sociocultural competence are highlighted. The essence of the cognitive theory proposed by D. Hirsch is revealed, which emphasizes the intellectual level of students.

The author notes that with the help of regional, cultural and sociolinguistic materials, students are introduced to the culture and realities of the countries whose language is being studied, their horizons are expanded, their communication and life experience is enriched. In addition, the ability and willingness to use a foreign language in real communication develops; the ability to represent your own country, its culture in the context of intercultural communication is formed. Learning is provided with a modern sound, focused on mutual understanding, tolerance for differences between people, joint solution of important universal human problems, cooperation and interaction, including using a foreign language.

Keywords: dialogue of cultures, sociocultural competence of a future teacher, graduation, mediator of cultures, activity criterion, cognitive theory.

1. Introduction

The socio-economic and political conditions of the development of modern Ukrainian society have created a basis for openness in international relations and influenced the educational policy in general and the study of foreign languages in particular. The peculiarity of today's period requires understanding of the global problem, which is aimed at teaching foreign language as a means of intercultural communication. Numerous EU, Council of Europe and UNESCO projects have laid down the principles of "multilingualism", and "multiculturalism", proclaimed as paramount to national education systems. Continuously expanding contacts, mobility of the population, and especially of young people studying in different countries, implies not only the elimination of conflicts, but also the understanding of the specifics of intercultural communication in a changing world.

This situation requires that the parties in contact, in addition to language skills, have knowledge of the culture, sociocultural features of the development of a country. Previously,

the attention of researchers was mainly focused on the development of skills within the framework of communicative competence, nowadays foreign language is also considered as a means of gaining the sociocultural experience of representatives of other linguistic and cultural communities. As the practice of teaching a foreign language shows, interest in a foreign language culture is explained by the urgent need for successful communication, which cannot be realized without taking into account the culture in the structure and content of communication as a determining condition for adapting a person to new living conditions. Indeed, in real communication, language is not the only tool for understanding. Representations of cultural information, rules and norms of behavior in a foreign language environment, studying the value orientations of representatives of another culture are very important. In today's world, the problem of mutual understanding between different people is most urgent because the conflict of cultures, caused by differences in historical, political and social development, can lead to distortions in understanding, as well as mistakes and social conflicts.

The purpose of the article is to determine the main levels and criteria of each of them in the process of formation of sociocultural competence of future teachers of philological specialties. The main tasks of the article:

– To define the essence of the concept sociocultural competence and its component composition.

– To identify the basic requirements for the levels of socio-cultural competence.

– To analyze the levels of sociocultural competence of students of the Faculty of Foreign Languages.

2. The analysis of recent research

In modern science, the basic provisions that form the methodological basis for the development of conceptual provisions that substantiate the effectiveness of pedagogical conditions for the formation of sociocultural competence of students – future philologists in the teaching of a foreign language are insufficiently developed.

The competence approach was studied by A. Khutorsky, and does not imply the acquisition of the student's individual knowledge and skills, but mastering them in the complex. As a result, the system of teaching methods is more or less different. The selection and design of these methods is based on the structure of relevant competences and functions that they perform in education *(Khutorsky, 2003: 61).*

Let us turn to the notion of sociocultural competence, which is the core of our study. It is a collection of certain knowledge, skills, qualities and abilities that are formed in the process of language preparation for intercultural communication. The emergence of the term "sociocultural competence" in the Ukrainian methodology of teaching foreign languages is linked to the activities of the international organization "Council of Europe for Cultural Cooperation", especially the works of Jan van Eck and John Trim. According to these documents, sociocultural competence is one of the components of communicative competence, understood as the ability to adequately interact in everyday life situations, to establish and maintain social contacts through a foreign language *(Latukhina, 2014: 726).*

To understand the investigated phenomenon, all scientists approach to it differently. According to V. Safonova, the formation of sociocultural competence plays an important role for the development of the student's personality. According to this approach, a student who has a developed sociocultural competence must not only have knowledge and skills, but also understand different cultures and correlate with them the communicative norms of communication.

In addition, it should adequately interpret cultural phenomena and facts and use these "benchmarks to select interaction strategies for solving personally and professionally significant problems in different types of contemporary intercultural communication" *(Safonova, 1991: 175)*.

Thus, N. Poselska defines sociocultural competence as an integrative property of a person, characterizing her theoretical and practical readiness for sociocultural activity *(Poselska, 2012: 269)*.

Formation of sociocultural competence in the process of teaching a foreign language is considered by the author P. Sysoev, who understands under sociocultural competence the level of knowledge of the sociocultural context of the use of a foreign language, as well as the experience of communicating and using the language in different sociocultural situations. In his definition, he emphasizes the three-level's structure of sociocultural competence: knowledge, experience of communication and experience of language use *(Sysoev, 2001: 15)*. This indicates that, at a minimum, the theoretical knowledge acquired must be "fixed" in foreign language lessons in the course of performing linguistic thematic exercises.

The questions of formation the research work of future philologists, introduction of social innovations in the educational process of educational institutions were discussed by M. Knyazyan, who claimed that it is modern teaching technologies that motivate students to productive work *(Knyazyan, Muschinskaya, 2019)*. Innovations such as project technology, modeling, research and creative activity are considered by the authors as the most important social and pedagogical innovations for the formation and development of sociocultural competence *(Knyazyan, Khromchenko, 2019)*.

The researcher D. Deardorf, in his work "Identifying and assessing intercultural competence as a student outcome of internationalization", identified the essence of the concept of intercultural competence, and determined that a combination of quantitative and qualitative methods, including interviews, observations and judgments on their own opinions is better for the effective formation of this competence *(Deardorff, 2006)*.

However, the issue of diagnosing and forming the sociocultural competence of future teacher-philologists needs more thorough coverage.

3. Theoretical foundations of formation of sociocultural competence

At the present stage of formation sociocultural competence, especially when learning a foreign language, occupies a special place in the vocational education system, arouses the interest of many domestic and foreign scholars, because the high level of foreign language literacy of future philologists enhances the competitiveness of the country and the ability to transform the country.

When studying the issues of control in the theory and practice of learning foreign languages actively use the concept of level or graduation. Its essence is that when students master sociocultural competence, they master its elements gradually, improving their qualitative characteristics throughout the process of learning a foreign language. This led to the need to identify the control points of this process – discrete, relatively complete stages of formation and development of a number of characteristics and properties of the object, which differ in achieving them previously set value. The aggregate of these values, being the result of passing a certain checkpoint, forms a level that is defined as the degree of development of the characteristics to be diagnosed.

The process of isolation and distribution of levels is called graduation. The content and characteristics of the interconnection of components of sociocultural competence of the

philologists allowed to define it as an integrative, relatively stable, personal formation, characterized by:

– the connection of the student – the future teacher-philologist – with the system of universal values, including knowledge about the values of native and foreign language cultures;

– ability to identify cultural values by observing and interacting with other cultures; apply the knowledge outlined in the practice of communication in order to achieve mutual understanding based on the creation of common meaning; to construct their own verbal and non-verbal behavior in accordance with the norms of the language culture being studied;

– empathy – the desire and willingness to perceive the "other" as equal, tolerance, adaptation to the phenomena of a foreign language culture.

The structural composition of sociocultural competence determined the choice of its criteria. We define the criterion as "the attribute on which the assessment is made, the means of verification, the measure of assessment. In the theory of cognition, it is a sign of truth or error of position" *(Philosophical, 2003: 226)*.

As indicators of the cognitive component of the sociocultural competence of students – future teachers of philology is the completeness and systematic knowledge of universal cultural values, as well as the values of native and foreign languages.

The forming of students' sociocultural competence involves creating in their minds the mental (psychic) equivalent of the system under study, as well as the image of the world specific to a given foreign language culture and the foreign language that serves it.

The cognitive theory offers great opportunities for developing students' sociocultural competence. This theory, which is aimed at developing students' intelligence and related to the knowledge of the second cultural reality, is reflected in the methodological concept of "knowledge of the world", proposed by Professor of English Philology D. Hirsch (1987), who, while developing the theory of "cultural literacy", emphasizes on the intellectual level of training. For the researcher, literacy involves mastering the concept of all civilization in a given culture, which can be formed in a humanitarian education setting *(Riske, 2000: 11)*.

According to the program requirements to the level of sociocultural competence of students, they must acquire knowledge of information culture, knowledge of artistic values of culture, the basics of behavioral culture adopted in the environment of native speakers. What is fundamentally important here is that culture should be studied not just in the form of some individually existing products of intellectual labor (works of art, books, historical monuments, etc.), but also as a living activity of people in the system of uniting their social connections. As the main we highlight the following sociocultural knowledge: in the field of geography, history, literature, art, economics, politics, possessed by a typical educated native speaker of the language; systems of measures taken in the linguistic and cultural community under study; culturally oriented vocabulary and phraseology; politically correct vocabulary; precedent texts possessed by a typical enlightened native speaker of the language being studied; national psychological characteristics of representatives of a certain linguocultural community; national-specific features of verbal and non-verbal communicative behavior of members of this community; national-specific features of domestic behavior of its representatives; national-social symbolism, including national-specific symbolism of numbers, shades of colors, elements of clothing, jewelry, gifts, omens and prejudices. Sociocultural norms of behavior and customs, as well as social conventions and rituals determine the non-verbal (Non-linguistic) behavior of participants in communication. Sociocultural competence includes the following aspects of non-verbal behavior and customs: Body language – (handshake, touch, hug, kiss, gesture, facial expressions, eye language, communication distance, postures, rules of politeness); Visiting

rituals (time of arrival / departure, gifts, clothes, treats, conversation, compliments, farewell); Eating and drinking rituals. Sociocultural competence is also covered by the Politeness conventions, which are based on generally accepted rules of conduct, such as in the UK, as an expression of respect and concern for a communication partner *(Babushkina, 2012: 16)*.

Particular attention should be paid to such an aspect of sociocultural competence as knowledge of the cultural heritage of the UK, especially its literature, which integrates both language and culture of the country. It is not possible to cover this topic widely in the study of a foreign language. However, there is a layer of culture without which its carriers cannot be understood. Such realities include: folklore as a reflection of the collective consciousness of the people; major historical figures who lived at a turning point, key periods in history; works of prose writers, poets, and philosophers, who made a significant impact on the development of the mentality of native speakers. This contributes to the development of students' analytical skills, the ability to social adaptation on the basis of a more adequate understanding of their country and their culture.

An indicator of the activity-practical component of the sociocultural competence of the students of the language faculty is the degree of forming the ability to distinguish cultural values, as well as to apply the above knowledge in the practice of communication in the framework of "dialogue of cultures". In accordance with the program requirements for the level of sociocultural competence, students must develop the skills necessary for communication in a foreign language with representatives of other cultures. The subject aspect of the activity criterion is the following skills:

– ability to use discursively the above knowledge; ability to find similarities and differences in the history, traditions of their country and country of the language which is being studied; ability to integrate themselves into the modern cultural and economic environment;

– ability to collect, systematize and synthesize other cultural information of interest to students; the ability to represent one's home country and culture, role models and lifestyles in cross-cultural intercultural communication.

A competent foreign language teacher should be able to: comment on the content of culturally oriented vocabulary and phraseology in foreign and native languages; correctly use culturally oriented vocabulary in the language; to find sociocultural information in different types of authentic texts; create sociocultural portraits of communication participants / heroes of artistic texts; adequately interpret (understand) and respond to verbal and non-verbal behavior of representatives of other linguistic and cultural communities; to build foreign language communication in accordance with the norms of verbal and non-verbal communicative behavior adopted by a certain linguistic and cultural community.

The personality-semantic component of students' sociocultural competence is characterized by the degree of awareness of the personal and social significance of sociocultural competence; the ability to perceive "other" with positive emotions; an empathetic attitude towards representatives of other cultures; sociocultural observation; impartiality in the interpretation of sociocultural phenomena *(Ryske, 2000: 11)*.

The selected criteria for the formation of sociocultural competence of students of the University of Humanities became the starting point for studying its level manifestations. The main criterion in the allocation of levels was the degree of formation of the structural leading components of sociocultural competence.

In order to determine the level of this competence which is already formed, we conducted a second-year student diagnosis of the Faculty of Foreign Languages, which contained the task of testing students' national knowledge and their communication skills in the field of

intercultural communication. We have noted significant sociocultural mistakes made in performing the proposed tasks. The main mistakes were in the transmission of stereotypes of linguistic behavior in English. 46% of graduates – future teacher-philologists had difficulty in correlating even well-known phenomena of another culture with similar phenomena of their native culture, in the context of intercultural communication. In this regard, it became necessary for students to develop skills to adequately interpret a foreign language reality in Ukrainian or English, that is, sociocultural competence.

In identifying the levels of development of students' sociocultural competence, we proceeded from the methodological position that the system in its development goes through a series of stages from the birth of individual elements, their grouping, through the integration of all elements into a single system to integrity, when the forces of self-motion are activated.

4. The analysis of students' levels of sociocultural competence

Therefore, taking as a basis the level of readiness for professional activity allocated to N. Sergeyev, we have defined three levels of becoming sociocultural competence of students *(Sergeyev, 2004:14)*:
   – low – the level of intuitive and active participant in intercultural communication;
   – middle – the level of an informed person;
   – high – the level of consciously-active participant of intercultural communication – mediator of cultures.

Developing the idea of level changes of mental formations, S. Rubinstein wrote that "each link … being qualitatively different from all others, is relatively whole so that its psychological characterization as some specific whole is possible. Any previous link is a preparatory stage for the next one; in the beginning, the forces and relationships that, when they lead, give rise to a new link in development are the subordinate motives" *(Rubinstein, 1973: 423)*.

The *first (low)* level is the level of intuitively active participant in intercultural communication. To this level we refer students whose sociocultural knowledge is at the level of everyday consciousness, serving the vital needs of communicators. Students with this level of competence are perceived only on the outside of objective sociocultural conditions, without revealing their nature and patterns of development. Sociocultural perceptions of students of this level are characterized by limitations, when the phenomena of foreign language reality is simply stated. However, students assigned to this level of sociocultural competence have a sufficient level of knowledge about the culture of their native country and are able to speak about it in their native language. The students of this level group do not always know and adhere to the main features of formal and informal foreign language communication in oral and written language may admit sociolinguistic errors (cognitive component). Students who have been identified with a given level of sociocultural competence are not able to:
   – distinguish cultural values by observing and interacting with carriers of other cultures;
   – apply the knowledge outlined in the practice of communication in order to achieve mutual understanding based on the creation of common meaning;
   – construct their own verbal and non-verbal behavior in accordance with the norms of the language culture being studied (activity-practical component).

The personality-semantic component was developed at the initial level: these students intuitively manage emotions and perceive the "other" as an equal partner, often not quite adapted to the phenomena of foreign language culture. For example, in a foreign language class, such students do not show activity and independence.

The *second level (middle)* is the level of an informed person. Students in this level group are mostly familiar with the culture of their country and the foreign country which languages they are learning; find common and different in their historically formed cultural models of development; in oral and written communication, they know and adhere to the rules adopted in different spheres of communication, taking into account the different degree of formality; make minor sociolinguistic errors (cognitive component). Students in this level group are not always able to:

– distinguish cultural values by observing and interacting with carriers of other cultures;

– apply the above knowledge in the practice of communication in order to achieve mutual understanding based on the creation of common meaning;

– build their own verbal and non-verbal behavior in relation to the norms of the language culture being studied (activity-practical component). Students manage their emotions, perceive the "other" as an equal partner, tolerant and adapted to the phenomena of foreign-language culture at a level insufficient for the dialogue of cultures (personality-semantic component).

The *third (high) level* is the level of consciously-active participant of intercultural communication – mediator of cultures. Such students whose sociocultural competence is formed at this level are well aware of the world culture, able to analyze the experience of cultural development of different countries in the interaction of different cultures, and to trace its reflection in the language of this country. Students of this level group do not experience sociolinguistic and sociocultural difficulties in virtually any field of communication, given the norms of formal and informal communication in oral and written language (cognitive component). Activity-practical and personality-meaning components reach a high level of development.

The participants of intercultural communication with this level of development of sociocultural competence are characterized by emotional comfort, a sense of national identity, the opportunity to be themselves and to represent their own culture, the desire to continue communication, intercultural interaction.

5. The results of diagnosing the levels of formation of the sociocultural competence of students of the Faculty of Foreign Languages

The descriptions of each level of sociocultural competence development are relevant not only for the theoretical model, but also serve as a benchmark when comparing the characteristics of particular students to attribute them to one or another level of sociocultural competence development, as well as being criteria for the effectiveness of the whole process as a whole and every single stage of it.

The first level – the level of intuitively-active participant of intercultural communication – the formation of sociocultural competence is defined in the study as low. According to the results of the ascertaining stage of the experimental work, we assigned 64% of students of the second year of the Faculty of Foreign Languages to this level group.

Its peculiarities are well evident from the example of the monographic characteristic of the student *Christina K.* The level of communicative culture and sociocultural education of this student does not allow her to be an equal partner of intercultural communication on a foreign language in sociocultural, everyday, educational and professional spheres. She does not have the ethics of discussing on foreign language when discussing the culture, styles and lifestyles of the people of the language she is learning. The student does not know or adhere to the basic features of formal and informal communication in oral and written language, characteristic of English. Christina can make mistakes of a sociolinguistic nature. When organizing

foreign-language intercultural communication in the context of modeling situations, she does not always use lexical units with national-cultural semantics; does not fully know the linguistic features of social groups, representatives of different generations, social groups. Christina does not have socioculturally-predicated scenarios, nationally specific behavior, using the communicative technique adopted in that culture.

However, generally speaking, Christine is able to: a) isolate cultural values in her native language by observing and interacting with speakers of other cultures; b) start, support and end a simple conversation on a familiar or interesting topic; c) distinguish between intonational models of foreign and native languages, but not able to recognize in the audio recordings sociocultural elements relating to models of behavior, rituals, formulas of politeness, to highlight in the text information of the cultural plan (sociocultural patterns of behavior, rituals).

The student manages emotions intuitively, not ready to perceive "other" as equal partner. The level of tolerance is low, which is manifested in the lack of adaptation to the phenomena of foreign language culture. In characterizing the overall formation of sociocultural competence at this level, it is necessary to note the weak development of all components. The students of this group do not have an attitude towards themselves as future mediators of cultures, do not express a clear desire for the establishment of a system of universal cultural values and the ability to carry out intercultural communication within the framework of "dialogue of cultures".

We consider the features of the next level of development of sociocultural competence, which we called average – the level of an informed personality. On the basis of the conducted diagnostic research, 25% of the second year students correspond to this level of sociocultural competence.

A typical representative of this level is a student, *Yana V.* She, mainly knows the culture of her country and foreign countries (Germany and England), often finds common and different in their historically formed cultural models of development; in oral and written communication knows and adheres to the rules adopted in different spheres of communication, taking into account the varying degrees of formality, but still the student assumes mistakes socio-linguistic nature. Yana, as a rule, is able to apply sociocultural knowledge in the practice of communication with native speakers of the first foreign language. She knows the specifics of verbal and non-verbal behavior in different situations of intercultural communication, but is not always able to identify and isolate information related to intercultural differences between her native and foreign languages. She is able to find examples to illustrate words, complex syntactic models, intercultural differences, but is not able to make comparative analyzes of source language (foreign language) and translation language (mother tongue) in terms of translation, similarity and differences in conceptual, lexical and grammatical aspects. The student may find in simple text the sociocultural norms of verbal and non-verbal behavior, as well as terminological correspondences in the language of translation, but does not take into account the possible intercultural differences in their semantics and the dependence of the translation of the term on the context. It converts the language structures required to transmit the original message in an adequate form, but cannot choose the optimal translation option in the case of partial differences in the amount of concepts in the source language and the language of translation.

The student possesses personal qualities that contribute to adequate communication with native speakers. She is emotionally endured, tolerant and loyal to the specific manifestations of the cultural traditions of foreign languages.

In general, students at this level show their own understanding of the sociocultural features of their own and foreign-language culture, which is expressed in the desire for dialogue of cultures through languages.

The third level of sociocultural competence development was defined as high – the level of consciously-active participant of intercultural communication – mediator of cultures, to which 11% of students of the experimental group corresponded.

Student *Olena C.* knows the world culture well, knows how to analyze the cultural development experience of the languages spoken in the interaction of different cultures, as well as to trace its reflection in the language of one or another country, as she had experience in learning several foreign languages, studying at high school and different language courses. She has almost no difficulty in sociolinguistic and sociocultural character in the field of communication, takes into account the norms of formal and informal communication in oral and written language. Practical and practical and semantic components reach a high level of development. The student is able to clearly express her thoughts, while using understandable language recipients, recognizes different accents and styles in the language. Olena is able to highlight culturally significant linguistic units that need additional explanation in the language being taught, as well as to compare the linguistic organization of different types of discourse in both native and foreign languages. The student is able to distinguish explicit and hidden cultural information in the text, to find examples illustrating connotative coloring, style of language units, their connection with the country's culture. Using linguistic terms, Olena can explain the phonological, grammatical and semantic features of words or idioms, as well as their sociocultural component and pragmatic properties. When preparing various sociocultural projects, Olena is highly aware of the writers, cultural phenomena used in the quotations. She often cites examples that illustrate overt and hidden intercultural differences, and, where appropriate, take into account intercultural differences in the designation of an object, its features, actions, and transmissions of subject-object, cause-effect, and other relationships. Olena, who has a given level of development of sociocultural competence, is characterized by emotional comfort, a sense of national identity, the opportunity to be herself and represent her own culture, the desire to continue communication, intercultural interaction.

The theoretical model of diagnostics of the quality of formation of sociocultural competence of the students presented by us allows to organize pedagogical process in a certain system and for each student who is at the appropriate level of development of sociocultural competence, as well as to determine the most adequate pedagogical means. This allows teachers to concentrate their attention on the formation of individual structural components of students' sociocultural competence and to stimulate the manifestation and realization of criteria that temporarily prevent them from moving to the next level of development.

6. Conclusions

Thus, based on the above analysis, we can conclude that today foreign language training in the undergraduate system involves active intercultural communication in the framework of their professional activities. Accordingly, the involvement of social and cultural components while learning a foreign language and the organization of sociocultural activities at the Faculty of Foreign Languages are absolutely necessary to achieve the basic practical goal of developing the ability to communicate in the language which is being taught. From this consideration follows that the purpose of learning foreign languages, both in mastering them and in relation to their teaching, involves acquaintance with universal values, which promotes the education of students in the context of "dialogue of cultures".

The results of the experiment showed that these students had a lack of theoretical knowledge about the formation of sociocultural competence, as well as methods of practical

implementation of modern technologies in the educational process of higher education institutions. Possession of sociocultural competence is the main feature of a successful and professional philologist.

Based on the results obtained, it should be noted that in view of the decent and comprehensive provision of sociocultural competence, students are active participants in the educational process, they have developed a stable positive attitude to the quality of foreign language training, which, in turn, promotes the implementation of general, educational and practical purposes.

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THE STUDY OF THE LEVELS OF COGNITIVE READINESS FOR LEARNING OF SENIOR PRESCHOOLERS WITH AUTISM SPECTRUM DISORDERS

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Summary

The article considers the levels of formation of cognitive readiness for learning of senior preschoolers with autism spectrum disorders. The theoretical and analytical work on studying the problem of formation of cognitive readiness for learning of senior preschoolers with autism spectrum disorders was based on the diagnostics of the levels of cognitive readiness for learning of children of this category and helped identify the components in its structure (memory, attention, imagination, thinking, perception). The criteria included auditory memory, voluntary attention, productive imagination, logical thinking, visual perception. The indicators included memorizing the list of words by ear, focusing on the task, correct construction of the whole based on parts of the image, description of the logical sequence of events on the plot, reproduction of the integrity of the image. Three levels of cognitive readiness formation were determined: high, medium, low.

The study of the levels of formation of cognitive readiness for learning of senior preschoolers with autism spectrum disorders of the experimental group was carried out according to the comparative principle by comparing their results with the indicators of senior preschoolers with autism spectrum disorders of the control group. A low level of formation of cognitive readiness for learning of senior preschoolers with autism spectrum disorders of the control group was empirically found out, which is caused by the insufficient level of formation of its structural components.

Keywords: autism, autism spectrum disorders, senior preschool age, cognitive readiness.

1. Introduction

Recently, a number of works have appeared in special education, in which domestic scientists have tried to solve the problem of helping families raising children with autism spectrum disorders. However, the problem of developing special pedagogical conditions, correctional programs, methods that would take into account the peculiarities of mental and individual development of children with autism spectrum disorders of senior preschool age, adaptation of correctional technologies for the formation of cognitive readiness for learning, which are used in the educational practice of other countries, is still unsolved.

In the research of Ya. Bahrii & O. Bohdashyna the essence of autism is considered *(Tarasun, 2018)*. Researcher K. Ostrovska described the problems of providing psychological support for children with autism *(Ostrovs'ka & Kachmarik, 2013)*. Scientist L. Rybchenko studied the pedagogical conditions of teaching children with autism spectrum disorders *(Rybchenko, 2016)*. T. Skrypnyk investigated the issue of autism and designed a comprehensive program for the development of children with autism "Prosperity" *(Skrypnyk, 2019)*.

Researcher V. Tarasun described the concepts of development, learning and socialization of children with autism *(Tarasun, 2018)*. In scientific works on autism H. Khvorova described how to provide psychological and pedagogical support for children with autism spectrum disorders *(Tarasun & Hvorova, 2004)*. D. Shulzhenko studied the psychological correction of autistic disorders and formation of readiness of children with autism spectrum disorders to study at school *(Shul'zhenko, 2010)*.

Based on the above-mentioned studies, we can state that the problem of forming cognitive readiness for learning in senior preschoolers with autism spectrum disorders requires detailed research.

The aim of the article is to study the levels of formation of cognitive readiness for learning of senior preschoolers with autism spectrum disorders.

2. Materials and methods

To ensure the reliability of provisions, conclusions and solutions of the outlined tasks of the study a set of complementary methods was used: *theoretical:* comparison and systematization of the research material to determine cognitive readiness for learning of senior preschoolers with autism spectrum disorders; deductive – for a systematic description of the phenomenon under study; inductive – to establish laws, systematize the results of empirical research; *empirical:* a diagnostic set of tasks to identify the level of cognitive readiness for learning in senior preschoolers with autism spectrum disorders in the following components: memory: criterion: auditory memory; indicator: memorizing the list of words by ear (according to the adapted method of A. Luriia "Remember 10 words"); attention: criterion: voluntary attention; indicator: concentration of attention on the task (according to the adapted method of R. Niemov "Observation of fulfilling the proofreading of tables"); imagination: criterion: productive imagination; indicator: correct construction of the whole based on parts of the image (according to the adapted method of K. Torrance "What is missing?"); thinking: criterion: logical thinking; indicator: description of the logical sequence of events on the plot (according to the method of A. Bernstein "Sequence of events"); perception: criterion: visual perception; indicator: reproduction of the integrity of the image (according to the method of R. Niemov "Part-whole").

According to the results of theoretical analysis of the literature on the research problem, the content of the concept of "cognitive readiness" is defined as readiness that is formed and developed on the basis of cognitive needs in different activities, provides levels of psychological qualities that most contribute to normal entry into school life and is characterized by the existing cognitive orientation of senior preschoolers with autism spectrum disorders *(Pochkun, 2018 a)*.

Cognitive readiness for learning consists of many interrelated components of children's mental and speech development. The unity of the general level of development of mental processes (memory, attention, imagination, thinking, perception), cognitive interests; a wide range of conscious, systematized ideas and basic concepts about the world around; developed speech, elementary learning skills in children with autism spectrum disorders constitute cognitive readiness for school *(Pochkun, 2018 b)*.

The study of the levels of cognitive readiness for learning in senior preschoolers with autism spectrum disorders of the experimental group (*hereinafter* – EG) was carried out component by component, taking into account the comparative principle by comparing their results with indicators of preschool age children with autism spectrum disorders (*hereinafter* – ASD) of the control group (*hereinafter* – CG).

3. Research results

According the results of the empirical study of the auditory memory a high level showed children, who memorized the largest number of words (in the EG – 41.4 % of children, in the CG – 21.2 % of children). Children of senior preschool age with ASD, who partially memorized the material and had difficulties with concentration, showed a medium level (in the EG – 44.8 %, in the CG – 33.3 % of children). Low level showed children with ASD of senior preschool age who memorized 1-3 words and needed repeated instruction (in the EG – 13.8 % of children, in the CG – 45.5 %).

Table 1

Data on the levels of auditory memory formation in senior preschoolers with ASD (in %)

Levels	CG	EG	Difference
high	21,2	41,4	20,2
medium	33,3	44,8	11,5
low	45,5	13,8	31,7

The χ^2 criterion was used to test the hypotheses. According to calculations, we obtained $\chi^2_{\text{сп}}(7,63) > \chi^2_{\text{кр}}(5,99)$. Thus, the effectiveness of introducing in the EG of the pedagogical conditions for the formation of a component of cognitive readiness – auditory memory of children of senior preschool age with autism spectrum disorders – is confirmed.

An empirical study of the level of formation of voluntary attention of senior preschoolers with ASD involved the ability to focus on tasks. The survey revealed the following indicators: a high level was shown by children who made the least number of mistakes in performing the task (in the EG – 41.4 %, in the CG – 24.2 %). A medium level was shown by children with ASD, who made 5-8 mistakes in the task (in the EG – 41.4 %, in the CG – 27.3 %). Such children needed repeated instructions from an adult, constantly distracted. Children with ASD, who made the most errors and needed adult help and re-instruction, showed a low level (in the EG – 17.2 %, in the CG – 48.5 % of children).

Table 2

Data on the levels of voluntary attention formation in senior preschoolers with ASD (in %)

Levels	CG	EG	Difference
high	24,2	41,4	17,2
medium	27,3	41,4	14,1
low	48,5	17,2	31,3

By χ^2 criterion we obtained $\chi^2_{\text{сп}}(12,27) > \chi^2_{\text{кр}}(5,99)$. Thus, the effectiveness of introducing in the EG of the pedagogical conditions for the formation of the component of cognitive readiness – voluntary attention of children of senior preschool age with ASD – is confirmed.

An empirical study of the level of formation of productive imagination of senior preschoolers with ASD showed: a high level had senior preschoolers with ASD, who were able to fully reproduce the image (in the EG – 34.5%, in the CG –18.2 %). A medium level showed children, who partially depicted the integrity of the subject (in the EG – 44.8%, in the CG – 27.3 %). Children, who could not reproduce the image of objects, needed adult help, repeated

instructions, had difficulties with completing the task, showed a low level (in the EG – 20.7 %, in the CG – 54.5 %).

<div align="right">Table 3</div>

**Data on the levels of productive imagination formation
in senior preschoolers with ASD (in %)**

Levels	CG	EG	Difference
high	18,2	34,5	16,3
medium	27,3	44,8	17,5
low	54,5	20,7	33,8

By χ^2 criterion we obtained $\chi^2_{\text{сп}}(7,48) > \chi^2_{\text{кр}}(5,99)$. Thus, the effectiveness of introducing in the EG of the pedagogical conditions for the formation of the component of cognitive readiness – productive imagination of children of senior preschool age with ASD – is confirmed.

An empirical study of the level of the logical thinking formation in senior preschoolers with ASD showed that a high level had children who were able to determine the sequence of events (in the EG – 44.8 %, in the CG – 27.3 %). A medium level showed children with ASD who had difficulties with determining the sequence and verbal interpretation of their activities (in the EG – 37.9 %, in the CG – 30.3 %). A low level showed children with ASD, who could not explain the sequence of events on their own, needed re-instruction and help of an adult (in the EG – 17.3 %, in the CG – 42.4 %).

<div align="right">Table 4</div>

Data on the levels of logical thinking formation in senior preschoolers with ASD (in %)

Levels	CG	EG	Difference
high	27,3	44,8	17,5
medium	30,3	37,9	7,6
low	42,4	17,3	25,1

By χ^2 we obtained $\chi^2_{\text{сп}}(13,15) > \chi^2_{\text{кр}}(5,99)$. Thus, the effectiveness of introducing in the EG of the pedagogical conditions for the formation of the component of cognitive readiness – logical thinking of children of senior preschool age with ASD – is confirmed.

An empirical study of the level of formation of visual perception of senior preschoolers with ASD showed that a high level had children, who named all the details of the missing subjects (in the EG – 41.4 %, in the CG – 30.3%); a medium level showed children who needed repeated instruction and named more than half of the missing details of the objects (in the EG – 37.9 %, in the CG – 27.3 %); low level showed children who needed help of an adult and named less than half of the missing parts of the objects (in the EG – 20.7 %, in the CG – 42.4 %).

<div align="right">Table 5</div>

Data on the levels of visual perception formation in senior preschoolers with ASD (in %)

Levels	CG	EG	Difference
high	30,3	41,4	11,1
medium	27,3	37,9	10,6
low	42,4	20,7	21,7

By χ^2 we obtained $\chi^2_{cn}(8,23) > \chi^2_{\text{кр}}(5,99)$. Thus, the effectiveness of introducing in the EG of the pedagogical conditions for the formation of the component of cognitive readiness – visual perception of children of senior preschool age with ASD – is confirmed.

Taking into account the obtained indicators, we can generalize the levels of cognitive readiness for learning of senior preschoolers with ASD in the CG and EG using the arithmetic mean method. The results of the study of the levels of cognitive readiness for learning of senior preschoolers with autism spectrum disorders showed that a high level had 40.7 % (EG) and 24.2 % (CG) of children; a medium level –41.4 % (EG) and 29.1 % (CG) of children; a low level – 17.9 % (EG) and 46.7 % (CG) of children.
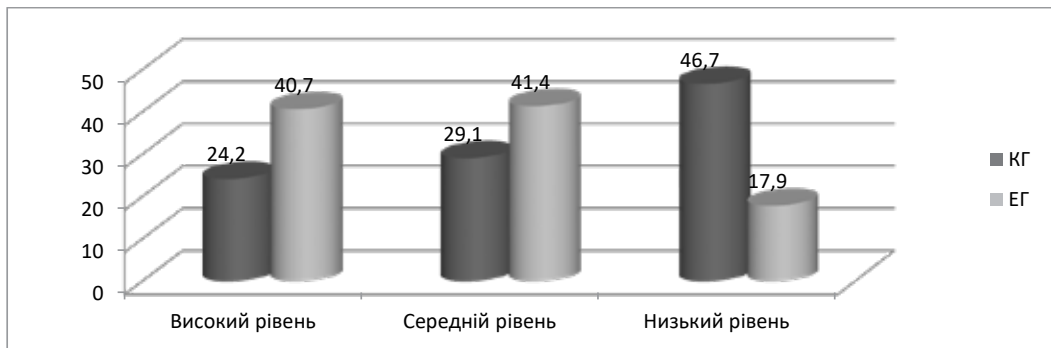
Fig. 1. Generalized levels of cognitive readiness formation in senior preschoolers with autism spectrum disorders

Thus, according to the results of empirical research an insufficient level of formation of cognitive readiness for learning of senior preschoolers with autism spectrum disorders in the control group was revealed, which makes it impossible to form this quality without a specially organized influence.

4. Conclusions

Thus, on the basis of comparative analysis of the data obtained in the process of empirical research, the specifics of the cognitive readiness formation in senior preschoolers with autism spectrum disorders in the CG was revealed, which is characterized by a low level of the structural components formation: auditory memory, voluntary attention, productive imagination, logical thinking, visual perception. The effectiveness of introducing pedagogical conditions and implementing the program "Piznaiko" showed a high level of cognitive readiness for learning of senior preschoolers with autism spectrum disorders in the EG. We see the prospect of further studies in a wider range of research on the levels of cognitive readiness for learning, taking into account the types of components of cognitive readiness, criteria, indicators; finding and adapting new methods to increase the levels of cognitive readiness for learning of senior preschoolers with ASD.

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PSYCHOLOGICAL AND PEDAGOGICAL FEATURES OF TEENAGERS IN THE CONTEXT OF AESTHETIC EDUCATION

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Summary

The aim of this paper is to prove: to determine the main periods of individual mental development of the individual and their criteria, which include characteristic for each age social situation of development, leading activities in its relationship with other activities. In our study – this is an aesthetic activity provided by effective aesthetic education of adolescents. The mental development of the body of adolescents occurs within a certain function of the psyche and is based on the mechanisms of maturation of the relevant physiological systems. This suggests that teenager is a transition between childhood and adulthood and it determines the uniqueness of the social situation of its development. In adolescence, there is a change in reference orientations. As a «significant teenager», he is looking for a reference group – a real or conditional community in which he can carry out acts of self-affirmation. There is a need for self-improvement, self-esteem, the need to «understand yourself». The teenager motives become more conscious, more fully and deeply experienced. The socialization occurs without any problems. We create a situation of acme success, which under the conditions of effective aesthetic activity provides aesthetic education of teenagers. The teenagers, performing any aesthetic activity and receiving certain information, socialize; develop in various ways and harmoniously.

Keywords: mental development of teenagers, out-of-school education, general secondary education, interaction of educational institutions, aesthetic education.

1. Introduction

The relevance of the article lies in the daily encouragement of teenagers to aesthetic activities, as it harmonizes the personality, allows of teenagers to reveal their own talents, preferences, interests. Solving the problem of psychological characteristics of teenagers is important in aesthetic education, because it is the formation and development of personal self-awareness.

The aim of the article is: to show the psycho-physiological features of teenagers in the context of aesthetic education. The main periods of individual mental development of the individual, tasks – to characterize; determine the dependence of psychological characteristics of teenagers in aesthetic education; identify opportunities for aesthetic education of teenagers; forms of aesthetic activity of teenagers.

2. The main periods of individual mental development of the individual

The importance of psychological and pedagogical features of teenagers as subjects of interaction in aesthetic education was emphasized by psychologists B. B. Ananiev, 1977; 1980; I. Bekh, 2003; 2003a; 2012; 1998; L. Vyhotskyi, 2001; M. Zabrodskyi, 1998; H. Kondratenko, 2003; H. Kostiuk, 2005; O. Leontiev, 1985; P. Miasoid, 2001; B. Teplov, 2001; L. Terletska, 2013 and others.

Thus, L. Terletska notes that the real criteria for determining the main periods of individual mental development of the individual should be «qualitative features, not external, but significant, taken not separately from each other, but in their systemic connection, which reveals specific to each age stage of integral neoplasms. Such are the mental and social changes in a person's life, which determine his consciousness and activity, his attitude to the environment, the whole course of his development at this stage» *(Terletska, 2013)*.

The periods defining of development of mental activity, G. Kostiuk takes into account all its aspects in the unity of content, operation and motivation and emphasizes the importance of understanding the relationship between periods and stages of mental development, the dynamics of transition from previous to subsequent stages *(Kostiuk, 2005)*.

Based on the results of scientific research L. Terletska, we can say that the definition of psychological development of teenagers as a subject of pedagogical interaction is based on psychological criteria, which include the age-specific social situation of development, leading activities in its relationship with other activities, including aesthetic, neoplasm of age, the appropriate level of development of consciousness and self-awareness of the individual *(Terletska, 2013: 13)*.

Physiological features of the teenagers as a subject of pedagogical interaction characterize the mechanisms of psycho & physiological systems that perform an instrumental function. According to P. Miasoid, this gives grounds to judge the age dynamics of one of the leading characteristics of the electroencephalogram – the alpha rhythm of a person, which "passes an unstable phase" in adolescence *(Miasoid, 2001: 140)*.

In addition, the physiological & psychological specificity of the development of spiritual principles in teenagers is determined by the processes of acceleration. During this period, the body grows rapidly; there is an intensive formation of the cardiovascular and nervous systems, endocrine glands, puberty. This is a critical period in the maturation of morphological systems of the organism, during which their actual restructuring takes place. It is no coincidence that he is the one who suffers from physical disorders.

P. Miasoid research shows that mental development at the level of the organism occurs "within a certain function of the psyche and is based on the mechanisms of maturation of the relevant physiological systems, because of teenagers is a transition between childhood and adulthood and it determines the social situation of its development" *(Miasoid, 2001: 140)*.

Teenagers – a period of developing a system of stable views of the world around us, their place in it, as well as personal value self-determination. Teenagers is characterized by many features that cover all levels and aspects of mental development; among them are difficulties in communicating with adults, emotional instability, inadequate self-esteem, low self-control, etc., and the intimate experiences of a teenager are somehow related to finding themselves, knowing their abilities and capabilities, the desire to know how he is valued by the environment, with constant taking over the different roles of adults and the urgent need to form their own image of "I" *(Dombrovska, 1995: 51)*.

The number of manifestations of the emancipation reaction (Latin emancipation – liberation) – the desire to get rid of parental care is growing. Feeling like a person equal to an

adult, a teenager expects the appropriate attitude towards himself. The need for independence is transformed into a need for self-affirmation: the teenager embodies his sense of adulthood, often breaking the stability of relationships with people around him.

At this time there is an intensive formation of identity (from the Latin identical – the same) – a characteristic of self-awareness associated with a sense of stability of his "I" *(Miasoid, 2001: 149)*. Thus, I. Bech argues, "in adolescence there is a change in reference orientations, and the main system of relations is "of teenager – a significant of teenager"", rather than "of teenager – a significant adult" *(Bekh, 2003: 127)*.

3. The psychology of aesthetic education and aesthetic activity of adolescents

The content of aesthetic education of teenagers requires consideration of basic educational processes, in particular the education of spirituality, the dominant and crucial importance of which in the value development of adolescents requires personality-oriented education, which allows. A certain role is played by the "mechanism of biological adaptation, due to which the perception and emotions of the teenager are formed, aesthetic activity is realized, which interacts with mental processes" *(Miasoid, 2001)*.

In the process of aesthetic activity, of teenagers receive certain information that ensures their diverse harmonious development, which, according to Kapustin, is "an acoustic accompaniment of everyday activities, an accompaniment to creativity, which is dynamically intertwined with various arts" *(Kapustin, 1997)*. In this context, D. Feldshtein argued that teenagers a period of "growth of the individual in culture", in certain forms of society that exist in the form of ethics, science, art *(Feldshtein, 1994)*. According to A. Petrovskyi, the criteria of self-esteem and the level of development of teenager's self-consciousness depend on the immediate social environment *(Petrovskyi, 1987)*.

According to M. Zabrodskyi, adolescence is a "morning of life", which provides creative productivity, the probability of the greatest possible self-realization during later life *(Zabrodskyi, 1998)*. An important point is the formation of self-esteem, intensive development of perception of oneself as a person of a certain sex with characteristic needs, motives, values and appropriate forms of behavior. All personality motives, in particular aesthetic ones, according to H. Remshmydt *(Remshmydt, 1994)*, become more aware of A. Rean *(Rean, 2016)* and are experienced more fully and deeply.

Interacting in aesthetic activity there is a harmonious development of the semantic aspects of teenagers, which is the development of its spiritual, intellectual, moral and aesthetic aspects. "The current state of affairs in society puts the pupil in front of the need to define their life goals, to engage in joint activities, says I. Bekh, and only depends on him to what extent he perceives himself and others as unique individuals and to what extent he sees in them the means certain tasks" *(Bekh, 2003a: 24)*.

In the aesthetic education of teenagers, the place and role of art from a psychological point of view, says G. Kostiuk, provides a clear understanding of its system of views, guidelines, ideas of the individual, regarding the conditions of their own life and life *(Kostiuk, 2005)*.

It should be noted that the core of aesthetic education is perception, understanding of beauty – the basis of aesthetic culture, without which aesthetic feelings remain deaf to all that is beautiful. Therefore, we strive to ensure that the idea that beauty should be valued runs through all aspects of a child's human life – conversation and physical work, creativity, social activity, moral and aesthetic relations, friendship, love and take care. Stop in front of beauty – and beauty will blossom in front of you as well, "the teacher emphasized" *(Sukhomlynskyi, 1977: 371)*.

A. Petrovskyi ideas about dialogue on aesthetic education and artistic and pedagogical phenomena and situations, which influence the development of creative thinking of adolescents, are of scientific interest. Pedagogical interaction, communication in the form of aesthetically rich dialogue is presented as a relationship in the context of which the work of art is the subject and object of communication *(Petrovskyi, 1987).*

The images that are offered to teenagers to perform are born due to special emotional state, mental movements, concentrating on the inner "I". Among this structural system we single out the process of adolescent self-development as an expressive possibility of aesthetic orientations. According to V. Pakharenko, a teenager has a special psyche, he is characterized by emotional and symbolic thinking, much more than rational and conceptual, and he is more diverse and deeply perceives reality *(Pakharenko, 1999).*

This shows what teenagers is characterized by the development of value orientations – focus on certain values – standards of life, boys are focused on "good and faithful friends", "health", "active life", while girls – on "love", "interesting work", "happy family life" *(Miasoid, 2001: 151).* In view of this, value orientations expand the boundaries of the social situation of development, bring the adolescent to a higher level of relations with the world; he develops a willingness to self-determination.

Systematization of many approaches to understanding the psychological and pedagogical characteristics of adolescents as subjects of pedagogical interaction in aesthetic education has allowed us to characterize adolescence.

1. Teenagers' achievements are visible in the development of their reasoning and conclusions. They resort to reasoning, not only answering teachers' questions, but also out of their own need to make sure of the truth of certain judgments, to prove them, to present their opinion.

2. Interests in teenagers' often take the form of hobbies that literally consume the child's entire time, even to the detriment of school. The interests of children at this age are becoming more aware, the teenagers is increasingly guiding and supporting them, so, under conditions of successful interaction in aesthetic education, the development of artistic, aesthetic preferences, skills of perception is possible.

3. Teenagers' is marked by a rapid flow of emotions, sudden changes in emotional states, experiences, moods, translations from exaltation to incontinence, noise, from excessive mobility to calm, indifference. Sudden changes in the mood of teenagers caused by various factors: poor evaluation, frustration with a friend, inattention of adults to the interests and feelings of teenagers, tactless way of interfering in their emotional lives, allow fruitful communication and aesthetic activities in which teenagers relate to themselves and seek to show the best qualities of adult behavior.

4. Teenagers gradually develop the ability to observe the phenomena of the world, art in accordance with a specific purpose, to identify essential details, to clarify the relationships between them, which are taken into account by teachers in teaching and education, to identify essential features of subjects, to establish links between several objects, etc.

Interactive methods, in particular facilitated discussion, event technology, which allow to acquire significant changes not only in the motivational but also in the operational side of educational activities of teenagers, to increase the level of their abstraction and generalization, are important in communication, analysis and interpretation of works of art to form a system of direct and inverse logical operations, reasoning and conclusions, that become more conscious, reasonable, logically perfect, therefore, learning becomes more interesting, and the aesthetic activity of teenagers creative and productive.

Based on the analysis of many world scientific researches we will group the general, most essential for research psychological and pedagogical features of teenagers as subjects of pedagogical interaction in aesthetic education (Fig. 1).
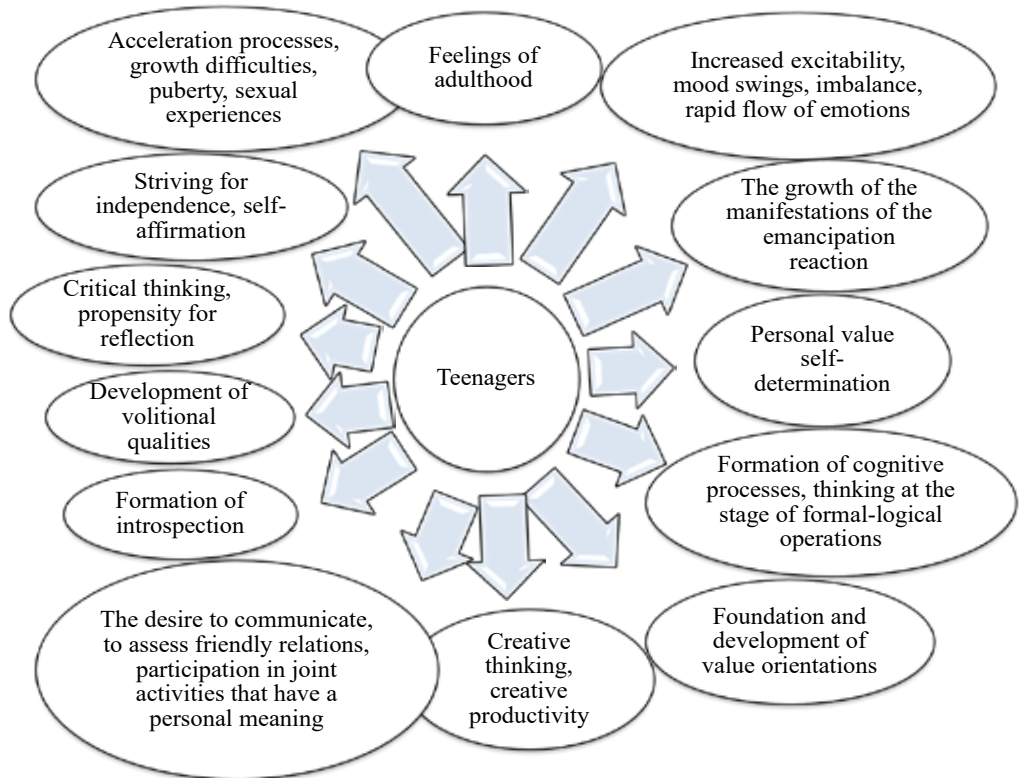
**Fig. 1. The psychological and pedagogical features of teenagers
as subjects of pedagogical interaction**
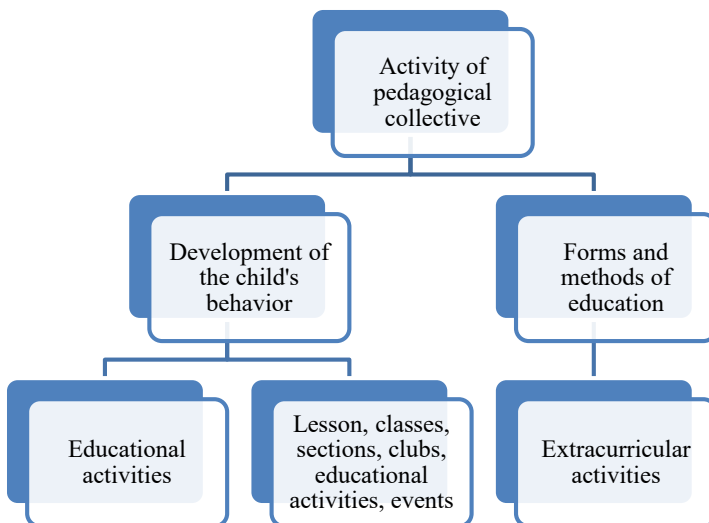
Fig. 2. Pedagogical factors of development of creative abilities of teenagers

Based on the above psychological characteristics of teenagers, which are common and most typical for children of this age, we can draw conclusions about the psychological and pedagogical characteristics of adolescents as subjects of pedagogical interaction in aesthetic education.

Taking into account the identified scientific ideas, concepts, approaches that affect the effectiveness of aesthetic and educational impact on students, we have built a scheme of pedagogical factors (Fig. 2) that affect the development of creative abilities of teenagers and are important in aesthetic education of teenagers.

4. Conclusions

In the process of aesthetic activity and pedagogical interaction, teenagers express individual characteristics associated with the development of independent thinking, activity, creative approach to solving problems. By communicating and acting aesthetically, teenagers not only acquire knowledge on their own, use additional literature, dictionaries, computers, the Internet, but also learn to be creative, interact with each other, with art, with the world, etc, and enjoy creative aesthetic activities. Teenagers acquire aesthetic interests, tastes, preferences, achieve acme success.

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MAIN WAYS OF FORMING THE READYNESS OF FUTURE TEACHERS FOR ENVIRONMENTAL ACTIVITY

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Summary

The article actualizes the problems of anthropogenic impact on the natural environment, determines the need not only to actively act for the nature protection, but also to form an ecologically appropriate behavior of the population, to develop a panoramic environmental outlook. International environmental agreements not only provide for effective steps in the environmental field, but also for progressive education and propaganda of environmental activities. Therefore, we emphasize the importance of training future teachers to organize environmental activities in the process of working with primary school students. In the article, we have revealed the main ways of forming the readiness of future teachers for environmental activities during their training in a higher educational institution, namely, during in-class time (lectures, practical, laboratory), extracurricular activities (club activities, environmental paths, environmental activities, relays, tournaments, boomerangs, quizzes, cruises of an environmental nature), individual work, and pedagogical practice. Special emphasis is placed on the forms that contribute to the formation of students' readiness for environmental activities, the use of various pedagogical technologies. We have given examples of various classes, presented our own experience of organizing club activities in the disciplines of the natural cycle, the ecological paths.

Keywords: environmental activities, in-class time, extracurricular activities, individual work, pedagogical practice.

1. Introduction

One of the main tasks of humanity is to overcome the environmental crisis caused by anthropogenic impact, to protect and restore the natural environment for normal life, preserving the health of the world's population at the current stage of development and for descendants. That is why today much attention is paid to the formation of readiness of future teachers for environmental activities in primary schools, as it impacts the ability of younger schoolchildren (and in the future, the population of the Earth) to worry, protect, restore the natural environment, to perform responsibly and meaningfully, to consider the consequences of their activities, ensuring a harmonious balance in the "human – nature" system. The need to preserve an ecologically balanced environment is highlighted in a number of world and international conferences and summits (Conference on Sustainable Development, Agenda 21, the UNECE Strategy for Education for Sustainable Development (ESD), Tbilisi +35 Intergovernmental Conference on Environmental Education for Sustainable Development, etc.), the decisions of which are signed or ratified by Ukraine. In modern EU documents (Commission staff working document, Accompanying the document Proposal for a Council recommendation on Key Competences for Life Long Learning, The European Qualifications Framework, Rethinking Education) it

is important to acquire the key competences for each individual, among which environmental activities. The importance of preserving an ecologically balanced environment and public participation in environmental protection activities is presented in our country's regulatory documents: the Constitution of Ukraine, the Law "On Environmental Protection", the Law "On the Nature Reserve Fund of Ukraine", the Concept of Environmental Education, etc.

The priorities of our state are related to the formation of readiness of future teachers for environmental protection activities outlined in the Constitution of Ukraine, the Laws of Ukraine "On Education", "On Higher Education", the Concept of a New Ukrainian School, the State standard of Primary Education. A retrospective analysis of the scientific psychological and pedagogical literature shows that the issues of formation of readiness for environmental protection were addressed by leading domestic (T. Baibara, O. Hryhorovych, K. Huz, V. Ilchenko, S. Sovhira, L. Shapoval) and foreign (L. Berényi, A. Varga, J. Gauzere, S. Delzon, H. Davi, M. Bonhomme, I. Garcia de Cortazar-Atauri, I. Chuine) scientists.

2. Organization of in-class time for future teachers from the cycle of natural science disciplines

A. Varga (2006) analyzes environmental activities in accordance with environmental competence and other competencies recognized in the EU, because it is impossible to express one's ideas, either orally or in writing, without the competence of communication. Mathematical and scientific competences are necessary because there are natural and mechanical processes and events against the background of environmental pollution and the problems that arise in this regard *(Varga, 2006: 3)*. L. Berényi (2010) agrees with A. Varga on the issue that environmental protection as part of environmental competence is a horizontal competence and should be integrated into all areas of activity. The formation of environmental competence of citizens requires the cooperation of various sciences and industries. The formation of readiness of future primary school teachers for environmental protection activities is carried out during in-class time, extracurricular classes, pedagogical practice and individual work. The author focuses on the importance of environmental competence for citizens of any country *(Berényi, 2010: 5)*. In a scientific article J. Gauzere, S. Delzon, H. Davi, M. Bonhomme, I. Garcia de Cortazar-Atauri, I. Chuine (2017) determine the goal of environmental education enabling everyone to strive for and achieve a greener lifestyle. Scientists begin by distinguishing three forms of environmental knowledge and go on to predict that people's attitude toward nature represents the force that drives their ecological behavioral engagement *(Gauzere, Delzon, Davi, Bonhomme, Garcia de Cortazar-Atauri, Chuine: 2017, 9)*.

In-class time include lectures, practical classes, and laboratory classes. Lecture is one of the forms of training process of future teachers, the so-called type of scientific communication between the teacher and students, which ensures the transfer of the main theoretical provisions *(Machynska, Stelmakh, 2012: 76)*. A lecture has the following structural components: theme, goal, plan, main and additional literature, links to Internet resources. In their works, N. Machynska and S. Stelmakh classify lectures according to the following characteristics: by main purpose: educational, trainning, disciplinary, developmental, agitation; by scientific level: academic and popular; by didactic tasks: introductory, review, current, generalizing, final, consultation lectures, visualization lectures; by method of presentation of the material: binary, lectures-discussions, problem lectures, lectures-conferences *(Machynska, Stelmakh, 2012: 78)*. In our opinion, all the proposed types of lectures are appropriate and necessary in the process of forming the readiness of future teachers for environmental activities. Non-traditional forms

of presentation of lecture material contribute to the development of logical, critical and creative thinking of future teachers, allow them to see the environmental problem from all aspects and design the most successful way to solve it.

The "flipped classroom" strategy deserves special attention in the process of forming the readiness of future teachers for environmental activities. This is a typical model for European higher education institutions, in which presentation of lecture material and organization of individual homework are reversely arranged. The strategy is that future teachers watch short video lectures at home, whereas during the classroom sessions, they are given time to discuss incomprehensible concepts, do exercises, etc. Video lectures are a key component in the "flipped class" strategy, they are created on the Internet or on a specific online platform *(Machynska, Stelmakh, 2012: 92)*. Practical classes are also used in the process of professional training of future teachers, which are a form of training and involve the study of theoretical issues of the discipline, as well as the formation of practical skills and professional competencies by performing the tasks provided for in the lesson plan. For effective organization of practical training, it is appropriate to use interactive learning technologies. Interactive technologies are based on technologies of cooperative learning, technologies of collective and group activity, technologies of situated modeling, technologies for processing discussion questions. S. Honcharenko attaches great importance to laboratory classes and considers them mandatory, because they are provided for in the curriculum and are aimed at developing students' practical skills and skills to work with the necessary devices, tools, materials, units, and technical means *(Honcharenko, 1997: 154)*.

During laboratory classes, students are invited to participate in phenological observations, excursions to the park, forests, reservoirs, fields, as well as together visit botanical gardens, zoos, planetariums, arboretums; visits to centers for young naturalists, nature museums, seeing works of art that reveal the beauty and richness of nature at various exhibitions, philharmonic halls, theaters will be useful and developing. Excursion classes not only help to deepen knowledge, develop practical skills, but also to consolidate the formation of a holistic image of nature.

3. Organization of extracurricular activities for future teachers from the cycle of natural science disciplines

In the process of preparing future primary school teachers for environmental protection, it is also important to use extracurricular activities. One of the leading forms of extracurricular work of students is club activity. According to I. Androshchuk (2014), a club consists of a group of people who are united by a common hobby and activity to generalize knowledge and skills from different industries *(Androshchuk, 2014: 122)*. In our opinion, the club activity of future teachers in natural science disciplines should be aimed at forming their readiness for environmental activities in primary schools through various forms. Thus, in Valentyna Voloshyna Preschool and Primary Education and Arts Department of Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University there is a student natural science club "Ecosvit" led by us, whose main task is to prepare future teachers of preschool education institutions and future primary school teachers to use innovative technologies in environmental and natural education of preschool children and younger schoolchildren." The following divisions work within the club: "Eureka" research laboratory (conducting interesting tests, scientific experiments); "STORY" studio (making stories, fairy tales; creating cartoons; printed products); "Web-nature" interactive school (developing web-quests, creating a padlet, a natural blog, electronic manuals,

developing game platforms); "Flash Fashion Nature" workshop of creative biodesign (creating biodesigners' projects, design of flowerbeds, plots); "Smile" playground (developing didactic games, eco-quests, game projects, eco-leagues, eco-comics); "Original Tale-book" workshop of the didactic manual (development and production of didactic materials). Working with future teachers, it is appropriate to offer them participation in clubs such as "Photonaturalists", "Nature, Fantasy, Creativity", "Plants – Symbols of Ukraine", "Ecoleader", "Ecology for Primary Schoolchildren", etc.

In the process of organizing extracurricular work of future teachers in natural science disciplines, environmental actions are also used, such as "Give a Helping Hand to the Planet", "Clean Shores", "ECO Work Party", "Clean City – Our City", "My Tree", "ECO LIFE", "No Homeless Animals", "Forest are the Lungs of the Planet". An environmental campaign requires painstaking preliminary work. Students need to identify an environmental problem, collect as much information as possible, make arguments, think of ways to solve it, and involve the public in its solution (prepare and distribute leaflets, banners, make announcements in the newspaper or on television). Primary schoolchildren can be involved in conducting an environmental campaign by students. Together, they may prepare speeches, prepare booklets or environmental signs. This activity helps to think about one's own behavior in the natural environment, encourages empathy towards it.

One of the leading forms of extracurricular environmental work of future teachers is the organization of educational trails. A research by N. Oshurkevych proves that the educational trail is an element of the ecological developing environment that should be present in educational institutions, it is identified in a pedagogically organized route by specially defined stations, where one can get acquainted with various natural objects, learn about their uniqueness, value as an integral component of the environment *(Oshurkevych, 2018: 3)*. During the educational trail, a humane attitude to the environment is formed, students learn to feel nature at an internal spiritual level and show their careful, caring attitude. The analysis of scientific literature allows us to conclude that an educational trail is a specially prepared and equipped route that passes through certain natural objects (forests, parks, reservoirs, meadows, botanical gardens, zoos; architectural structures, museums, theaters, whose activities are aimed at protecting and preserving nature). To organize an educational trail, it is necessary to: define the theme and purpose, the venue previously inspected, and if necessary, coordinate the activity with the authorities; make passport of the educational trail with clearly defined stops on the route and the necessary tasks for each of them; prepare a map of educational trail; equip the trail with appropriate signs and tools; conduct an educational trail; discuss and determine successful points and mistakes, what other educational trails students would like to take part in.

During the research, we conducted an educational trail "Step Forward Nature" among students of Valentyna Voloshyna Preschool and Primary Education and Arts Department of Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University. The purpose of the educational trail was to deepen students' knowledge about changes in the animate and inanimate nature that occur in spring; to form methodological knowledge and skills in organizing observations, holidays, plastic sketches of environmental nature in the process of working with younger schoolchildren. During the educational trail, future teachers passed the following stations: "Forest Glade" (demonstration of a plastic sketch how nature meets spring); "Sky Office" (observation of the sky, determining the type of cloud clusters, shadow orientation); "Flower Alley" (drawing up a passport of flowers, their classification, participation in environmental activities of primroses); "Bird fair" (drawing up a passport of birds, organizing a "bird canteen"); "Nature Conservationist" (students initiation into ecologists). In our opinion, interesting

and useful topics of educational trails can be "Nature is Our Home", "Save Primroses", "Protect the Forest", "We are the Guardians of Nature", "Beauty Around Us" and so on.

Non-traditional ways of forming the readiness of future teachers for environmental activities include an environmental relay race, an environmental tournament, an environmental boomerang, an environmental quiz, that is, various types of competitions that consist of a set of tasks to be performed by participants, and work on the next task only begins after the previous one is completed.

4. Organization of individual work of students in the process of forming their readiness for environmental protection activities

In addition to classroom and extracurricular activities, individual work is important in the process of forming the readiness of future teachers for environmental activities. It contributes to the methodological training of teachers, namely: mastering fundamental theoretical knowledge, activating cognitive activity, understanding cause-and-effect relationships and dependencies, consolidating the main theoretical material and forming the ability to apply it in practice, responsibility in making their own decisions *(Kobernik, 2010: 333)*. Organization of individual work of future teachers is a complex analytical and synthetic education based on a combination of independent theoretical training and formation of practical skills of cognitive activity *(Kobernik, 2010: 336)*. Tasks for individual work of future teachers from the cycle of natural disciplines and methods of teaching natural science in primary school should be aimed at formation of pedagogical, natural and environmental competencies, as well as formulate the goal of their individual activities, evaluate the final and intermediate results of their actions; achieve a high level of development of analytical processes and personal self-regulation, be distinguished by deep self-awareness, adequate self-esteem, strive for self-development and self-improvement *(Shyshkina, 2002: 144)*. In our opinion, for the efficient organization of individual work of students on the cycle of natural scientific disciplines with the purpose of formation of their readiness for environmental activities, it is necessary to: provide future teachers with a complex of textbooks and manuals; create an electronic resource that contains tasks for individual work and necessary list of the literature: primary sources, academic articles, prepared lessons and extracurricular activities, links to Internet resources with teaching materials, best teaching experience, scientific papers, methodical recommendations, etc.; offer differentiated and diverse system tasks, involve students in creative activities; apply interactive methods and techniques during the presentation of tasks for individual activities; offer tasks for pair, group and frontal activities; implement a system of group control, self-control as a means to stimulate self-education of future teachers.

5. Pedagogical practice in primary schools as a means of forming readiness for environmental protection activities

An integral part of formation of students' readiness for environmental protection activities is pedagogical practice which, according to H. Kit (2007), "transforms theoretically acquired knowledge of future teachers into necessary practical skills". The researcher defines pedagogical practice as a long, complex and multifunctional process carried out at a higher education institution *(Kit, 2007: 5)*. Future teachers practice in primary schools and gradually join the educational process of younger schoolchildren. Students have morning meetings on natural subjects, first involving fragments, and then whole lessons of natural science (I explore the

world), together with schoolchildren conduct phenological observations, short and long-term experiments, follow the work in a wildlife corner, organize excursions to nature, environmental campaigns, spend minutes of nature admiring, aesthetic and environmental conversations, are actively involved in the organization of project activities and environmental matters. Thus, pedagogical practice allows future teachers to prepare for a complex and rich educational process in primary school, contributes to deepening and replenishment of the methodological stock in natural disciplines, and forms readiness for environmental activities.

In addition, in the process of studying cycle of natural disciplines, future teachers are involved in field practice in an open area. During the practice, students get a visual representation of the natural world diversity and the processes that occur therein. Future primary school teachers conduct active observations, analyze what they have seen, learn to independently search for connections in the environment, record the facts they have seen and generalize them, and draw their own conclusions. Field practice contributes to a number of tasks in the process of formation of readiness of students to environmental activities in a primary school, namely, deepens, expands and strengthens the knowledge obtained by future teachers in studying a theoretical course; forms methodological skills of carrying out observations in an open area and phenological observations, processing of field data; consolidates practical skills of using devices and equipment for work with natural materials and work in an open area; forms the willingness to perform extra-curricular work in natural science, leadership in environmental clubs, naturalistic work; ingrains respect for nature, extends panoramic environmental outlook and stimulates formation of ecologically appropriate behavior to younger schoolchildren.

6. Conclusions

The process of forming the readiness of future teachers for environmental protection activities is very complex and multifaceted; it requires a lot of effort from teachers in organizing and conducting in-class, extracurricular classes, individual work, and pedagogical practice. The formation of readiness for environmental activities will allow students to study more deeply the disciplines of the natural science cycle, acquire environmental competence, develop practical skills, and learn how to organize the educational process of younger schoolchildren methodically. We are convinced that humanely organized environmental activities in primary schools will give an impetus to formation of ecologically appropriate behavior of the population, which in turn will ensure a clean and healthy environment.

Our further research will be aimed at studying the features of forming the readiness of future teachers for environmental activities in primary schools.

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INNOVATION, WORK, SOCIETY

PHILOSOPHY OF COMMUNICATIVE SPACE, AS A COMPLEX MULTICOMPONENT STRUCTURE

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Summary

It was found that the end result of professional training of student youth is communicative competence. Communicative-dialogic competence acts as a hierarchically organized mental formation, as a certain level of development of the individual, which involves the formation of its holistic system of motivational, personal qualities and functional-operational manifestations that implement emotional, cognitive and behavioral components of personality.

The most important problem of modern science of the last decades, which is obliged to form persistent guidance and meanings of realization of diverse cultural interests and values in students, is the problem of substantiation of communicative-dialogic competence, the choice of ways of full-fledged, comprehensive, harmonious improvement of students and their lives. The position of "communication" is basic because it defines a wide range of communicative and informational interactions of personality in the process of educational and professional activity. Thus, the development of various forms of communicative competence of a modern person, the conceptual content of which we define as a systemic algorithm is actualized. The main component of the algorithm is the communicative potential, which contains the communicative talent of the personality and the knowledge necessary for the realization of communication.

It is concluded that the communicative competence of student youth is a very important component of a broad and complex problem – the formation of its professionally significant qualities. Philosophical support for the development of communicative and dialogical competence of student youth in the cultural and educational space primarily involves the dialectic of communication, and in this competence decisively encourages the individual to choose the socio-cultural communicative sphere where his subjective qualities will be demanded and realized.

Keywords: multicomponent structure, student youth, communicative competence.

1. Introduction

In the early twenty-first century, the process of world development significantly affected the practice of world communication exchange, in particular thoughts. Much of modern social space is involved in a new communicative reality. Today, due to technology, you can

communicate with a much larger number of people than in the past and without much effort. It is a question of the need to solve specific social problems of people, as well as problems that are primarily associated with the philosophical understanding of the spiritual world of a person.

2. Analysis of recent research and publications

Scientific works in the field of philosophical and didactic study of communication competence of the individual combine elements of methodologies of various humanities – primarily humanities and natural sciences. The basis for solving the problem of preparing future psychologists for professional communication is the philosophical and psychological concepts of communication. Thus, the methodological problems of communicative competence in general and communication in particular are analyzed in the works by K. O. Abulkhanova-Slavskaya, G. M. Andreeva, O. O. Bogdaleva, L. P. Buyeva, M. S. Kolan, S. D. Maksimenko, O. M. Leontiev, B. F. Lomov, B. D. Parygin and others. The versatile aspects of professional communication are revealed in studies of G. O. Ball, V. M. Galuziak, A. B. Dobrovych, M. M. Zabrotsky, V. O. Kan-Kalyk, Ya. L. Kolomensky, M. N. Kornev, O. V. Kyrychuk, S. O. Musatov, V. A. Semychenko, L. E. Orban-Lembryk, T. M. Tytarenko, Yu. M. Shvalby, T. S. Yatsenko. According to their researchthe sphere of communication activities of students include numerous forms of exchange of information and knowledge between students, teachers and specialists who focus ona single system of behavioral models and paradigms in their daily life or in the process of professional activity. Such scholars as O. O. Verbytsky, Yu. M. Yemelyanov, M. P. Zazhyrko, V. V. Koplynsky, M. O. Kots, L. A. Petrovska, S. V. Petrushyn et al. fruitfully study psychological and pedagogical conditions and means of development of the communicative potential of the individual.

The objective of our work is to define the general principles, developed on the basis of the study of communication processes, individual ways of involving students into an active exchange of ideas in order to identify the peculiarities of the development of communicative competence of students and to denote the ways of increasing its effectiveness in the process of training.

The object of the study is the definition of the philosophical aspect of the communicative space as a complex multicomponent structure.

The subject of the study is the process of developing the communicative competence of students in the cultural and educational space.

3. Presentation of the main research material

Characteristic differences between the end of the 20th and the beginning of the 21st century are changes in the system of education: its orientation, goals, content, etc., which are largely oriented towards the free development of the individual, creative initiative, independence. The logical result of professional training in the aggregate of motivational, value, cognitive and other components is the communicative-dialogic competence of students in the cultural and educational space.

In scientific literature there are concepts that are similar in content or identical. Thus, the term "competence in communication" is used as the ability to overcome the difficulties in communicating, primarily of social – perceptual plan, the ability to reflex their own manifestations in communication and use the information obtained for self-knowledge. In our opinion, the dialogue in this context began to be interpreted as the readiness of the individual to communicate *(Klymenko V. A., 2005)*.

In foreign literature there is a term "competence of interaction" (intenacioncompetenties). Thus M. Athay and J. Darley define the competence of interaction as the ability to create new patterns of role play by reconstructing familiar, practical examples that enable them to act in specific, varied interaction situations *(Formanovskaya N. I., and other, 2009)*.

According to G. Hegel, the spirit is the spiritual development of an individual who wakes up in a person for self-knowledge and undergoes a series of stages, culminating in absolute knowledge, that is, knowledge of those forms and laws that govern the entire process of spiritual development from the inside. Based on Hegelian dialectic, we note that mediation is a central category that characterizes the inherent process in which value and meaning arise. In Hegel's language, the general limits itself to private and, therefore, becomes in-itself for itself in the procedural moment of the division of the private, thus creating a brilliant waltz, in which the boundaries of the concept of world and spirit are erased. Of course, a detailed study of the entire ontological concept of the development of the spirit presented in the philosophy of G. Hegel, within the scope of short notes, is not possible.

However, at this time, we are not accidentally appealing to the notion of communication, which allows in a certain way to distinguish the paradoxical and dialectical nature of communication. In doing so, we must take into account the philosophical interpretations of this concept by other scholars working in the field of communication studies.

John Dewey, who was well aware of the root cause of Hegelian pragmatism, wrote in his book "Experience and Nature": "of all the things – communication is something weird". He studies the general mediation (with support of the Hegelian theory), in the new materialistic, secular understanding as a process of communication, through which and in which a person, society, and, probably, nature, exist.

Starting from the 1960s and 1970s, the concepts of competence and communicative competence were introduced into the scientific circle. From 1970-1990, the term "communicative competence" is introduced into the system of learning management and communication.

At this time J. Ravenin his studies extends the structural model of competence to such categories as "readiness", "ability", and also focuses on certain psychological qualities, such as "responsibility", "confidence" *(Klymenko V. A., 2005)*. Social dialogue is gradually becoming an actual form of relations. According to many scholars (V. Tsvyh, D. Neplypa, V. Yevtukh, V. Sagatovsky, etc.), in fact, it is a prerequisite for the deployment and development of interpersonal, intergroup, interstate ties and relations. Consequently, there is a need for optimal study and interpretation of the possibilities of social dialogue as a special form of dialogue. One of the aforementioned approaches, in our opinion, acquires a methodological value, contributes to the understanding of the nature of the phenomenon under study. For example, O. Troitska defines this term as a relationship between two or more persons that exchange ideas, primarily on socio-political topics, and try to find effective ways to use it *(Troitska O. M., 2016: 84 – 85)*. It should be noted at the same time that in a number of scientific papers the models of forming communicative competence are presented as the final result of professional training of students.

It is significant that in scientific researches of this period the concept of competence is interpreted differently: both as a synonym for professionalism and as one of its components. So, L. A. Petrovska notes that communicative competence combines understanding of motives, intentions, strategies of behavior, frustration of communication partners, understanding of socio-psychological problems of mutual understanding, mastery of communication techniques. The researcher, based on the results of his observations on the conceptual content of communicative competence, offers specific, special forms of terms for the formation of this property in relation to the personality of a specialist *(Klymenko V. A., 2005)*.

It seems to us that the urgent question is, if the philosophy of communication should contain such an understanding of substantiality or not?

In our opinion, if this concept of substance as a constructive utopia in the mediation of the general and the private, which is communication, is really recognized in philosophy, then philosophical methods must change, the consciousness of philosophy must also change and the attitude of philosophy to art and science must change. According to this, the key issue of utopian substantiality, taken as the basis of our attempts to develop the philosophical concept of communication, has a significant importance for philosophy to comprehend the internal and external factors of the development of communication theory.

For critical theory and human practice, it may be necessary to rethink the relation to the essential in being and the subtlety of substantiality. In this regard, studying communication can help us come to realize what is at the center of this approach.

However, we have previously discussed just one idea that we consider to be important. In fact, the field of the philosophical communicative space is much wider and much more meaningful. In addition, in a number of areas and in many ways, it relates to other research and practice areas. All those who are united by the idea of the philosophy of communication, are aware of the infinite variety of what we are just beginning to study.

In a short time the problem of communicative-dialogic competence became an authoritative forum for discussing new directions and new ways of reflection of the phenomenon of communication.

This is explained by the fact that the philosophy of communication is not only a critical reflection of a subject and discussion of general ideas about communication, their role and functions in human existence. The philosophy of communication itself is an inalienable and essential criterion for measuring communication. There is a well-known aphorism: any communication inevitably becomes a communication of communication as such. The meaning of this statement is most fully disclosed in the fact that just starting communication, we immediately find it necessary to interpret it and cannot remain unanswered in terms of communication. As I. Kant notes this circumstance makes philosophy an internal matter of public use of reason, and this makes communication always open to questions in which it itself, through its own reality, its purpose, self-knowledge, comes to new questions. Moreover, perhaps, the original possibility of a miracle of philosophy is a question that we put to life, and the question which life addresses to us. It indicates the fundamental communication between a person and the world.

In this communication, both sides remain incomplete, open, inclined to dialogue. Communication implies the presence of an ontological dimension that in the traditions of classical philosophy is defined as the unity of opposites, that is, the categories of identity and differences, individual and plural in being.

That is why we are returning to the question about the ontology of communication, about communication in general as a phenomenon. We will consider possible transformations of the conceptual content, the ontology of communication on the basis of the use of the conceptual approach of one of the leading representatives of contemporary continental philosophy of Alan Badiou. It is important to reveal the potential of his philosophy as a possible new perspective in the theory of communication.

It should be noted that communicative-dialogic competence is a complex, multicomponent process of establishing and developing contacts between people, created by the needs of joint activities, combining the exchange of information, the development of a unified strategy of interaction, acceptance and understanding of another person.

Many researchers of the problem of communication singled out different types of communication. L. V. Mudrik examines the most typical types of communication inherent in a

person: verbal speech, "printed word", painting, cinema, music, television, magnetic and phono recordings. The notion of "communication" can be applied to many spheres of human activity. Depending on means which broadcast it, they distinguish language communication (written and spoken language), paralinguistic communication (facial expressions, gestures, melody), material-sign (products of production, fine arts, etc.) *(Mischuk I. M., 2006: 64 – 67).*

M. V. Druzhininnotes that currently they distinguish two phases of development of the communicative approach – functional-pragmatic and culturological *(Artemchuk O. G., 2010).*

More than 30 years ago B.G. Ananievfor the first time comprehensively highlighted the problem of how important it is to take into account the category of communication among other determinants which define the manifestation and development of the human psyche *(Konovalenko T. V., 2006).* In a series of works, the author emphasizes the idea that in his everyday life a person is bound by an infinite number of relationships not only with the objective world, but also with people. The author notes that the mechanism by which these relations with the world of objects and the world of people are established and developed, is activity – labor, communication, education, game etc. Therefore, distinguishing communication from this series, the author emphasizes that a special and main characteristic of communication as an activity is that it is through communication a person builds his relationship with the outside world and other people *(Konovalenko T. V., 2006).*

It should be emphasized that there are at least two persons participating in the communication act as the main condition for the communication. In addition, at least one of them should have a certain topic for conversation, thought, idea. That is, as B. G. Ananiev notes, in order for communication to take place, the presence of the subject, the addressee, the common language and the subject of the conversation is necessary. But a communicative act is not limited by these components, since it is a very complicated process of human influence *(Konovalenko T. V., 2006).*

We note that Badiou criticizes the ideas of Jürgen Habermas, one of the leading contemporary European philosophers, in particular his conception of communicative rationality. Alan Badiou seems to be finally determined between the relativism of postmodernism (as the impossibility of rational philosophizing on universality and infinity) and the pragmatic salvation of reason (and, with it, the critical social theory), in the theories of practical and communicative legitimization of rational. Criticizing postmodernists, he insists on the absolute necessity of discourses of truth and universality. However, Y. Habermas puts forward the thesis of incommunicativeness of the truth of an event, believing that the event, although constituting in terms of communicativeness, is repeated every time, requiring certain decisions and a real engagement in what is happening, from all participants in the event. The danger which lies in interpretations of the truth of an event, is connected with the possibility of interpreting pseudo-event as an event. It is no less noticeable or no more significant than the danger that lies in such a spread of the concept of truth that we have been observing in philosophy for a very long time.

It should also be noted that the communicative competence of students is a rather important component of a broad and complex problem – the formation of their professionally significant qualities. In practical terms, the solution to this problem is the increasing the level of efficiency of any activity.

We define and compare communicative competence, for example, of engineers and practical psychologists. Unlike real engineering activities, students solve tasks, partly detached from the current problems. With the traditional and consistently disciplined approach to training a technical specialist, there happens "the blurring" of the idea that all aspects of a single whole are inextricably linked together meaningfully and functionally. An engineer must have not only a systemic idea of a technical object, but he generally needs: information on the conditions of operation; a clear understanding of the nature of the interaction between the individual

subsystems of the complex device and the exhaustive data on all the tools (intellectual, informational and material) that can be used principally to meet all the requirements of the customer for the manufacture of the technical product. So, we hope that these questions can inspire us to use the extremely fruitful ideas of A. Badiou to deepen understanding of communication ontologically as an event, and in the realization aspect – as practice.

A. Badiou's work became an important milestone in modern continental philosophy, especially because of the perspectives that this philosophy offers to advance beyond the limits of the philosophical boundary that many scholars consider to be the end of postmodern thinking. A. Badiou tries to reconcile the ideas of contingency and plurality with the idea of definitely certain, and does so in the context of radically materialist philosophical discourse. The basis of his philosophy is stated by the statement that "ontology is mathematics" (it is strictly defined theoretically), and that idea which cannot be thought in mathematics, becomes an event: a "gap", in which one can find a new as an excess of the original situation, and which always saves some element of not named. Badiou, perhaps, somewhat arbitrarily recognizes four branches, where the "gap" turns out to be novelty: science, politics, art, love. In a philosophical plan, the potential of composition ('compossibility') of events in these four branches is considered in any historical context or social circumstances.

In the opinion of N. I. Formanovska, in order to arise a linguistic communication, a number of conditions are needed, which are currently being sought by many scholars. It has been established that in order to successfully master the language, a language situation consisting of elements should be simulated: who – whom–about what – where – when – why. Any linguistic interaction is conditioned and organized by at least the named elements – the external conditions of communication and the internal reactions of those who communicate, and in the complex eventually is reflected in one or another phase *(Taranenko I. M., and other, 1996: 57–60)*.

According to M. K. Petrov, the acquisition of any specialty by a person imposes an imprint on the specifics of his general cultural erudition, the manner of behavior, the style of thinking. Moreover, the cultural "substrate" on which this disciplinary education is superimposed also plays a significant role (even if they receive the same education, representatives of different social strata can become completely incompatible carriers of the same professional subculture). However, this does not prevent people from communicating and understanding each other – simply because any education primarily involves the sociocultural socialization of the subject and only then – his specialization and professionalization. That is why the significant differences in the thesaurus of subjects do not in any way violate the communicative culture of society as a social integrity, because this kind of variation is originally laid down in it as its immanent property *(Istratova O. N., 2005)*. But, in our opinion, it is obvious that the position of communication is basic, since it captures a wide range of communicative and informational interactions of personality in the process of educational and professional activity. Thus, the development of various forms of communication competence of a modern person is actualized, the conceptual content of which we interpret as a system algorithm with the main component – the communicative potential, which combines the communicative talent of the individual and the knowledge necessary for the implementation of communication *(Istratova O. N., 2005)*.

There is no doubt that communication as a socio-psychological phenomenon (communication) manifests itself only in a situation of interaction.

Consequently, we conclude that the purpose of communicative-dialogic competence is the mutual desire to start the process of communication. The qualitative characteristic of the purpose of communicative-dialogic competence is its presence or lack among participants of communication *(Andreeva G. M., 2006)*.

Thus, the means and definition of the essence of the communicative and dialogic competence of students in the cultural and educational space are the operations and methods by which the task is achieved. They provide a process for transferring knowledge, skills and abilities and the formation of personal qualities among students. One of the decisive criteria is communicative. The communicative component includes:

1) the establishment of a proper relationship with a person;

2) the organization ofpersonal activities.

With the aim of determining the philosophical potential and the role of communicative-dialogic competence of student youth, as well as the justification of the system of philosophical support in order to note the general, developed on the basis of study of communication processes, individual ways of involving students in an active exchange of thoughts, which is to identify the features of the development of communicative competence of student youth and the definition of means to increase its efficiency in the process of training, the necessity of defining and studying the structural components step by step becomes apparent.

It should be noted that in the structure of communicative-dialogic competence it is expedient to distinguish the following components:

– gnostic component (a system of knowledge about the essence, structure, functions and features of communication in general and professional communication in particular, knowledge about the style of communication, in particular, about the features of their own communicative style; creative thinking, as a result of which communication acts as a kind of social creativity);

– the constituent component (general and specific communicative skills that allow to successfully establish contact with another person, adequately recognize his internal states, manage the situation of interaction with him, apply constructive strategies of behavior in conflict situations, the culture of speech, expressive skills that provide adequate expression of the pantomime support; perceptually reflexive skills that provide the opportunity to know the partner's inner world in communicating and understanding himself);

– emotional component (humanistic orientation for communication, interest in another person, willingness to associate with him in personal, dialogical relationships, interest in their own inner world, developed empathy and reflection, high level of identification with performed professional and social roles, positive I-concept, adequate requirements of professional activity of the psycho-emotional state).

For the most part, communicative-dialogic competence is interpreted as one of the operational-cognitive components of psychological readiness of students in the cultural and educational space. Competences within the structure of communicative-dialogic competence correspond to a set of knowledge and skills necessary for effective communication in the process of carrying out professional activities. The main components of communicative competence are communicative personality characteristics that characterize the development of the need for communication, the attitude to the way of communication; communicative abilities, ability to have an initiative in communication; ability to show activity, actively react to the state of the partners in communication, to form and realize their own individual program of communication. Communicative-dialogic competence appears in general as knowledge of norms and rules of communication, mastery of their technology.

In recent decades, many researchers have been studying the category of social dialogue and the notion of "communicative competence". The analysis of different methods of research of these concepts allowed to reveal the essence of philosophical potential and the role of communicative-dialogic competence.

The researchers of the social dialogue, M. Vak, A. Gryaznov, D. Nelipa, V. Tsvyh and others emphasize the obligatory components of the dialogue structure (subjects, subject of discussion, place of action, time of action) and its certain "dialogical" features and characteristics (the state of the subjects of dialogue, the high energy of the field of interaction, which implies the expressiveness and validity of positions and parties, the deep precondition of dialogue with the degree of historical development of individuals, society, etc.). In psychological and pedagogical literature there are various approaches to the definition of criteria and indicators of the effectiveness and quality of the results of the educational process. In domestic studies, various criteria and indicators of the formation of activity components are presented in the works by O. A. Abdullina, V. A. Belikov, V. P. Bespalko, P. Ya. Halperin, V. A. Slastionin, N. F. Talyzin, A. V. Usova, N. M. Yakovleva and other scholars. In theory and practice, there are general requirements for the isolation and justification of criteria that are reduced to the fact that they, firstly, must reflect the basic patterns of personality formation; secondly, to facilitate the establishment of links between all components of the problem under study; and thirdly, qualitative indicators should act in unity with quantitative ones.

In our study, the philosophical support for the development of the communicative competence of student youth is analyzed as qualitative indicators, and the levels are analyzed as quantitative characteristics depending on the choice of criteria.

In our work, we approve such a definition: the criterion is a sign on the basis of which the evaluation, checking tool, assessment measure are carried out.

The content of the concept of "criterion" is reflected in the works by V. I. Zagviazinsky. According to his research the criterion is a generalized indicator of the process development, of the activity success, which carries out the assessment of occurring events.

We take the works by G. M. Andreeva, A. A. Bodalev, B. F. Lomov, S. V. Petrushyn and other scholars as the basis of the development of criteria for the formation of communicative competence.

B. F. Lomov, investigating communicative competence as a process of providing poly-functional communication, distinguishes in its conceptual content such parts or functions as: "informational and communicative, covering the processes of reception and transmission of information; regulatory and communicative", related to mutual correction of actions in the implementation of joint activities; "affective-communicative, belonging to the emotional sphere of a person and meets his needs in changing emotional state" *(Karelina A. A., and other, 2003)*.

Thus, the first class of communication functions, informational and communicative, covers all those processes, which are described as "reception-transmission of information". The second class of communication functions, regulatory and communicative, refers to the regulation of behavior. In the process of communication, an individual can influence the motive, purpose, program, decision-making, individual actions and their control, that is, all the "components" of the partner's activities. In this process, mutual stimulation and mutual correction of behavior occur as well. The third class of communication functions, affective-communicative, relates to the emotional sphere of a person. According to B. F. Lomov, communication is the most important determinant of human emotional states. The entire spectrum of specifically human emotions arises in connection with the need to change their emotional state. Researcher B. F. Lomov points out at the same time that the functions of communication as a multidimensional process can be classified with another system of grounds *(Karelina A. A., and other, 2003)*. However, in his work he does not offer the appropriate grounds.

A. A. Bodalev (based on V.N. Myasyshchev's approach to the regularities and mechanisms of communication) proposed to highlight the importance of the study of a number of

components of communication, in particular the peculiarities of the cognitive processes of a person – "reflection", his emotional spheres – "attitude" and behavior – "appeals" that arise in the process of communication.

Following A. A. Bodalev, S. V. Petrushyn, defining communicative competence (competence in communication) as a complex formation, introduces the cognitive, affective (emotional) and behavioral components *(Klymenko V. A., 2005)*.

For the "cognitive" component we have chosen the most important informational and communicative criterion, which means the possession of a knowledge system for the exchange of information and knowledge of human beings in the process of professional communication.

The defining criterion of the "behavioral" component is regulatory and communicative, which means the ability to manage and make corrections to own behavior and behavior of other people, the organization of joint activities.

For the "emotional" component, we have chosen such a significant criterion as affective and communicative. Its essence is determined in relation to the emotional sphere of a person and in accordance with the needs for changing his emotional state.

The indicators of components are primarily those that can judge about the formation of communicative competence, the development of the student's personality in the implementation of the prediction model and the implementation of pedagogical conditions.

Consequently, we defined the stages, objective indicators, criteria and levels of formation of communicative competence of future practical psychologists.

Today, student youth needs to be provided with the possibilitiesto acquire new knowledge independently, to generate new ideas, to quickly pass the stages of adaptation and to actively participate in the formation of their own personality. But the formation of high moral principles, guidelines and discipline is not enough to be strong in a concrete struggle in the labor market. As in informational society one of the central elements is information, the formation of information competence becomes one of the leading links for high-quality, high-speed work in the information environment.

We share the opinion of N. V. Balovsyak that an information-competent person knows how to find information, how to organize knowledge and how to use information in such a way that others can learn from it. This is a person trained for lifelong learning, since he can find the information needed to solve any problem *(Abramova I. T., and other, 2000)*.

However, you can also find other meaningful delimitation of the concepts. Nowadays all the criteria offered by different authors are not connected in a single system and represent a certain set, in which many criteria are elaborated in detail, but it is not clear how they are interconnected.

I. D. Zvereva, L. G. Koval, P. D. Frolov point out that if the offered psychological criteria of moral education are taken for a certain set of criteria, then it can be settled according to the reproduced pattern.

With the help of this criterion, as a rule, we determine first of all a definite, most general property, inherent to one or another category, which combines a number of simple "indicators". The same indicators can be detected due to a number of signs, that can be directly observed and subject to measurement.

We consider the criteria placed on the axis from the most generalized to the more specific. The most generalized criterion that needs to be specified is the life (public) position. According to the content characteristics, it is based on a system of criteria for a lower level of generalization (attitude towards people, labor, society, etc.), which, in relation to it, act as indicators. In turn, the definitions for each of the lower-level criteria can be characterized as more

"partial" criteria. Moreover, the "distinctive" ability of these criteria is different. If synthetic criteria (position, attitude) can somehow characterize moral education as a holistic psychological entity, then partial criteria (level of ethical knowledge, feelings, moral qualities, etc.) reflect only individual aspects of the psychological personality.

This can be explained by the fact that people were still looking for answers to the questions – what is the human purpose? which is the smallest common denominator of his activities? which is the dynamic (driving) principle of existence? In our opinion, if these answers were found, many answers to many other questionswould inevitably arise. The establishment of this principle would have explained the phenomena of human behavior and made it possible to solve the basic problems of mankind. And most importantly, these results could be used in practice. All the factors necessary for the creation of the science of reason were found within the bounded universe, they were open, perceived, measured, tried on experience – and thus they became a scientific truth.

It is also worth bearing in mind that the components of a limited universe are time, space, energy and life.

It gives an opportunity to imagine that by analogy time, space, energy and life were born at some starting point and received an order to continue its existence, moving to an infinite destination. They were told nothing but what to do. They obey a single command, and this order is to survive *(L. Ron Hubbard, and other, 2004).* In our opinion, the purpose of life can be considered as endless survival.

L. Ron Hubbard believes that students as a form of life in all their actions and purposes obey the only order – to survive! According to the researcher, the fact that a person survives is not a new idea. The new thought is that man is driven by exclusively one idea – to survive *(L. Ron Hubbard, and other, 2004: 41– 42).*

Methods of survival can be reduced to the following basic: nutrition, security (both protection and attack), as well as reproduction.

Consequently, there is no form of life in which there would be no solution to these problems. Any form of life makes mistakes, preserving for a long time any quality that can lead to its extinction *(L. Ron Hubbard, and other, 2004).*

It is well known that in philosophy there are two main ways of thinking and methods of knowledge: dialectics and metaphysics. On the one hand, the dialectics says that the world is in constant motion; the world is constantly moving and developing. Movement is any change at all. In our opinion, the most unique form of movement is social. On the other hand, metaphysics believes that the world is not interconnected, but recognizes the repetition and rejects the fact that everything is interconnected.

"Everything in the world is a moving necessity …", – said Leukkipp. According to L. Ron Hubbard, this is a key point in many theories that have arisen over many centuries. "Movement" is the key to the mistake. Everything is in motion. Necessity moves. Pain moves. Necessity and pain, pain and necessity *(L. Ron Hubbard, and other, 2004: 52 – 53).*

From the moment of its emergence, philosophy sought not only to comprehend a person in different realities, but also to formulate goals and ideas that predetermine the deployment of thoughts, priorities and principles that function as regulators, norms and rules of his behavior. The cardinal issues of philosophical support for the development of communicative-dialogic competence have recently been linked to the problem of increasing the volume of education as a way and result of gaining a person of culture.

In the opinion of Troitska O. M., in scientific researches of the last decades, it is impossible not to notice the accents emphasizing certain changes in the functioning of philosophy that

took place in connection with the approval of the postmodernist postulates as a new period in the development of culture, as the style of post-classical scientific thinking, which, in essence, content and hierarchy of values, positions itself with a sophist's departure from classical and non-classical philosophical reflection *(Troitska O. M., 2016)*.

But, if we appeal to O. Leontiev's psychological concept of activity, it should be noted that communication (subject of activity), which, in our opinion, is a motive, is always caused by one or another need *(Andreeva G. M., 2006)*.

Psychologists understandthe motive (interests, ideals, orientation, values, beliefs) as the inner motivation of the individual to different kinds of activities (activity itself, communication, behavior) which are associated with the satisfaction of a particular need. On the basis of modern psychological ideas about motivation (V. K. Vylyunas, V. I. Koval, B. F. Lomov, K. K. Platonov, etc.), it is believed that the motivational sphere of the teacher and students consists of a set of stable motives, having a certain hierarchy and expressing the orientation of the person to the partner in communication and interaction.

This can be explained by the fact that between the natural abilities and the motivation there is a complex system of interconnection, and that under certain conditions the so-called compensatory mechanism may appear. We now conclude that if we move these ideas into effective pedagogical communication, one can argue that the lack of development of communicative abilities overlaps with the development of the motivational sphere by the student – the interest in the subject, the personality of the teacher, awareness of the importance and necessity of knowledge *(Andreeva G. M., 2006)*.

Consequently, the philosophical support of the development of the communicative-dialogic competence of students in the cultural and educational space primarily involves the dialectic of communication, and in the indicated competence, it decisively motivates to choose the personality of the socio-cultural communicative sphere, where its subjective qualities will be sought and implemented. Undoubtedly, the choice will be determined by qualitative characteristics of the factors themselves. And first and foremost, it depends on the peculiarities of the social structure of society. However, it should be noted that this choice is always individual, since it represents a part of personal self-determination, finding the subject of his place in the socio-cultural system. The structure of the problem of choice can be represented by a set of key issues:

– To what extent the chosen socio-cultural environment will provide satisfaction for the development of communicative competence and personality needs, the disclosure and use of his potential?

– Does this choice facilitate the acquisition of the desired social status, reaching the sphere of social environment?

– How will this choice affect the change of lifestyle, since the latter is closely linked to a certain area of activity?

– To what extent will this choice determine the specific place of the individual in the system of communication in general? *(Istratova O. N., 2005)*.

Of course, the problem of choice is objective data, and in the projection of philosophical comprehension and sociological vectors it should be noted that the problem of freedom of choice arises when it comes to its borders. In our case, it immediately turns out that the choice of the personality of the communication sphere is always associated with certain constraints. This can be explained by the fact that there are also subjective factors that prevent the selection of one or the same sphere of information interactions. This is due to the physical, psychological, intellectual, volitional human potentials that extend or narrow the range of development of his communicative potentials *(Istratova O. N., 2005)*.

As you know, in the social psychology the definition of communication competence does not exist. But in ontogenesis and phylogeny, speaking about the individual development of the human body and his interaction with society, we consider communicative competence as communicative-dialogic competence, because, in our opinion, communication cannot exist without dialogue, as an individual cannot exist outside the society. In practical psychology, the communicative competence of a person determines the effectiveness of his inclusion in the processes of socio-cultural communication, acting as a necessary and sufficient condition for actualization and implementation of various functions of culture in society by the subject.

It can be represented in the form developed by A. Ya. Flier in relation to the formation of the cultural polysubjectivity of the individual in the process of his socialization:

– Competence in relation to the institutional norms of social organization and regulation – the main social institutions, economic, political, legal and confessional structures, institutions, customs and hierarchies;

– Competence in relation to the conventions of social regulation – national and class traditions, dominant morality, morality, worldview, values, appraisal criteria, norms of ethics, customs, rituals, daily erudition in natural, technical, social and humanitarian knowledge;

– Competence in relation to short-term, but acutely actual images of social prestige – fashion, image, style, jargon, idols, gender symbols, intellectual and aesthetic currents;

– Competence in relation to the level of completeness and fluency in the languages of social communication – natural spoken (oral and written), special languages and social (professional), jargon, used in this community by etiquette and ceremonial, political, religious, social and ethnographic symbolism, attribute of prestige, social marking of style, fashion, etc *(Istratova O. N., 2005).*

So we come to the conclusion that with the help of translation and consolidation of these components of communication competencein the culture of each next generationthere is a social reproduction of society and its culture.

Motivation as the main factor in regulating the individual's activity, his communication, dialogue, behavior and activity is important. Communication (subject of activity), which is a motive, alwaysoccures due to the need of a person.

Along with this, as O. M. Korets notes, it is necessary to distinguish between own competence and its realization. If competence is the acquired or intuitive knowledge of the language system, the possession of an effective communication technique, the implementation of competence implies the ability to use this knowledge in the communication process. Therefore, in the opinion of the researcher, the essence of communicative competence lies in the aggregate of ideas about ways and means of ensuring interaction in the process of communication, in the implementation of the chosen communicative position, as well as in achieving communicative goals by means of the language *(Klymenko V. A., 2005).*

The well-known philosopher M. Kagan theoretically distinguishes the following activities: transformative, cognitive, value-orientation, communicative (or communication). Without a purpose to give a detailed description of each activity, we will find out the key objects of activity that are important: nature; society; personality; "I"-image. All types and objects of activity are interconnected in different forms: coupling, crossing, interaction, etc. Consequently, all activities can be autonomous, but the realization of each of them is possible only under the conditions of promotion of other types. It is proved that artistic mastery of the world by a human is possible in the conditions of the realization of above mentioned four types of activities. There is a "merger" of all types of activities in art, the result of which is the modification of each activity, because any type of activity must "adapt", coincide with the other three. Using the scheme of a

closed system of four types of activities proposed by M. S. Kagan, we will define some of our conceptual views on the structure of artistic activity and its components:

– transformative activity;
– cognitive activity;
– value-orientation activity;
– communicative activities;
– artistic activity;
– artistic creativity.

As the scheme shows, in the given quadrilateral there are reciprocal links and interconnection lines. The analysis of literature in this context proves that in art there is a very interesting, at first glance, phenomenon – an organic combination, a complete coincidence of the main types of activities, the result of which is the fifth type, which has an organic integrity and does not decompose into constituent components.

In general, it is very difficult to assess the creative contribution to the development of world philosophy of representatives of various philosophical and other domains of knowledge, since there is always a certain danger not to notice this or that important idea. That is why it is necessary to define the above-stated ideas, to outline their significance and value.

As a result, we argue that communicative-dialogic competence acts as a hierarchically organized mental entity, as a certain level of development of the individual, which involves the formation of his integral system of motivational-inductive, personal qualities and functional-operational manifestations that realize the emotional, cognitive and behavioral components of the sphere of personality.

The philosophy of communicative space as a complex multicomponent structure is considered in connection with the search for effective means of constructing the interaction, knowledge and skills in the system of interpersonal relations, which are related to the mutual exchange of information and knowledge of people of each other, with the management of their own behavior and behavior of others and with the organization of activities.

Accordingly, the development of communicative-dialogic competence of student youth in the cultural and educational space during higher education involves the development of the ability to flexibly determine positions and choose roles in different systems of interaction, to adequately act in appropriate situations.

O. Troitska points out that in order for the dialogue to correspond to the situation of creating a current state, one should develop the skills of a certain psychological readiness for the perception and attitude of the dialogue partners. Moreover, the dialogue requires the most complex process from the person-recognition of the value of the position of each participant in the dialogue, which is made up of the differences from their own. However, not every person has such readiness and desire *(Troitska O. M., 2016: 31)*.

The idea of the dialogue of thinking and its dialogic structure are deepened and developed in the works of psychologists G. Kuchinsky, B. Lomov, O. Matyushkin, O. Samoilov. Imaginary orientation to another person as a self-assessor of his own activities is the starting point for the performance of a mental act. Such inclusion of another person is related to the need for social testing of the (new) results obtained, psychological preconditions that take the form of addressing an imaginary or real interlocutor. The results of experimental studies by O. Matiushkin confirmed the idea that the scheme of real human thinking corresponds to the structure of dialogue, the unit of which is "question-answer" *(Troitska O. M., 2016: 31 – 32)*. G. Kuchinsky's research on the role of dialogue in thought suggests that the more complex the mental process, especially if it needs to be productive and creative, the more complex the dialogue is, such activities include it as a compulsory component *(Troitska O. M., 2016: 32)*.

4. Conclusion

So, in general, we can state that the changes that are taking place in the domestic higher education during the reform are of a systemic nature. Covering all levels of the academic vertical, they also affect the structuring of the educational paradigm, and the organization of the learning process, its content and target priorities. The implementation of foreign, in particular European, experience, plays an important role. But we should remember H. Ortega-y-Hasset's warning: "… in a foreign country it is worth looking for information, but not models …". Therefore, the transformation of the educational paradigm must be accompanied by a serious scientific reflection on the correlation of Western traditions, models and conventions with those socio-cultural and geopolitical challenges that have arisen today in front of the Ukrainian student youth in the cultural and educational space.

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MIASTECZKA WSCHODNIEGO PODOLA: RÓŻNORODNOŚĆ I SPECYFIKACJA STRUKTUR KRAJOBRAZOWYCH, KLASYFIKACJA

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Adnotacja

Przeprowadzone badania krajobrazów miasteczek umożliwiają uzyskanie wiarygodnych naukowo wyników: stwierdzono, że w procesie poznawania krajobrazów miasteczek, naukowcy, geografowie i przyrodnicy nie poświęcali temu wystarczającej uwagi. Okazuje się, że cechy regionalne i oryginalność krajobrazów miejskich Wschodniego Podola wynikają z regionalnych różnic przyrodniczych i krajobrazowych badanego regionu oraz dostępnej różnorodności typów przyrodniczych stanowisk, z przewagą w strukturze krajobrazów miejskich o najbardziej dynamicznym nachyleniu, historię powstawania i specyfikę rozwoju gospodarczego na przestrzeni wieków, które doprowadziły do obecności i ukształtowania się nowoczesnych, w większości niskich (jedno-, dwu-) krajobrazów miasteczek, na tle których wyróżniają się wyraźnie krajobrazy religijne, obronne i krajobrazowo-antropogeniczne wodne. Klasyfikacja i typologia krajobrazów miasteczek według genezy i typów działalności gospodarczej odrębnego regionu – Podola Wschodniego. Inżynierne krajobrazy i systemy krajobrazowo-technogeniczne, stanowiące podstawę krajobrazów miejskich, mają w większości przypadków kluczowe znaczenie dla określenia cech ich funkcjonowania. W zależności od regionalnego zróżnicowania krajobrazowego, krajobrazy miejskie klasyfikuje się jako struktury azonowe, częściowo, strefowo-azonowe, krajobrazowych struktur.

Słowa kluczowe: Miasteczko, Wschodnie Podole, systemy inżynierii krajobrazu, systemy krajobrazowo-technogeniczne, różnorodność, klasyfikacja.

1. Wstęp

Analiza analityczna źródeł literackich i kartograficznych pochodzących z badań historyczno-geograficznych krajobrazów miasteczek pokazuje, że ich struktura krajobrazowa ma głębokie korzenie genetyczne. Jednak w porównaniu z krajobrazami miasteczek Podola, zwłaszcza wschodniego, jest on znacznie mniej zbadany. Największy wkład w proces poznawania struktury krajobrazów miasteczek Podola wniosły L. I. Voropay i M. M. Kunytsa *(Voropay, 1982)*, Wschodnie Podole – G.I. Denysyk *(Denysyk, 2006; Denysyk, 2014)* i V.M. Volovyk *(Volovyk, 2011; Volovyk, 2013)*. Badania przeprowadzone w drugiej połowie XX wieku wymagają znaczących uzupełnień z kilku powodów:

– strukturę krajobrazów miejskich w szczególności Podola Wschodniego, autorzy rozważali jedynie w kontekście ogólnej wiedzy o klasie krajobrazów miejskich, a nie o jej poszczególnych typach;

– uwzględniono tylko częściowo lokalne i regionalne cechy naturalnych typów obszarów, które mają istotny wpływ na kształtowanie miejskich krajobrazów, w szczególności Pobuże i Naddniestrze;

– nie zwraca się należytej uwagi na wpływ czynników antropogenicznych na kształtowanie się struktury krajobrazu miasteczek Podola Wschodniego, w szczególności na występowanie w ich obrębie takich antropogenicznych typów terenów, jak równina stawowo-zalewowa, skalne podłoże, nieużytki przemysłowe i pustki, a także szereg różnych trakcji i facji antropogenicznych;

– niezbadane elementy infrastrukturalne krajobrazu miasteczka, które są z nimi ściśle powiązane, ale mogą funkcjonować oddzielnie i stopniowo tworzyć podmiejski obszar odrębnego miasteczka Wschodniego Podola: sanatoria, obozy rekreacyjne, różne zakłady przemysłowe, gospodarstwa rolne, a nawet obiekty sakralne.

2. Różnorodność i specyfika struktur krajobrazu

Wszystkie miasta Wschodniego Podola (rys. 1) na czas, są ukształtowane i funkcjonują w dolinach rzecznych. W ich strukturze krajobrazowej nadal wyraźnie widoczne są niemal wszystkie typy obszarów przyrodniczych, charakterystyczne dla dolin rzecznych Podola Wschodniego i powstające na ich podstawie antropogeniczne zespoły krajobrazowe.

Struktura współczesnych krajobrazów miasteczek (rys. 2) Wschodniego Podola jest rodzajem „symbiozy" inżynieryjno-technicznych nadrzędnych krajobrazów miasteczek oraz krajobrazowo-technicznych *(Lavryk, 2015)*. Bardziej szczegółowo jest to znane z ich analizy krajobrazu. Specyfika współczesnego funkcjonowania miejskich systemów krajobrazowo--technicznych jest w dużej mierze zdeterminowana specyfiką dawnej budowy, która przejawia się obecnie. Przyczyną powstania krasu antropogenicznego są zmienione podłoże litogeniczne (podziemne wydobycie, tunele, piwnice). W niektórych częściach miasteczek dochodzi do osiadania gleby lub tworzenia się lejów i przepaści. Nowoczesny układ urbanistyczny miasteczka dostosowany jest do jego dawnego stylu architektonicznego.

Dopełnienie dzielnic i ulic nowymi konstrukcjami inżynieryjnymi nie powinno tworzyć ostrego kontrastu czasowego. W obecności skutecznej jednostki sterującej w krajobrazie miasteczka systemów krajobrazowo-technicznych mikrokomórki można aktualizować i rozszerzać. Stają się miejscem pielgrzymek turystów lub wiernych, budowy dużych przedsiębiorstw

przemysłowych, ważnych węzłów komunikacyjnych. W takich miejscowościach ulepszana jest infrastruktura: poprawiana jest nawierzchnia dróg, odnawiane są zabytki historyczne i kulturowe, powstają sklepy, stacje benzynowe, hotele i restauracje.

Rys. 1 Miasteczka Wschodniego Podola

Zróżnicowanie wysokościowe typów stanowisk przyrodniczych ma szczególne, niekiedy kluczowe znaczenie w kształtowaniu struktury krajobrazu miasteczek Podola Wschodniego (rys. 3). Częściej zdarza się to w miasteczkach Naddniestrza (rys. 4).
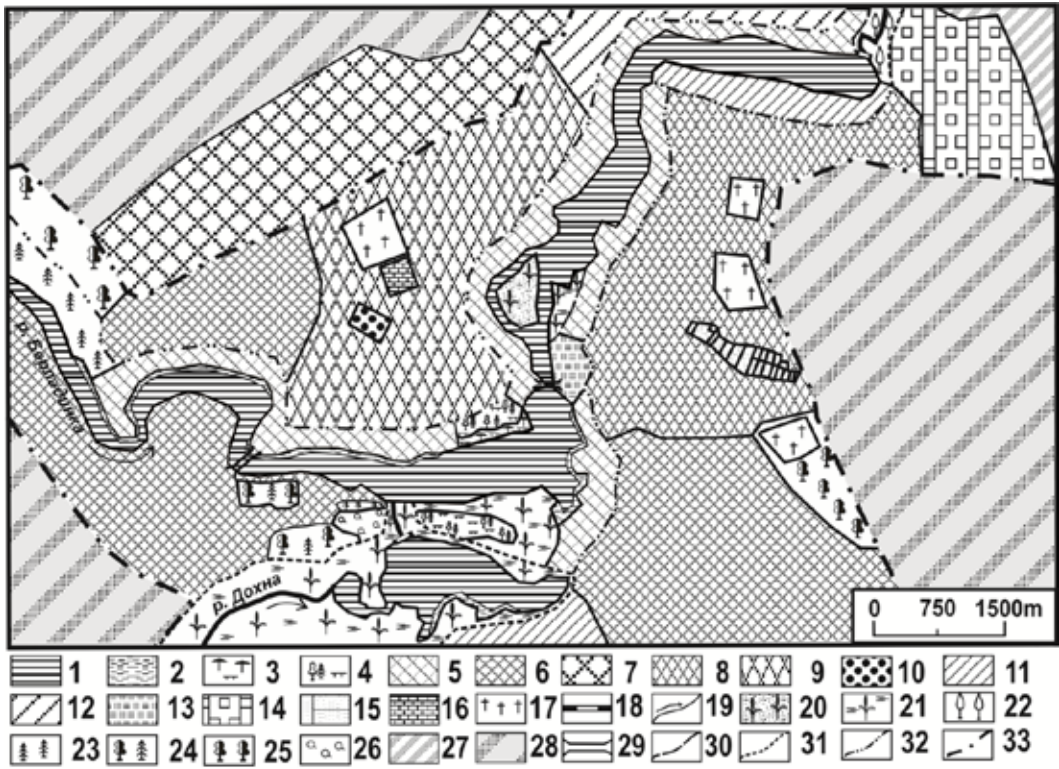
**Rys. 2 Struktura krajobrazu miasta Bershad (region Winnica)
w dolinach rzek Berladinka i Dohna.**
Za *(Lavryk, 2015)* z dodatkiem autorów

      Krajobrazy miejskie. Miasteczkowe. Wodno-rekreacyjne. Równina zalewowa stawu. Trakty: 1 – centralna głęboka woda (głębokość 2,5-3 m, aktualna prędkość nurtu 0,1 m/s) do łowienia; 2 – ławice przybrzeżne o głębokości do 1 m, porośnięte roślinnością wodno-błotną do wędkowania. **Taras zalewowy.** Uroczyska: 3 – płaskie piaszczysto-glinia-ste nawierzchnie z roślinnością łąkowo-trawiastą na glebach łąkowych pod plażami miej-skimi. **Ogrodowo-parkowe. Taras zalewowy.** Uroczyska: 4 – płaskie piaszczysto-gliniaste nawierzchnie pod nasadzeniami ogrodowo-parkowymi, ścieżki asfaltowe, ścieżki i miejsca odpoczynku na jasnoszarych i szarych glebach bielicowych. **Niskopiętrowe. Taras zalewowy.** Działki: 5 – nachylone (10-12°) nawierzchnie piaszczysto-gliniaste pod niskimi budynkami mieszkalnymi, ogrodami, ścieżkami i drogami na jasnoszarych i szarych glebach bielico-wych. **Stokowe.** Działki: 6 – niskie (4-5°) powierzchnie leśne pod niską zabudową miesz-kalną, zagrody, ścieżki i autostrady na glebach bielicowych jasnoszarych i szarych. **Płakorne**. Działki: 7 – płaskie powierzchnie leśne pod niską zabudową, zagrody, szlaki i autostrady na czarnoziemach bielicowych. **Różnopiętrowe. Stokowe.** Działki: 8 – lekko nachylone (4-5°) powierzchnie leśne pod wielokondygnacyjnymi budynkami mieszkalnymi, zagrody, traktami i drogami na glebach bielicowych jasnoszarych i szarych. **Wielopiętrowe. Stokowe.** Działki:

9 – nisko nachylone (5-6°) nawierzchnie leśne pod wielokondygnacyjnymi budynkami miesz-kalnymi, zieleń, place zabaw, ścieżki i drogi na jasnoszarych i szarych glebach bielicowych; 10 – płaski teren leśny, porośnięty roślinnością mezokserofityczną na glebach bielicowych jasnoszarych i szarych, zajmowany przez boisko sportowe. **Ogrodowe. Taras zalewowy**. Uroczyska: 11 – lekko nachylone (5-6°) piaszczysto-gliniaste powierzchnie pod ogrodami na jasnoszarych i szarych glebach bielicowych. **Stokowe.** Uroczyska: 12 – lekko nachylone (3-5°) powierzchnie leśne pod ogrodami na jasnoszarych i szarych glebach bielicowych. **Właściwie przemysłowe. Taras zalewowy.** Działki: 13 – płaska powierzchnia piaszczysto-glinia-sta, zajmowana przez gorzelnię oraz zieleń na glebach bielicowych jasnoszarych i szarych. **Stokowe.** Działki: 14 – lekko pofałdowana powierzchnia lasu, zajmowana przez nieczynną cukrownię i plantacje zielone na glebach bielicowych jasnoszarych i szarych; 15 – słabo pofał-dowana powierzchnia lasu, otoczona ziemnymi tamami, zajmowana przez osadniki przemys-łowe. **Garaże. Stokowe.** Działki: 16 – teren leśny o niskim nachyleniu (3-5°), porośnięty roślinnością mezoksenofityczną na glebach bielicowych jasnoszarych i szarych, zajmowany przez garaże. **Cmentarze. Stokowe.** Działki: 17 – mikro-pagórkowate powierzchnie glinia-ste, zajmowane przez cmentarze, chodniki i tereny zielone na jasnoszarych i szarych glebach bielicowych.

Krajobrazy wodne. Kanały. Uroczyska: 18 – naturalna antropogeniczna rzeka Dohna (głębokość do 1 m, szerokość 1,5-3,5 m, prędkość przepływu rzeki – 0,2 m/s); 19 – nierówna aluwialna powierzchnia wału wyspy o długości 450 m, szerokości 230 m, porośnięta roślinno-ścią trzcinową na podmokłych glebach łąkowych; 20 – zapory żelbetowe wodonośne o kształ-cie trapezu, porośnięte chwastami. **Równiny zalewowe.** Uroczyska: 21 – płaskie wilgotne nawierzchnie gliniaste porośnięte szuwarami na glebach bagiennych łąkowych.

Krajobrazy leśne. Pochodne. Równiny zalewowe. Uroczyska: 22 – płaskie, gliniaste powierzchnie porośnięte wierzbą białą, jesionem klonowym i inną roślinnością krzewiastą na glebach łąkowych. **Taras zalewowy.** Uroczyska: 23 – płaskie piaszczysto-gliniaste powierzch-nie porośnięte plantacjami iglastymi na glebach bielicowych jasnoszarych i szarych. **Stokowe.** Uroczyska: 24 – lekko nachylone (3-5°) powierzchnie piaszczysto-gliniaste, porośnięte plan-tacjami iglastymi i grabowo-dębowymi na glebach bielicowych jasnoszarych i szarych; 25 – lekko nachylone (3-5°) powierzchnie piaszczysto-gliniaste, porośnięte plantacjami iglastymi i grabowo-dębowymi na glebach bielicowych jasnoszarych i szarych; 26 – mikro-pagórkowate piaszczysto-gliniaste powierzchnie z rzadkimi lasami na jasnoszarych i szarych glebach bie-licowych.

Krajobrazy rolnicze. Pole. Stokowe. Uroczyska: 27 – nachylone (10-12°) powierzch-nie leśne objęte płodozmianem na glebach bielicowych jasnoszarych i szarych. **Plakorne.** Uro-czyska: 28 – płaskie powierzchnie lasów pod płodozmianem na czarnoziemach bielicowych.

Krajobrazy drogowe. Autostrady. Beton asfaltowy. Równina zalewowa stawu. Sys-temy inżynieryjne i techniczne: 29 – żelbetowe odcinki mostów o szerokości jezdni 9-14 m na 4 podporach w korycie rzeki.

Granice typów miejscowości. Naturalne: 30 – zalewowa i zalewowo-tarasowa; 31 – równina zalewowa i skarpa; 32 – taras zalewowy i skarpa; 33 – stok i plakornogo. **Antropo-geniczne:** 34 – równina zalewowa stawu. **Uroczyska**: 35 – uroczysko antropogeniczne (stano-wiska antropogeniczne). **Inne oznaczenia**: 36 – nazwy rzek; 37 – kierunek przepływu rzeki.
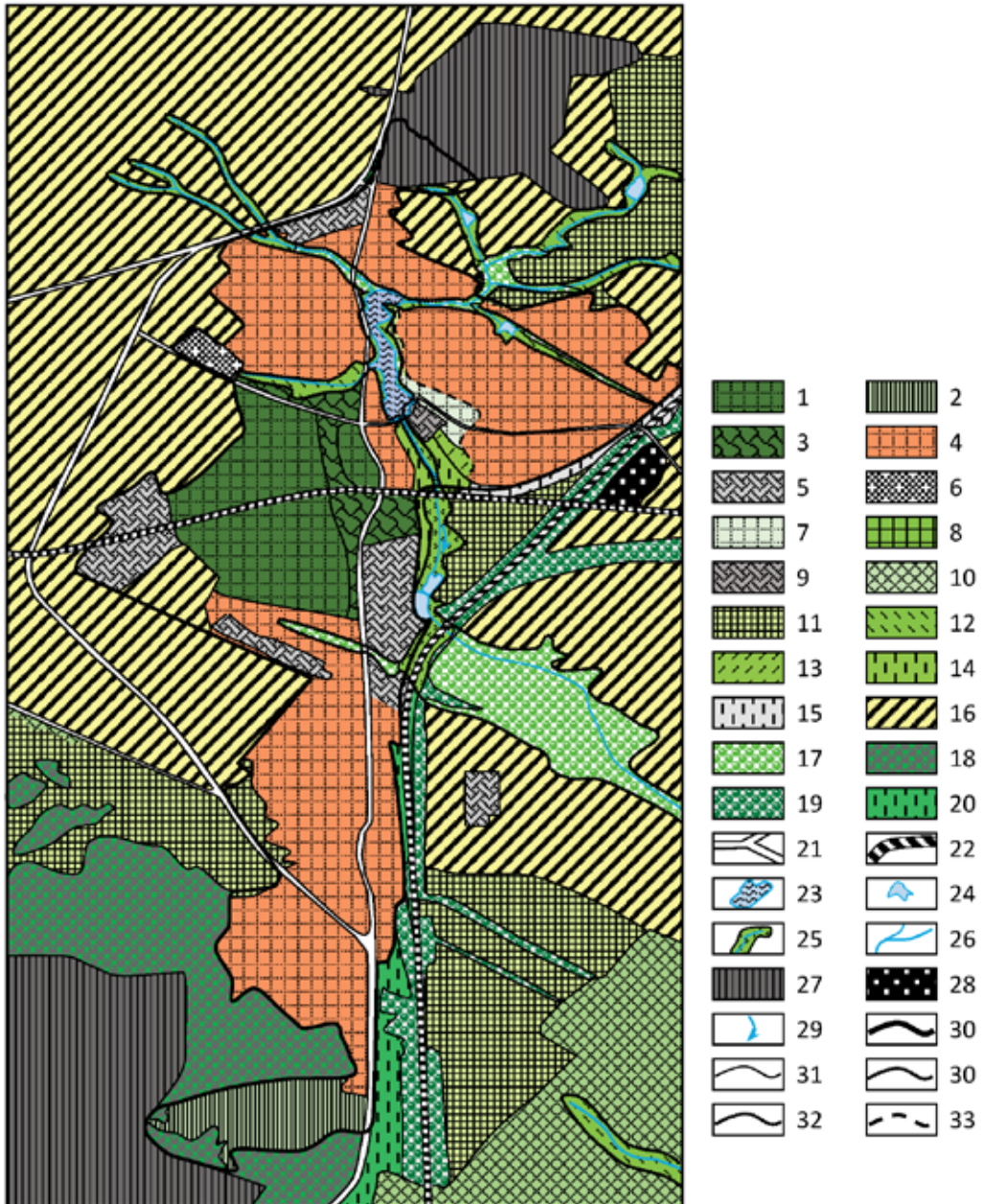
**Rys. 3. Zróżnicowanie wysokościowe zespołów krajobrazowych
w miasteczku Kalinówka**

Krajobrazy mieszkalne. Miasteczkowe. *Tarasowo-zalewowe. Wielopiętrowe.*
Uroczyska: 1 – budynki wielokondygnacyjne na płaskich, aluwialnych powierzchniach z

modyfikowanymi czarnoziemami, głównie asfaltowymi; 2 – nawierzchnie aluwialne ze zmodyfikowanymi glebami czarnoziemu, w większości asfaltowe, zajmowane przez miasteczko wojskowe; 3 – nawierzchnie aluwialne ze zmodyfikowanymi glebami czarnoziemu, w większości asfaltowane, zajmowane przez budynki administracyjne i obiekty handlowe. *Niskopiętrowe*. Uroczyska: 4 – powierzchnie aluwialne z glebami czarnoziemu, zajmowane przez budowę indywidualną. *Przemysłowo-mieszkaniowe*. Uroczyska: 5 – płaskie aluwialne powierzchnie są asfaltowane i zajmowane przez obiekty przemysłowe. *Tafalne*. Uroczyska: 6 – płaska powierzchnia aluwialna z roślinnością łąkową na czarnoziemskich glebach bielicowych, zajmowana przez cmentarz. *Stokowe. Niskopiętrowe*. Uroczyska: 7 – nachylone stoki tarasu zalewowego zajmowane przez ciągłe pojedyncze budynki; 8 – silnie nachylone (50-60°) stoki tarasu zalewowego zajmowane przez zagrody. *Przemysłowo-mieszkaniowe*. Uroczyska : 9 – sztucznie wyrównane zbocza tarasu zalewowego, asfaltowane i zajęte przez obiekty przemysłowe. ***Wiejskie***. *Taras zalewowy*. Uroczyska: 10 – lekko pofałdowane powierzchnie tarasu zalewowego, porośnięte czarnoziemami bielicowymi, zajmowane przez ciągłe pojedyncze zabudowania; 11 – powierzchnie aluwialne z glebami czarnoziemów, zajmowane przez działki ogrodowe.

Krajobrazy rolnicze. ***Łąki i pastwisko***. *Równiny zalewowe*. Uroczyska: 12 – mokre nawierzchnie aluwialne z glebami łąkowymi, porośniętymi chwastami i trawami, częściowo wykorzystywane do wypasu. *Stokowe*. Uroczyska: 13 – silnie nachylone (50-60°) zbocza tarasu zalewowego porośnięte chwastami i trawami; 14 – nachylone (15-17°) zbocza tarasu zalewowego, porośniętego przez chwasty. *Taras zalewowy*. Uroczyska: 15 – lekko pofałdowane powierzchnie tarasu zalewowego, zajmowane przez roślinność trawiastą, częściowo wykorzystywaną do wypasu. *Polne. Taras zalewowy*. Uroczyska: 16 – zaorane, faliste powierzchnie z czarnoziemskimi glebami bielicowymi, zajmowane przez płodozmian.

Lasowe. ***Warunkowo naturalne***. *Równiny zalewo*we. Uroczyska: 17 – mokre nawierzchnie aluwialne z glebami łąkowymi, porośniętymi werbeną i olszą czarną. *Taras zalewowy*. Uroczyska: 18 – faliste powierzchnie aluwialne z jasnoszarymi glebami leśnymi, zajmowane przez lasy dębowe i grabowe; 19 – polowe pasy ochronne z glebami czarnoziemskimi na powierzchniach aluwialnych, obsadzone topolą, jaworem, klonem.

Krajobrazy drogowe. Uroczyska: 20 – zagłębienia przydrożne płytkie 0,5-0,7 m z trawiastymi stokami roślinnymi; 21 – drogi miejskie o masie asfaltowej; 22 – koleje.

Wodne krajobrazy antropogeniczne: Uroczyska: 23 – staw zbudowany na rzece Żherd, używany do kąpieli i wędkowania, czasem porośnięty trzciną; 24 – płytkie (do 3 metrów) sztuczne zbiorniki na terenach zalewowych; 25 – rzeki do 2 m szerokości i 1 m głębokości, porośnięte trzciną; 26 – koryto rzeki Żherd i jej dopływy.

Krajobrazy beligeryjne. *Taras zalewowy*. Okręgi: 27 – faliste aluwialne powierzchnie zajmowane przez jednostki wojskowe.

Inne oznaczenia: 28 – składowisko; 29 – kierunek rzeki; 30 – granice gmin.

Granice struktur krajobrazowych: 31 – uroczysk. Typy terenów: 32 – taras zalewowy i taras zalewowy, 33 – taras zalewowy i skarpa.
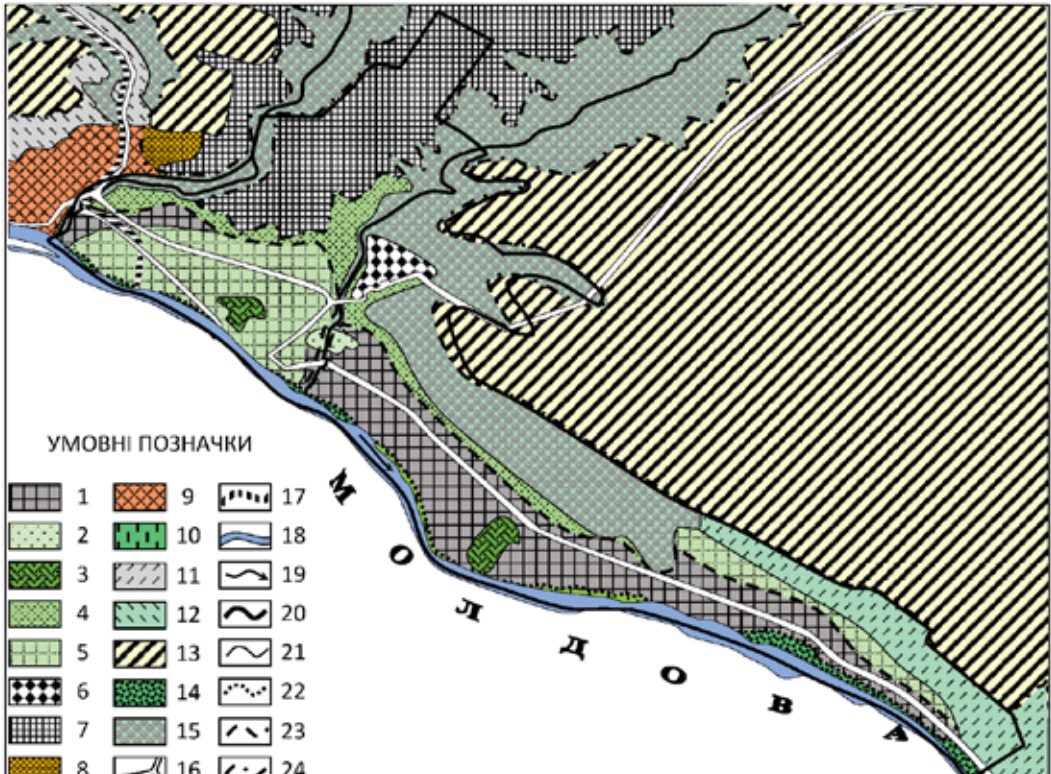
Rys. 4. Wysokościowe zróżnicowanie krajobrazów miasteczka Mohylów-Podolski

Krajobrazy mieszkalne. Miasteczkowe. *Taras zalewowy. Wielopiętrowe.* Uroczyska: 1 – budynki wielokondygnacyjne na płaskich, aluwialnych powierzchniach z modyfikowanymi szarymi glebami leśnymi, w większości utwardzone. *Ogrodowe-parkowe.* Uroczyska: 2 – faliste nawierzchnie aluwialne z szarymi glebami leśnymi z drzewami liściastymi i iglastymi, wąskie (do 2 m szerokości) ścieżki służące rekreacji ludności miejskiej. *Przemysłowe i mieszkalne.* Uroczyska: 3 – faliste nawierzchnie aluwialne są asfaltowane i zajmowane przez obiekty przemysłowe.

Stokowe. Niskopiętrowe. Uroczyska: 4 – strome, zalesione zbocza leśne z szarymi glebami leśnymi, zajmowane przez zagrody; 5 – nachylone zbocza leśne z szarymi glebami leśnymi, zajmowane przez ciągły indywidualny rozwój. *Tafalne.* Uroczyska: 6 – stromy, częściowo zalesione zbocza z roślinnością łąkową na szarej glebie leśnej, zajmowane przez cmentarz.

Wiejskie. *Plakorne.* Uroczyska: 7 – faliste powierzchnie z szarymi glebami leśnymi, zajmowane przez działki ogrodowe; 8 – faliste powierzchnie z szarymi glebami leśnymi, zajmowane przez ciągłe pojedyncze budynki. *Stokowe.* Uroczyska: 9 – zbocza nachylone z glebami szarego lasu, zajęte przez ciągły indywidualny rozwój.

Krajobrazy rolnicze. *Łąka i pastwisko.* *Równiny zalewowe.* Uroczyska: 10 – mokre powierzchnie aluwialne z glebami łąkowymi, porośniętymi roślinnością zielną,

wykorzystywaną do wypasu. *Stokowe*. Uroczyska: 11 – strome zbocza leśne z wymytymi szarymi glebami leśnymi, zajmowane przez roślinność trawiastą; 12 – nachylone (15-17°) zbocza leśne z szarymi glebami leśnymi, zajętymi przez chwasty. *Polne. Plakorne.* Uroczyska: 13 – zaorane, faliste powierzchnie z szarymi glebami leśnymi, zajmowane przez płodozmian.

Lasowe. ***Warunkowo naturalne***. *Równiny zalewowe*. Uroczyska: 14 – wilgotne nawierzchnie aluwialne z glebami łąkowymi, porośniętymi kamelią i olszą czarną. Stokowe. Uroczyska: 15 – stromy (18-25°) zbocza leśno-wapienne z silnie wymytymi szarymi glebami leśnymi z lasami liściastymi.

Krajobrazy drogowe. Uroczyska: 16 – drogi miejskie o masie asfaltowej; 17 – koleje.

Inne oznaczenia: 18 – koryto Dniestru; 19 – kierunek rzeki; 20 – granice gmin.

Granice struktur krajobrazowych: 21 – uroczysk. Typy terenów: 22 – rozlewiska i terasy zalewowe; 23 – taras zalewowy i stokowy; 24 – stokowego i plakornego.

3. Klasyfikacja krajobrazów miasteczek Podola Wschodniego

Dużo uwagi poświęcono kwestii klasyfikacji w geografii i nauki o krajobrazie *(Volovyk, 2013, Voropay, 1982, Grodzynsky, 2005, Denysyk, 1998, Lavryk, 2015, Marynych, 1985, Mylkov, 1973)*, ale u naukowców nie ma jedynej myśli, a także podejść do klasyfikacji geograficznej. Obiekty są zbyt złożone i bardzo różnorodne. Dotyczy to zwłaszcza krajobrazów miejskich, w których struktura jest bardziej szczegółowo opracowana odnośnie obszarów miejskich i wiejskich, a nie zwraca się uwagi na krajobrazy miasteczek.

Podsumowując pojęcie „klasyfikacji" M. D. Grodzynskyi zauważa, że „klasyfikacja" to podział zbioru obiektów na podzbiory (klasy) na podstawie ich podobieństwa w wybranych cechach i ustalenie określonego miejsca dla każdego obiektu *(Grodzynskyi, 2005: 389)*. Odnośnie klasyfikacji krajobrazów antropogenicznych F. M. Milkov zauważył, że: „Klasyfikacja krajobrazów antropogenicznych oznacza ich podział na grupy na jakichś podstawach – albo najbardziej znaczących w strukturze kompleksu, albo ważnych dla celów praktycznych. Może być wiele takich klasyfikacji" *(Milkov, 1973: 39)*. Jednak uznanie i szerokie zastosowanie w praktyce badań naukowych uzyskały tylko dwie klasyfikacje F. M. Milkova – klasyfikacja krajobrazów antropogenicznych według ich treści i genezy, pozostałe są wykorzystywane w miarę potrzeb.

Zgodnie z genezą, krajobrazy miejskie należą do grupy stworzonych przez człowieka. Jest to szczególna grupa krajobrazów antropogenicznych, czyli stworzonych przy pomocy technologii od nowa, albo technologii za pomocą której człowiek odbudowuje jeśli nie wszystkie, to większość geokomponentów krajobrazów, zwłaszcza podłoża litogenicznego. Potwierdza to historia powstania i dalszego rozwoju wszystkich miasteczek Wschodniego Podola. Jednak szczegółowe badania historyczno-krajobrazowe większości z nich pozwalają stwierdzić, że w miasteczkach:

a) nie wszystkie geokomponenty, a nawet niektóre zespoły krajobrazowe są całkowicie przebudowane lub radykalnie zmienione (kamienne klify, mury, stromy zbocza);

b) radykalna zmiana w strukturze geokomponentów i zespołów krajobrazowych w miastach nie odbywa się tylko za pomocą technologii. Występują tu krajobrazowo-pastwiskowe zespoły dygresyjne, które powstają w miejscach nadmiernego wypasu zwierząt domowych, których liczba w ostatnich latach rośnie, zwłaszcza na obrzeżach miast. Są to zerodowane i

opuszczone krajobrazy łąkowo-pastwiskowe o stromych zboczach, rzezi zwierząt. W ciągu ostatnich 5-10 lat obszar krajobrazów rekreacyjno-dygresyjnych znacznie się powiększył – pojawia się formowanie się osobliwych, ale nietypowych, ale już zauważalnych w strukturze miejskich zespołów krajobrazowych, które występują na terenach o nadmiernym obciążeniu rekreacyjnym. Przede wszystkim jest to typowe dla miast położonych w dolinach rzecznych, w szczególności Dniestru, Południowego Bugu i jego dopływów – Mohylów-Podolski, Jampol, Chmielnik, Bar, Ładyżyn.

Według rodzaju działalności antropogeniczny w 1973 roku F. M. Milkov podzielił krajobrazy antropogeniczne na klasy *(Milkov, 1973)*. Wśród nich jest klasa krajobrazów miejskich, w strukturze której wyodrębniono dwa podklasy – krajobrazy miejskie i wiejskie, choć w latach 70-tych XX wieku ziemie wszystkich osad dzielą się na trzy główne grupy: ziemie miejskie, osady miejskie (miasteczka) i ziemie wiejskie. Trudność polegała na tym, że nie było wiarygodnych i uniwersalnych kryteriów ani wskazań do wyraźnego rozgraniczenia miasta, miasteczka i wsi. W dalszych badaniach krajobrazów mieszkaniowych takie cechy zostały znalezione i uzasadnione. Pozwoliło to w 2006 roku wyodrębnić podklasę krajobrazów miasteczkowych w klasie krajobrazów miejskich, obok podklas krajobrazów miejskich i wiejskich *(Denysyk, 2006)*. Nie dokonano jednak dalszych klasyfikacji krajobrazów miejskich. Wyraźne rozgraniczenie podklasu krajobrazu mieszkaniowego wymaga rzetelnych informacji historycznych o każdej miejscowości, jej szczegółowych studiów historycznych i krajobrazowych oraz planów zagospodarowania na przyszłość. Ogólnie krajobrazy miasteczka odznaczają się mniej wyraźną restrukturyzacją środowiska krajobrazowego niż w miastach i znacznie bardziej znaczącą niż w krajobrazach wiejskich.

Jak już wspomniano, krajobrazy miejskie wywodzą się od człowieka. W ich nowoczesnej strukturze krajobrazowej dominują systemy krajobrazowo-techniczne (inżynieryjne i technogeniczne), a właściwie krajobrazy antropogeniczne, a także zespoły przyrodniczo-antropogeniczne i przyrodniczo-krajobrazowe (tabela 1).

Tabela 1

Struktura współczesnych krajobrazów miasteczek Wschodniego Podola

Elementy krajobrazu miejskiego	Kompleksy krajobrazowe	% całkowitej powierzchni
Systemy inżynierii krajobrazu	Istniejące drogi, place, kamieniołomy, stawy, szklarnie, wodociągi, instalacje rekultywacyjne, zakłady, fabryki, kanalizacja	30-35
Systemy krajobrazowo-technogeniczne	Osiedla i budynki wielokondygnacyjne, budynki gospodarcze, obiekty sakralne, magazyny, stadiony, zbiorniki, stawy	60-65
Właściwie krajobrazy antropogeniczne	Parki, ogrody, sady, obniżone stawy, tamy, pola uprawne, cmentarze, dygresyjne krajobrazy	10-13
Naturalno-antropogeniczne i naturalne krajobrazy	Strome niezamieszkane zbocza, klify, bagna, wąwozy i opuszczone belki, krasy	1-4

Biorąc pod uwagę fakt, że inżynieria krajobrazu i systemy krajobrazowe tworzone przez człowieka, których rozwój tylko częściowo podlega prawom i wzorom przyrody, są w większości przypadków kluczowe i określają główne cechy funkcjonowania

miast – krajobrazy miejskie są azonalne. Jednak wpływ czynników strefowych, w tym klimatycznych, hydrologicznych i biotycznych, a także pewne procesy przyrodnicze (geologiczno-geomorfologicznych, klimatycznych, hydrologicznych) są wyraźnie widoczne nie tylko na małych „wyspach" przyrodniczo-antropogenicznych i przyrodniczych zespołów krajobrazowych, ale i ogólnie w krajobrazach miejskich. W szczególności w miastach położonych w obrębie Podolskiego Polesia – Łatyczówskiego, Przybuskiego i Desnianskiego *(Denysyk, 1998)*, gdzie wysoki poziom wód gruntowych, wyższe tereny podmokłe i lesistość, rozwój urbanistyczny jest zależny od wzniesień drugich i trzecich tarasów (Chmielnik, Lityn, Turbów), występują tereny podmokłe (Kalinówka, Lityn) oraz znacznie (1,5-2 razy) większe Uroczyska podmiejskich parków, zbudowane na bazie przyległych lasów (Chmielnik, Lityn, Turbów). Nadal obserwuje się ekspansję obszaru tych miast za sprawą budowy wyniesionych, dobrze odwodnionych terenów, co prawie nie niszczy ich stabilnej struktury krajobrazowej.

Na wschodnim Podolu (pola leśne) miejscowości typu plakorny i zlewisk są słabo zajęte przez krajobrazy miejskie (do 18% obszarów miejskich). Tutaj większość z nich ogranicza się do stoków tarasów i obszarów stoków-plakornych. Dotyczy to zwłaszcza Naddniestrza i Środkowego Poburza. Pozwala to powiedzieć, że krajobrazy miejskie są strefowo-azonowe. Na Podolu Wschodnim operują na tle dwóch typów krajobrazów: strefowo-leśno-stepowy (leśno-polny) i azonalno-poleskiego (leśno-pastwiskowy). Przy ich optymalizacji i racjonalnym wykorzystaniu należy uwzględnić zarówno czynniki strefowe (naturalne), jak i azonowe (antropogeniczne).

Regionalne podtypy (rys. 5) krajobrazów miejskich regionu identyfikuje się na podstawie istniejącego zróżnicowania regionalnego i zróżnicowania wysokości zespołów krajobrazowych *(Denysyk, 2014),* co znajduje odzwierciedlenie w schematach zagospodarowania przestrzennego i geograficznego *(Voropay, 1982, Fiziko-geohrafycheskoe, 1968)*.

Struktura krajobrazowa miasteczek Wschodniego Podola, w szczególności Winnickiego Naddniestrza (Kuryłowce Murowane, Czerniowce, Mohylów Podolski, Jampol) ukształtowana w oparciu o krajobrazy „niskogórskie" różni się znacznie od miejskich krajobrazów równin części Podolskiego Poburza albo Przydniestrowskiej wyżyny. O typach obszarów miejskich decyduje ukształtowanie terenu i zabudowa, typ – proporcje zabudowy, ogrody, sady, łąki.

Niewątpliwie możliwe są inne klasyfikacje krajobrazów miejskich, w szczególności ze względu na czas ich istnienia, stopień samoregulacji, ich znaczenie gospodarcze, głębokość oddziaływania na przyrodę, stan ekologiczny.

4. Wnioski

Warunki przyrodniczo-historyczne Wschodniego Podola przyczyniły się do powstania i dalszego rozwoju miast, ich pierwotnej struktury. W tym procesie determinantami był starożytny, aktywny i zróżnicowany rozwój bogatych i różnorodnych zasobów; dogodne położenie przestrzenne na szlakach aktywnych stosunków gospodarczych i handlowych; granica terytorium i częsta zmiana statusu państwa; oryginalność składu etnokulturowego. Jednak proces formowania się miast Podola Wschodniego był nierównomierny, mógł trwać dziesiątki, a nawet setki lat. Nowoczesna sieć miast Podola Wschodniego zaczęła się aktywnie kształtować w XVII wieku.
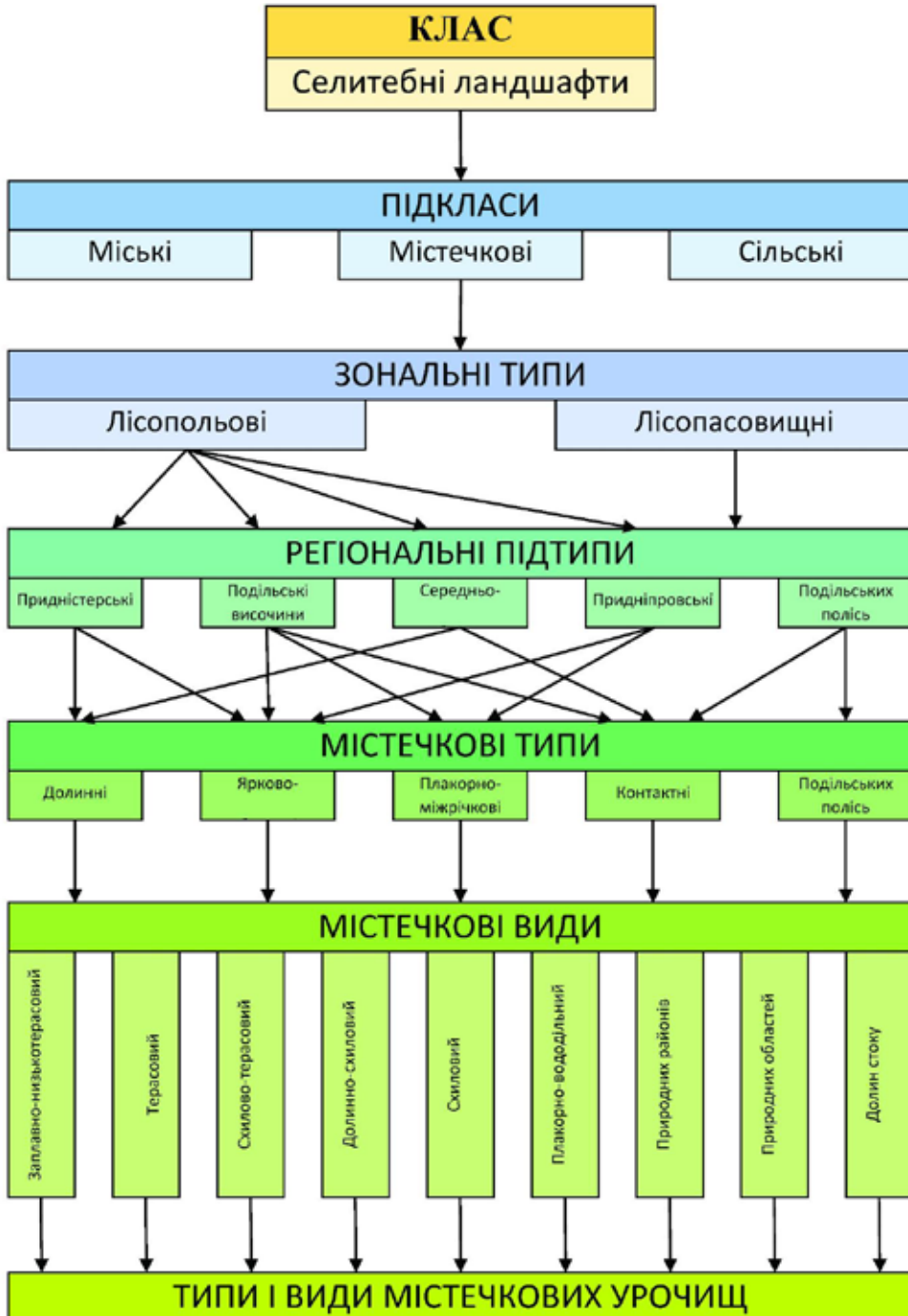
Rys. 5. Klasyfikacja krajobrazów miasteczek Wschodniego Podola

Badania terenowe i dociekania praktyczne pokazują, że klasyfikacja krajobrazów miejskich Wschodniego Podola jest najbardziej odpowiednia ze względu na ich genezę i treść. Zgodnie z genezą krajobrazów miejskich określanych jako technogeniczne, w strukturze których dominuje krajobraz technogeniczny, a mniej istotne są systemy inżynierii krajobrazu, a właściwie krajobrazy antropogeniczne. Pod względem treści krajobrazy miejskie należą do klasy mieszkaniowej, gdzie stanowią odrębną podklasę i typ. Krajobrazy miejskie są strefowo-azonowe, ich podtypy regionalne wyróżnia się na podstawie dostępnej różnorodności i zróżnicowania wysokościowego zespołów krajobrazowych. Dalsza klasyfikacja typologiczna uwzględnia lokalne cechy struktury krajobrazu każdego miasta.

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INTERNATIONAL POLITICAL CONTEXT OF IRREDENTISM

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Summary
The article deals with the role of irredentism in international politics. The author relies on the approach of T. Ambrosio, who proposes to take into account the international or regional context in the study of irredentism. Systematic and historical methods were used in the research. Irredentism is seen as a set of strategies and actions of the mother state and the national minority, which aim is to unite a divided ethnic community in one political body. Irredentism is a form of the political process, the implementation of which involves the use of several technologies. Modern irredentism can exist in "mild" and "hard" forms. The "mild" form implies the strengthening of the political, economic, and cultural influence of the mother state on kin groups, while the "hard" form involves the annexation of the territory. The origin of irredentism and its transformation conform to the changes in the system of international relations. The hypothesis that the role of the international community in the regulation of irredentist conflicts in the process of international relations development has been proved. The author analyses the current state of irredentism in Europe in the context of integration processes, and it is determined that the conditions for the accession to the EU and NATO restrain the manifestations of irredentism. The example of the Russian irredentist project reveals that the international legal framework does not clearly regulate the forms of countering irredentism.
Keywords: irredentism, mother state, national minority, polyethnic state, political process, political technology, international politics, system of international relations.

1. Introduction

Recently, irredentist plans for the return of historic territories have become widespread in Europe, often in the form of the revival of a "Great Power" idea, which poses a potential threat to the territorial integrity of sovereign states. Irredentism arises when borders between two or more states divide one ethnic group. The most common version of irredentism involves the existence of the mother state and kin groups in neighbouring states. Therefore, an important place in modern international relations is occupied by the problem of organizing acceptable coexistence between mother states and kin groups, which can prevent conflicts based on irredentist grounds. This issue brings the phenomenon of irredentism to the international level.

The purpose of the article is to study the impact of irredentism on international political processes, which requires several tasks: to reveal the essence of irredentism, to characterize its structure, to explore the origins, evolution, and role of irredentism in modern world politics. Author's hypothesis: in the process of development of international relations, the role of the international community in the resolving of irredentist conflicts is growing. The novelty of the study lies in a comprehensive approach to the study of irredentism; the author tries to identify tendencies in the transformation of irredentism in the context of changes in international relations.

The research methodology is based on the approach of T. Ambrosio, who offers a structural explanation of irredentism. In his opinion, it depends on the international or regional context whether an irredentist project will arise and how it will develop. The development of irredentism will depend on what will be chosen: state sovereignty or national self-determination. In the first case, any irredentist claims will be condemned, in the second – the inviolability of state borders will be abolished. "The dramatic increase in irredentist conflicts during periods of major international upheaval and normative reordering is seen as important evidence in favour of this position". The major methods of the study are historical and systematic. The historical method is based on the dialectical principle of historicism, which requires considering each phenomenon in terms of how it arose, what stages of development took place and its state at the present stage. The systematic method allows one to consider irredentism as a set of strategic interactions of several participants, each of which pursues its own goals.

2. Irredentism as a process and as a technology

The vast majority of countries in the world are polyethnic, so the problem of minorities inevitably arises in each of them. Many minorities are part of so-called "divided peoples" and therefore have a mother or kin state, which tends to be interested in the welfare of kin groups. On this basis, irredentism may emerge as a set of strategies and actions of a mother state and irredenta – a national minority within a polyethnic state, whose goal is to unite in one political body of an ethnic community divided by borders between two or more states. Researchers appeal to the definition proposed by Donald Horowitz. He defines irredentism both as an attempt to separate the territory or population of one state to join another and as an attempt to separate the territory or population divided between more than one state to further unite them into a single newly formed state *(Horowitz, 1991: 10)*.

Irredentism arises when the interests of a mother state and a national minority are combined, i.e. when an irredentist state appeals to the feelings of a kin group, emphasizing the division of the ethnic group as a problem, and the national minority accepts irredentist slogans and starts to focus more on the neighbouring state rather than on the country of residence. J.K. Füzesi believes that irredentism is "the bilateral and simultaneous pursuit by both parent state and its ethnically kindred brethren in a foreign state of ethno-territorial retrieval across inter-state borders" *(Fuzesi, 2006: 18)*. This understanding of irredentism allows us to consider it as a kind of political process. The political process is a set of actions of its participants, which takes place within certain defined limits and which is aimed at maintaining and forming the political system and the destruction and undermining of established principles, norms, laws, and political systems. The area of influence and distribution covers not only the territory of a particular state but also the territories outside it *(Haidai, 2017: 86)*.

Irredentism acts as a triad represented by the following subjects: the national minority-irredenta, the irredentist state, and the polyethnic state in which the irredenta resides. All subjects of the triad have their own goals and resources for their implementation. In our opinion, with the strengthening of integration and globalization processes in the world, it is possible to speak about the expansion of the parties involved in collaboration and the emergence of a fourth entity, namely international organizations that act as arbiters in political disputes and whose position can influence the actions of irredentists. It is worth mentioning the position of the EU and NATO on the prevention of membership in these structures, provided that there are unresolved territorial disputes in the candidate countries.

Irredentism as a political process always has an ideological basis. The core of the ethnic ideology of irredentists is the idea of the revival of the "Great Power", in which the ethnic group dominates. The irredentist project also has certain stages of advancement, from the maturation of the idea to the attempts to implement it. As an example, it is worth mentioning the Greek irredentism, known as "enosis". From the beginning of the 19th century, it was based on the "Megali Idea" ("Great Idea"), which provided for the unification of the Greek people in a state that would situate within the borders of the Byzantine Empire. Even then, it was clear that the irredentist project was not only unifying but also expansionist. The essence of the idea was revealed by V. Vinogradov, stating that "the Megali Idea, when the "gathering" of Greeks within one state had just begun, was a powerful unifying concept, but eventually contained claims to lands with ethnically mixed populations and territories where other peoples reside" *(Vinogradov, 1993)*.

Greek authorities to implement a policy of irredentism resorted to various measures and methods, including military. In particular, during the Balkan Wars of 1912-1913 and the Greco-Turkish War of 1919-1922, it partially managed to satisfy territorial claims. Greek diplomacy also worked to achieve this goal. Therefore, we can mention the use of technology as a means of implementing irredentist policies. Political technologies act as a set of consistent procedures, techniques, and methods aimed at the most optimal and effective implementation of the goals and objectives of a particular party in solving a specific problem *(Solovev, 2009: 424)*. We believe that technology is an integral part of irredentism as a process.

Signs of irredentism as a process and the use of several technologies can be seen in the example of Russian irredentism in Crimea. In our opinion, in this case, there were mutual efforts of the irredentist state and the kin group. According to the All-Ukrainian Census (2001), in Crimea, the ethnic Russian population prevailed with slightly more than 58% of the total population of the peninsular. Of course, not all ethnic Russians aimed at the Russian Federation, but a segment of the society responded actively to Russian influence in the region, which manifested itself in various forms: the activities of pro-Russian parties and civic organisations, the presence of Russian information product, implementation of measures to support compatriots. Ukrainian experts believe that Russia has pursued its own identity policy, which has proved to be quite successful. The consequence of this policy was that "the profile of the average resident of Crimea increasingly resonates with the profile of the average resident of the Russian Federation" *(Zhumadilov, 2014: 99)*. Consequently, in 2014 the authorities of the Russian Federation took advantage of the difficult domestic political situation in Ukraine and annexed Crimea. Thus, we see an example of the implementation of an irredentist project, in which there were both mutual efforts of the participants and the use of technology, namely the annexation of the peninsula in violation of international law.

3. The emergence and evolution of irredentism

Irredentism arose in the nineteenth century when national liberation movements intensified and new nation-states were formed and were trying to implement the principle of "one state – one nation".

From 1648, the Westphalian system of international relations protected the interests of the states. It was based on the idea of state sovereignty, which enshrined the principle of non-interference in the internal affairs of other states. However, with the purpose to realize its interests, each state actively pursued a policy of aggression. In order to adjust interstate relations in 1815, the Vienna system of international relations emerged. At the Congress of Vienna, leading

European states consolidated the territorial and political status quo in the region, agreeing to engage in diplomatic consultations on territorial or other issues. E. Gellner described the period of 1815-1918 as "nationalist irredentism" when the nationalist idea emerged as a political principle. At this stage, the formula "one culture – one state" was implemented *(Vienna Declaration and Programme of Action Adopted by the World Conference on Human Rights in Vienna on 25 June 1993)*. It was during this period that Germany and Italy were united.

International relations became complicated during the imperialist era at the turn of the 19th and 20th centuries, when the redistribution of the world began. After the First World War, the interwar Versailles-Washington system emerged. It took into account the interests of the victorious states and neglected the interests of other political entities. E. Gellner called this stage "the triumph and defeat of national irredentism". The triumph is the emergence of many nation-states, and the defeat is the emergence of national minorities in new political entities, which in the past were part of large ethnic or linguistic groups. According to E. Gellner "the new status was unusual for them and caused natural outrage and resistance" *(Gellner, 1992)*. These groups sought protection from their mother states.

A striking example of the "triumph and defeat of irredentism" is the situation with the Hungarian ethnic group. It was divided under the Treaty of Trianon in 1920 with more than two-thirds of Hungarians staying outside Hungary as part of other states. The Hungarians suffered the so-called "Trianon trauma".

During the interwar period, the League of Nations existed to guarantee peace between peoples and was based on the idea of collective security. However, in some cases, the League of Nations was inactive, such as Germany's annexation of Austria or the Sudetenland. It was obvious that the norms enshrined in the Charter of the League of Nations were openly violated.

Under the conditions of political instability, the preconditions for the transformation of irredentism from a purely unifying policy to an expansionist one have emerged. Declaring the need to resolve the issue of divided peoples served as a convenient and legal justification for territorial claims *(Semchenkov & Barash, 2009)*. It was during the existence of the Versailles-Washington system that the origins of a significant number of modern irredentist conflicts were formed, as the very fact of the formation of new states in Europe deepened the problem of divided peoples and formed many territorial claims between states.

The Second World War revealed the crisis of the Versailles-Washington system. The Yalta-Potsdam system of international relations established a bipolar system of world order for several decades. Compared to the end of the 19th and the first half of the 20th centuries, the number of irredentist conflicts has decreased, as the UN and its higher institutions, first of all, the Security Council and the International Court of Justice, began to play an important role in resolving interstate conflicts.

During this period, international legal documents are formed with the objective to consolidate the basic principles of modern world politics, including the principle of territorial integrity of states, the principle of non-interference in the affairs of sovereign states, and the right of peoples to self-determination. The UN Charter (1945), the Declaration on the Granting of Independence to Colonial Countries and Peoples (1960), the Final Act of the Conference on Security and Cooperation in Europe *(Helsinki Accords, 1975)*, and other documents are the basis for governing modern international relationships. The right of peoples to self-determination is often appealed to by separatists, but in order to clarify the problem of self-determination, the Vienna Declaration of 1993 states that this right applies to those peoples under colonial rule or foreign occupation.

The problem of irredentism reached a new stage in the late twentieth century when multinational states disintegrated and many new political units emerged. R. Brubaker noted that during that period instead of the expected decline of nation-states there was a revival of nationalism. He singled out a "related series" of modern forms of nationalism, namely: "nationalization" – the nationalism of the titular nations of new or reformed states; cross-border, conducted by the external national homeland; the nationalism of national minorities *(Brubaker, 2000: 4-6)*. These nationalisms interact and clash, causing intrastate and interstate conflicts.

Each state formed its own model of ethnopolitics. According to M. Waterbury, immediately after the collapse of the socialist system, many analysts, knowing the troubling history of irredentism and ethnic violence in Central, Eastern and Southeastern Europe, expected new wars and conflicts, but, in contrast, a new paradigm emerged. It is based on the institutionalization of transborder cultural, political, and economic networks rather than active policies to change borders or reclaim populations *(Waterbury, 2013)*. However, conflicts and wars with the irredentist component still can not be avoided, especially after the breakup of Yugoslavia, where several "great ideas" clashed, including political projects to revive "Greater Serbia" and "Greater Croatia". Occasionally, the active stage included long-term irredentist conflicts in different parts of the world, such as the Nagorno-Karabakh conflict.

G. Gokcek, according to whom irredentist conflicts are often provoked by sovereign states and not by minority irredentas, studied the specifics of interstate conflicts that arose on irredentist grounds. Considering that states have the military capability to fight full-scale wars, these conflicts tend to escalate or become international. At the same time, irredentist conflicts initiated by minorities do not escalate to interstate war *(Gokcek, 2010)*.

The growing role of the world community in regulating modern irredentist conflicts is worth mentioning. Nevertheless, in the nineties of the 20th century, as S. Ushakov notes, there was a threatening precedent for resolving ethnic conflicts and condemning supporters of the ideology of irredentism not based on international law, but on the political will of one or more states with a fragmentary or often superficial application of international law *(Ushakov, 2009: 115)*.

Thus, each system of international relations established new principles of world order, which, essentially, were the result of the decisions of the strongest states, and therefore contributed to the strengthening of their domination. Each international system corresponds to a certain model of irredentism: the Viennese system – unifying irredentism; the Versailles-Washington system – expansionist; the Yalta-Potsdam system – latent; post-bipolar system – moderate and expansionist.

4. Irredentism in European countries in the context of globalization

Modern irredentism is developing within new conditions, which are dictated by the modern system of international relations and international law. J.K. Füzesi estimated that in most cases irredentism is a European phenomenon, as at the beginning of the 2000s, out of 55 registered cases, 45 were European (16 of which took place in Western Europe, in a region seemed free of ethnonationalism), 5 in Africa, 4 in Asia and one in the Middle East case. Due to the absence of ancestral territory, irredentism did not form in America and Australia *(Fuzesi, 2006: 50)*.

Radical nationalist parties in many European countries develop irredentist projects. Usually, they try to revive great-power ideas and in the long run to include in the state the neighbouring territories which were once a part of the state formation. If kin groups live there, the slogans of protection of ethnic groups are declared. For example, in Hungary, the great-power

idea is pursued by the Fidesz-Hungarian Civil Alliance, in Romania by The Greater Romania Party, and in Serbia by the Serbian Radical Party. Similar "Great Ideas" exist in Albania, Greece, Russia, and Croatia. In the era of globalization, when new systems of social, political, and national ties are being formed, great-power ideas are somewhat outdated, but still relevant because they influence the policies of some countries *(Ukraine and the "Russian World" project, 2014: 74, 75)*.

The issue of resolving irredentist disputes in the context of European integration processes deserves special attention. On the one hand, the creation of a single European space allegedly removes the problem of division, because all divided peoples are included in one supranational political entity, which removes obstacles to free border crossing. However, in our opinion, the European security system itself guards the territorial integrity of states. For example, the Transylvanian problem, which is related to the compact residence of Hungarians in Romanian Transylvania, does not reach the level of open confrontation, as both states have certain international obligations.

In this context, NATO's position requires attention. An important condition for joining NATO is the absence of ethnic or territorial disputes, because, as stated in the Alliance's New Strategic Concept (1991), "risks to Allied security are less likely to result from calculated aggression against the territory of the Allies, but rather from the adverse consequences of instabilities that may arise from the serious economic, social and political difficulties, including ethnic rivalries and territorial disputes, which are faced by many countries in central and eastern Europe" *(The Alliance's New Strategic Concept agreed by the Heads of State and Government participating in the Meeting of the North Atlantic Council, 7-8 Nov. 1991)*. Hence, these disputes must be resolved peacefully under the OSCE principles; whether a country will join NATO depends on the solution of this problem.

The conditions for joining the EU for the countries of Central and Eastern Europe were developed by the Prime Minister of France É. Balladur and highlighted in the Stability Pact for Europe. Under this pact, during the European Council meeting in Copenhagen on 21-22 June 1993 the conditions for accession to the EU (Copenhagen criteria) were adopted. They enshrined, among other things, the requirement to resolve territorial, ethnic, and other conflicts based on international law *(European Council in Copenhagen 21-22 june 1993. Conclusions of the Presidency, 1993: 2)*.

Therefore, most European countries control the lives of kin groups based on the norms of international law and interstate agreements. European countries that have kin ethnic groups in neighbouring countries are mostly limited to the so-called "mild" influence, which, however, can also have unpredictable consequences, as it involves the gradual involvement of ethnic groups in their political and legal field (illegal issuance of passports, participation in elections, etc.).

The actions of the Russian Federation, which in 2014 annexed the Ukrainian Crimea, were a certain exception. Russian irredentism clearly illustrates the contradictions of international law. For Ukrainians and the whole world, this is, of course, an annexation, though the Russian government presents Crimea as a sovereign part of the Russian Federation. The inclusion of Crimea in Russia contradicts the norms of Ukrainian legislation (illegal Crimean referendum due to the lack of a legal framework for its provision) and international (violation of the territorial integrity of the state, the use of force). Russia's military aggression and annexation of Crimea have been strongly condemned by the UN General Assembly. The UN General Assembly Resolution of March 27, 2014 (68/262. "Territorial Integrity of Ukraine") states that the General Assembly reaffirms its commitment to the sovereignty, political independence, unity, and territorial integrity of Ukraine within its internationally recognized borders. It is also noted

that the referendum held in the Autonomous Republic of Crimea and the city of Sevastopol on March 16, 2014, having no validity, cannot form the basis for any alteration of the status of the Autonomous Republic of Crimea or of the city of Sevastopol *(Resolution adopted by the General Assembly on 27 March 2014 [without reference to a Main Committee (A/68/L.39 and Add.1)] 68/262. Territorial integrity of Ukraine, 2014).* The Congress of Local and Regional Authorities, the Parliamentary Assembly of the Council of Europe, and other European institutions acted accordingly. Although certain sanctions have been applied against Russia, it remains an influential political participant.

5. Conclusions

Thus, irredentism should be characterized as a type of political process that has a purpose, structure, ideological justification, stages of formation, while the realization of the goal of participants is achieved through the use of certain methods and technologies, one of which is annexation.

Irredentism as a political process is determined by the nature of international political relations. Each system of international relations established new principles of world order, which were the result of the decisions of the strongest states, and therefore contributed to the strengthening of their domination. In the international context, irredentism looks like a contradictory phenomenon, the legal aspects of which are still unresolved. Irredentism can be a form of self-determination of peoples, but even in this case, leaving the state is legal only when the government violates the rights of ethnic or national minorities. The idea of self-determination is interpreted depending on the circumstances and decisions of the world's leading states.

In the era of globalization, the revival of irredentist projects shows the strengthening of the local factor in political processes. European legislation and requirements for joining NATO and the EU are an obstacle to the open implementation of irredentism policy in the European space. However, in the context of the annexation of Crimea by the Russian Federation, the world community needs to develop clearer and more rigorous mechanisms for dealing with irredentist policies. Consequently, it is necessary to introduce the concept of "irredentism" into the legal field and establish clear means to counter it. An important scientific task is to analyze the positive experience of settling relations between mother states and kin minorities and adapting it to the realities of specific polyethnic states.

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PROSPECTS FOR THE USE OF SCIENTIFIC AND TECHNICAL MEANS DURING THE PRE-TRIAL INVESTIGATION IN THE CONTEXT OF TECHNICALIZATION AND DIGITALIZATION OF SOCIETY

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Summary

The article examines various aspects of the application of special knowledge and scientific and technical means in criminal proceedings, including at the stage of pre-trial investigation.

The development of science and technology creates significant conditions and opportunities to ensure the completeness, comprehensiveness and objectivity of pre-trial and judicial investigation in specific criminal cases, in general, contribute to improving the scientific, technical and methodological level of investigative and judicial activities. Therefore, today it is especially important to find new ways to solve long-standing problems of improving the activities for the detection and investigation of crimes and ensuring the inevitable responsibility for their commission.

Digitalization and technicalization of public life leads to the emergence of new ways of committing criminal offenses, and hence to the development and improvement of methods, techniques and tools for their prevention, detection and investigation.

The author focuses on the possibilities of using data obtained from the Internet on pages in social networks to ensure the collection of evidence for the investigation and detection of criminal offenses. Emphasizes the importance of training and methodological support for law enforcement officers on the detection, reading, storage and reproduction of information obtained from technical devices.

The author also considers the improvement of audio, photo and video surveillance systems in public places to be promising. Studies show that video surveillance systems are effective preventive measures, as well as response measures to protect citizens and ensure a sense of security.

Keywords: scientific and technical means, forensic means, investigation, forensic equipment, criminal proceedings.

1. Introduction

In recent years, we have seen a rapid level of implementation of technical means in all spheres of life: life and leisure, work, study, banking and medical, security systems (from mobile devices to the protection of buildings and facilities of national importance). The technologicalization and digitalization of modern society not only simplifies everyday life, but can also help detect, investigate and prevent criminal offenses.

The purpose of the article is to study the prospects of using scientific and technical means at the stage of pre-trial investigation, as well as to prevent criminal offenses.

2. The importance of scientific and technical means in the detection of crimes

One of the priorities of state policy is to ensure the rights and freedoms of man and citizen, as well as the creation of an appropriate system of organs and a mechanism to protect his life and health. For the implementation of this postulate, not only the legislative basis has been created, but also an effective system of state bodies, the main task of which is the fight against criminal acts.

As rightly noted by H. Karpov one of the main areas of improving methods and means of combating crime is the full use of scientific and technological progress, establishing clear and effective legal rules to combat crime, increasing the level of logistics and staffing of law enforcement agencies *(Karpov, 2008: 20)*.

For the detection and investigation of criminal offenses and crimes are important those technical means that can leave a mark (in any form) on the actions (activities) of the subject of the offense.

That is why there is a need to develop and implement in the activities of law enforcement agencies practical algorithms for studying the systemic environment of criminal activity, traces of which can be reflected in the means of general technical (non-criminal) purpose. Such means include technical devices that, acting as an element of the material structure of the crime, are able to retain new types of human reflections: payment terminals, kiosks, ATMs, mobile phones, 3G modems, audio and video surveillance systems, drones, car DVRs, audio – and video systems, call recording systems, Internet search queries, data received by voice assistants in mobile devices, information from GPS navigators, digital television, etc.

Our research revealed several promising areas of use of information technology in the detection of criminal offenses: 1) search for information about the preparation and / or commission of a crime, as well as the consequences of criminal activity; 2) search for persons who have committed a criminal offense (organizers, accomplices, intermediaries, etc.).

3. Means of searching and obtaining information about the crime

Regarding the first point, monitoring of publicly available information obtained from social networks (VKontakte, Odnoklassniki, Facebook, Instagram, Twitter, YouTube, etc.) can be effective. This allows not only to quickly establish social ties, financial and marital status, but also to put forward versions of places of recreation and illegal activities, the availability of property, vehicles and more.

In the United States, this type of information, and therefore the evidence obtained using it, is increasingly referred to as "digital evidence", defining it as information that is "stored or transmitted in binary form that can be referenced in court." *(Novak, M., Grier, J., Gonzales, D. 2018)*.

With the main task of combating crime, law enforcement agencies, collecting and analyzing digital evidence, create, in fact, a new branch of forensic knowledge – computer forensics. This poses a new challenge to law enforcement: the need to develop and implement effective methods of collecting, processing, storing digital evidence, and the need to "keep up" with rapid technological progress and computer operating systems.

It is also important to note that tracking the activities and activities of individual users or communities on the Internet is not only a tool for finding information about their activities, but also allows you to involve a significant audience of users in the search for criminals. This position is also supported by the National Police of Ukraine, and is confirmed by the slogan posted

on the website of the Ministry of Internal Affairs of Ukraine: "The correct position of a citizen is to help with evidence in the search for criminal elements" *(Ministry of Internal Affairs)*.

Obtaining information about the crime and the identity of the offender (criminals) can be done through photo and video surveillance.

Today, the streets of almost all relatively large cities in Europe and America are equipped with video cameras, which are used by law enforcement agencies to maintain order, to analyze and solve crimes. The leader in this field is the United Kingdom, which was one of the first in the world to use video surveillance to ensure the safety of citizens and to introduce the latest technical means for more efficient work of its law enforcement agencies. The case law of the European Court of Human Rights is also in favor of the significance of the data obtained from the means of recording.

Witness testimony is an important area of research in the field of cognitive psychology and human memory. Both at the pre-trial stage and in the trial, the competent authorities (investigators, investigating judges, judges and jurors) tend to trust the testimony of witnesses and usually consider them as a reliable source of information when it comes to identifying criminals or discussing details of the crime. However, it should be emphasized that witness testimony is individual memories that have been formed and constructed in accordance with personal stereotypes, beliefs and expectations. Even CCTV footage can be interpreted differently depending on the viewer, his life and professional experience. However, the main advantage of the videos is the ability to capture aspects of the incident that were missed by witnesses at the scene.

Installation of video surveillance cameras in public places will increase the level of detection of offenses (administrative and criminal). Thus, in 2018, the Kyiv Police uncovered more than 2,500 crimes with the help of so-called "smart cameras" of video surveillance with the function of face recognition and license plates. With their help, the most serious crimes were revealed – murders, kidnappings, robberies and burglaries. For example, an attack on a jewelry store was uncovered when, in August, gunmen killed a security guard and confiscated jewelry *(Ukrainska Pravda)*. Although a small number of CCTV cameras have been installed in Ukraine so far, they bring real benefits to law enforcement, helping to uncover numerous crimes, which the ECtHR also draws attention to.

4. Possibilities of gadgets in crime detection

The widespread use of various gadgets in the commission of criminal offenses determines the need to obtain the information contained in them. Research of the information content of a mobile phone, SIM-card, memory card can be complicated by various circumstances: lack of sufficient experience in handling these objects; the need to involve specialists and experts to extract and preserve the obtained forensically significant information; insufficient level of software and hardware, etc.

These problems can be solved thanks to modern scientific and technical means. For example, Oxygen Forensics is the world's leading provider of digital forensics software, providing law enforcement, federal agencies and businesses with access to critical data and analytics. Oxygen Forensics® specializes in mobile devices, cloud storage, drones and provides state-of-the-art digital data retrieval tools as well as analytical tools for criminal and corporate investigations. In particular, the program Oxygen forensic® detective, has the ability to find passwords to encrypted backups and images of devices; bypasses screen lock on popular Android devices; receives data from cloud services and repositories; extracts flight history and media files from drones; receives data from devices connected to the Internet and smart

watches; collects user data on PCs with Windows, MacOS and Linux; supports import and analysis of call data records; recognizes optical symbols, faces and images; provides analysis of social links and revision of the timeline (*Oxygen forensics).*

Therefore, using the information obtained, it is possible to track, for example, the financial transactions of the offender, his correspondence or location for a certain period, to identify accomplices and accomplices, and so on.

It should be noted that such an intervention must have sufficient legal grounds and be carried out in compliance with the rights and legitimate interests of man and citizen. Abuse of the right of access to such information must be ruled out, as well as all procedural and factual measures to ensure the confidentiality of information of the victim, suspect, accused, convicted person.

5. Using of the latest technologies at the scene

Conducting an inspection of the scene requires the staff of the investigative task force to be accurate and efficient. You often have to work in tight spaces, for a limited period, to deal with fragile or perishable objects, as well as in conditions where the situation of the scene is subject to rapid change (weather conditions, condition of the room or road surface etc.). That is why it is advisable to supplement with innovative means of measuring and reproducing the surrounding space, such as a three-dimensional ground-based laser scanner (3D scanner), along with the use of traditional scientific and technical means of recording evidence (rulers, tape measures, cameras, tacheometers, etc.). Because of application of such technology, the received information on spatial objects at investigative inspection is as much as possible, full and exact. A clear and structured representation of the scene will help build the most plausible investigative versions and spatial reproduction of the crime scene.

It is also worth paying attention to the possibility of introducing a portable X-ray television installation during inspections and searches, measures to identify hidden objects, including hiding places. High technical characteristics allow identifying hidden objects with a higher degree of probability.

The use of the achievements of science and technology in criminal procedure creates such social relations that require regulation. Firstly, this is due that the provisions of the Criminal Procedure Code regulated all activities for the investigation of criminal cases in detail. Secondly, criminal investigation activities are exclusively legal in nature and the procedure and conditions for using the achievements of science and technology in the investigation of crimes must have a legal basis.

In addition, an important component of attracting new scientific and technical means at the stage of pre-trial investigation is the appropriate training of staff of competent authorities.

6. Conclusions

Thus, due to the rapid development of technology and its use for the investigation and detection of criminal offenses, the legislature is faced with the need to both constantly amend and clarify the current criminal procedure legislation. They must develop such criminal procedure rules that would ensure universal and relatively stable regulation of the use of scientific and technological progress in criminal procedure.

Continuous improvement of the scientific and methodological level of crime investigation is one of the functions of forensic science, which requires a special service of scientific and

methodological support, designed to facilitate, firstly, the implementation of scientific recommendations, and secondly, optimize their application.

It is necessary to emphasize the need for active cooperation at the interstate level and exchange of experience in both theoretical, methodological and practical knowledge for the experience of prevention, investigation and detection of criminal offenses.

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SUPPORT OF THE TERRITORIAL INTEGRITY OF AZERBAIJAN BY UKRAINE DURING THE ESCALATION PERIOD IN NAGORNO-KARABAKH

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Summary

The object of this article is to study historical reasons for the escalation in Nagorno-Karabakh, to identify possible scenarios for the development of the conflict, considering the support of the territorial integrity of Azerbaijan by Ukraine. A large-scale war is certainly not beneficial to anyone. It is disadvantageous for Azerbaijan because the country does not lay claim to the territory of Armenia; Azerbaijan only wants its lands to be liberated. The investigation sees into the main positions of Ukraine in regards to the conflict and its support of the integrity of Azerbaijan's territory. It also outlines the main scenarios for the possible further development of relations between Azerbaijan and Armenia and highlights the viewpoints of both parties. Methods that were used in the research are as follows: general scientific method (analysis and synthesis, induction and deduction), method of theoretical research (from abstract to concrete), historical method. It was determined that Ukraine's stand regarding Azerbaijan is enforced by its consistent support in the Donbas region situation and the annexation of Crimea. The article also identifies the main points of support from Turkey, as well as other countries' standpoints. The conflict will only be settled if Azerbaijan and Armenia reach a consensus through negotiations, taking into consideration each other's principles of territorial integrity and perspectives. The resumption of the conflict is bolstered by the aggravated economic situation in the wake of the pandemic.

Keywords: Nagorno-Karabakh, conflict, military actions, Armenia, Azerbaijan, territorial integrity, Ukraine.

1. Introduction

Intensive hostilities have been going on between the armed forces of Azerbaijan and Armenia at the contact line in the self-proclaimed Nagorno-Karabakh since September 27, 2020. This is the most serious armed conflict in the region since April 2016. The hotbed of tension covers entire Nagorno-Karabakh, the territory of which Armenia and Azerbaijan have been quarreling for more than 30 years. The history of the Nagorno-Karabakh conflict has been dragging on for several years. It is extremely difficult to foresee the development of the conflict. We find it necessary to outline the history of Nagorno-Karabakh and to identify distinctive features of the current escalation between Armenia and Azerbaijan.

Unlike many countries of the world, after the escalation of the conflict in Nagorno-Karabakh, Ukraine took Baku's side, which happened because Ukraine and Azerbaijan consistently support each other in the restoration of sovereignty and territorial integrity within internationally recognized borders.

2. The main reasons for the escalation in Nagorno-Karabakh

Nagorno-Karabakh is an area in the South Caucasus, located between modern Azerbaijan and Armenia. At the beginning of the 19th century, the Russian Empire won the war with Qajar Iran (Persia back then), and according to the Treaty of Gulistan (1813), and later the Treaty of Turkmenchay (1928), the territories of Khanates of the Caucasus (Karabakh, Ganja, Sheki, Iravan, etc., in particular), the modern territories of Armenia and Azerbaijan, became its part. By and large, these treaties laid the ground for the modern Nagorno-Karabakh conflict.

After the revolution of 1917, three national republics (they became Soviet only in 1922) formed in the Caucasus: Azerbaijan, Georgia, and Armenia. They united into the Transcaucasian Federation, which disintegrated in May 1918 due to the territorial claims of Armenia to Georgia and Azerbaijan, and to Karabakh, in particular, which then was joint to Azerbaijan. The independence of the Transcaucasian republics lasted a little over two years, after which the Soviet government imposed control on them.

One of the principles of the policy of the Soviet Union then-leader, Joseph Stalin, was to divide the same people between different republics. After the Sovietization of Armenia and Azerbaijan, by the decision of the Caucasian Bureau of the CC RCP (b) of July 4, 1921, it was regulated to turn Nagorno-Karabakh over to the Armenian SSR, but the final decision was left to the Central Committee of the RCP (b). However, with a new decision of July 5, it was kept as a part of the Azerbaijan SSR with the granting of broad regional autonomy *(Collection of documents and materials, 1991)*.

On July 7, 1923, the Armenian-populated part of Nagorno-Karabakh was formed into the Autonomous Region of Nagorno-Karabakh (ARNK) with the center in the Khankendi village (later renamed to Stepanakert) *(Decree of the AzCEC of Soviets, 1923)*. Initially, ARNK bordered on the Armenian SSR, but by the end of the 1930s, the common border had disappeared. Subsequently, it was separated from Armenia by the so-called Lachin corridor *(Sputnik Azerbaydzhan, 2015)*.

In the late 1980s, the long-standing contradictions between Armenia and Azerbaijan resumed with a renewed vigor. The authorities of Nagorno-Karabakh sought to unite with Armenia, that supported this position. In the meantime, Azerbaijan and central authorities of the USSR were against this scenario. In 1988, the parliament of the ARNK adopted a resolution concerning joining Armenia, and two years later, the Armenian SSR unilaterally annexed Nagorno-Karabakh. In 1991, the ARNK proclaimed its independence. In response to it, Azerbaijan began an economic blockade of the ARNK at first, and afterward, the confrontation between the two Soviet republics became armed. Russia came to Armenia's aid, with which they concluded The Treaty on Friendship, Cooperation, and Security at the end of 1991. Active hostilities between the countries continued until 1994. As a result, Armenia, with the support of Russian troops, occupied not only Nagorno-Karabakh but also one-fifth of Azerbaijan's territory, including the aforementioned Lachin corridor. Armenia and Azerbaijan were not able to settle amicably during this whole time. Yerevan demanded the inclusion of Nagorno-Karabakh as a part of the country and conceded the return of the rest of the occupied territories (seven districts outside the administrative boundaries of the ARNK) to Azerbaijan. Baku, in its turn, expected Armenia to return its territories and was ready to provide Nagorno-Karabakh with maximum autonomy, as long as the area was considered a part of Azerbaijan.

3. Particularities of the escalation in Nagorno-Karabakh in 2020

After the change of power in 2018, Armenia tried to renew negotiations in terms of the OSCE Minsk Group by adding Nagorno-Karabakh as a separate participant, which was unacceptable for Baku. The negotiations were frozen, and the tension between the parties increased, which became the reason for the current aggravation. Back in 2018, after the revolution in Armenia, the violence almost faded away, thanks to instructions from both leaders and a promise to "prepare both societies for peace" in 2019, which has been ignored.

The current escalation is the most serious one since the war in 1992-1994. We are talking about a full-scale war – the conflict is not taking place in the local clashes mode, but is running along the entire line of contact. This is the second flare-up between Armenia and Azerbaijan over Nagorno-Karabakh in 2020. The first one happened on the administrative border of Azerbaijan and Armenia in July, but it stopped relatively fast, although dozens of deaths were officially reported on both sides. Besides, the warfare is taking place against the background of the coronavirus pandemic, because of which both Armenia and Azerbaijan are experiencing economic difficulties. Experts explained the July aggravation by the desire of Yerevan and Baku to distract their peoples from these problems.

According to the Azerbaijani Ministry of Defense, Armenian troops fired at several settlements along the border of the two countries with mortars and artillery on September 27, 2020. We are talking about several villages in the areas controlled by the Azerbaijani authorities. The Armenian Defense Ministry, for its part, holds Azerbaijan responsible for the clashes. According to Yerevan's data, the Azerbaijani army launched strikes along the entire length of the contact between the troops and was the first to have started applying fire to the territory of Nagorno-Karabakh (Fig. 1).

Figure 1. Cartogram of clashes in Nagorno-Karabakh as of 01.10.2020
Source: The Ministries of Defense of Armenia and Azerbaijan, 2020

General martial law was introduced in Armenia and partial martial law – in Azerbaijan accordingly; curfews were imposed in both countries. Yerevan also announced general mobilization. On September 28, the parties officially reported dozens of military personnel killed on each side. Yerevan and Baku started confrontation on international platforms as well.

In the following days, military clashes on the line of contact carried on. Both sides were announcing the disposal of the armored vehicles, artillery, and drones. In Baku, there also was news about the conquest of several strategically important heights in the Talish village area. The self-proclaimed regime in Nagorno-Karabakh introduced martial law. The head of the unrecognized republic, Arayik Harutyunyan, announced the general mobilization of people over 18 years old. Prime Minister of Armenia, Nikol Pashinyan, appealed to the people and called Baku's actions a declaration of war. Armenian hospitals simultaneously stopped routine patient admissions following the introduction of martial law in the country *(BBC News, 2020)*.

The present escalation is unprecedented in scale. The bombings and the shootings are everywhere, along the entire perimeter of the border. And perhaps for the first time in many years, the military actions reached Stepanakert (the administrative center of Nagorno-Karabakh) *(N. Ayrumyan, 2020)*.

It should be outlined that, based on the premises and the scale of the conflict, it is difficult to guess how calculated or planned the magnitude of this conflict escalation was. It seems that it was the element of surprise that provoked such a strong fire exchange. We consider significant and aggravating the fact that both sides did not see an opportunity to retreat, despite the lack of evidence of a major offensive operation, as in 2016. This shows a considerably high degree of combat readiness as well as the fact that the leaders of both countries found themselves in the pandemic situation during unfinished processes of power consolidation on their territories, missing out on the opportunity to take advantage of the three-year ceasefire and invest in peaceful strategies that would help resolve the present situation.

4. Possible scenarios for the development of events in Nagorno-Karabakh

Despite the intensity of the conflict evolvement, the parties have limited resources for a full-scale and long-term war *(S. Pritchin, 2020)*. Although the economy of Azerbaijan is quite stable, the conduct of military operations along the entire length of the border is very costly, both in terms of human resources and finances (Table 1).

According to expert opinion, the current actions of Baku most likely pursue tactical goals, namely – the return of a part of the Azerbaijanian territories. As of October 2020, Azerbaijan managed to return more than ten villages in the Azerbaijani lands and the regional center of the Jebrail region, which were under the control of Armenia *(The Ministry of Defense of Azerbaijan, 2020)*.

Table 1

The balance of forces in Nagorno-Karabakh

Resources	Azerbaijan	Armenia	Nagorno-Karabakh
The number of active military commitment, persons	66 950	44800	18000-20000
Artillery assets, pcs.	598	232	232
APC, pcs.	568	130	N/A
Tanks, pcs.	439	109	320-426
IVF, pcs.	216	231	N/A

Source: International Institute for Strategic Studies, 2020

According to Nersisyan, head of the Defense Research Department of Armenian Research & Development Institute (ARDI), there are two scenarios for the development of events *(L. Nersisyan, 2020)*. The first and the most likely one presupposes the end of hostilities, including the ones resulting from the pressure from third players, who do not want escalation. Nevertheless, the other scenario, foreseeing the possibility of the conflict getting out of control, should not be dismissed. The risk of escalation and involvement of Armenia's territory in the conflict remains as well as territories of third players' – Turkey and Russia, in particular. Whereas Ankara has been actively involved in the Nagorno-Karabakh conflict from the governor to the official levels since the July escalation, there are calls for help to Azerbaijan as a counterbalance to Armenia.

The main problem in the delaying of a peaceful settlement of the conflict lies in the complete distrust of the parties to each other, and there are sufficient grounds for this. There is a nationwide consensus in Armenia in regards to the inadmissibility of any concessions to Azerbaijan. Moreover, suspicions of readiness for such concessions can affect the profile of Armenian politicians. It is also essential that key world players, including the EU and the United States, recognize Armenia as an occupier, and they still openly support an agreement that would let Yerevan avoid the return of the territories inhabited by Armenians to Azerbaijan regardless. To this end, the West is looking for the compensators capable of changing Baku's position. This reality may not be pleasant, but it cannot be denied. Its cause lies in the complex and blood-stained history of the region, which makes the West believe that the restoration of Baku's control over Nagorno-Karabakh will have irreversible consequences.

The international community is deeply concerned about the escalation of the conflict in Nagorno-Karabakh. Thus, the co-chairmen of the OSCE Minsk Group, which includes the United States, Russia, and France, are preparing some new initiatives on the Karabakh settlement *(A. Lyakin, 2020)*. The majority of countries and international organizations are making a call to Armenia and Azerbaijan for de-escalation. The only exception, as previously mentioned, is Turkey and France to some extent after the statement of President Emmanuel Macron *(M. Gelikova, 2020)*.

Erdoğan said that Armenia had attacked Azerbaijan and called upon its withdrawal from the occupied territories. This statement can be evaluated as Turkey's attempt to raise its profile amid the conflict with Greece over the Eastern Mediterranean and Libya, where an active power redistribution is now taking place. President of Azerbaijan, Ilham Aliyev, in turn, said that the hostilities in Nagorno-Karabakh would last until Armenia had withdrawn its armed forces. Aliyev also criticized Macron's statements *(K. Pankova, 2020)*.

5. Position of Ukraine during the aggravation of the conflict between Azerbaijan and Armenia

Ukraine's official position corresponds to that adopted at the UN level. Neither the independence of Nagorno-Karabakh nor the occupation of Azerbaijani territories by Armenia is recognized there. Apart from that, Kyiv and Baku are strategic partners. Ukraine and Azerbaijan established diplomatic relations at the official level since February 5, 1992. Many people in Azerbaijan, including political forces and the public, closely follow the events in Ukraine. First of all, Ukraine is a strategic partner of Azerbaijan and second of all, Azerbaijan has been through events alike to the occupation of Crimea and separatism in the east of Ukraine.

Ukraine expresses its support of the territorial integrity of Azerbaijan almost every time there is an aggravation in Nagorno-Karabakh. So in July 2020, when the situation in the

South Caucasus heated up again, Ukraine once more took a stand in favor of "the sovereignty and territorial integrity of the Republic of Azerbaijan within its internationally recognized borders." It turned into a diplomatic scandal then: there was an outburst of protests under the building of the Ukrainian embassy in Yerevan, organized by the Armenian youth, outraged by Kyiv's stand.

Ukraine's principled stance in this matter is explained quite simply: for the Ukrainian authorities, the conflict in Nagorno-Karabakh is similar to the military operations in Donbas. However, solidarity with Baku in terms of its "territorial integrity" is not the only factor influencing Ukraine's position concerning Nagorno-Karabakh. Ukraine consistently supports the territorial integrity of Azerbaijan, just like Azerbaijan supported Ukrainian territorial integrity within internationally recognized borders, and this principle remains unchangeable for Ukraine *(D. Kuleba, 2020)*.

We also consider it necessary to mention that relations with Turkey, which strongly supports Baku in all matters, also play an important role in the formation of the Ukrainian position. Here we emphasize that since 2014, relations between Ukraine and Turkey have developed extremely rapidly, having received the status of strategically important for Ukraine. In a situation where Ukraine is counting on a military alliance with Ankara, Azerbaijan's support as Turkey's junior partner looks natural.

Ukraine stands for a peaceful settlement of the conflict in Nagorno-Karabakh based on respect for international law and sovereignty, as well as the territorial integrity of Azerbaijan within its internationally recognized borders. Ukraine fully supports the actions of the OSCE Minsk Group Co-Chairs aimed at violence de-escalation and stabilization of the situation on the ground.

6. Conclusions

To sum up, the current escalation in Nagorno-Karabakh is yet another proof that both protracted and hot conflicts remain the main factor of instability, which jeopardizes security in the region and can lead to the resumption of hostilities and large human losses at any moment. Ukraine supports the territorial integrity of Azerbaijan and calls for a peaceful settlement of the conflict. New clashes only shed blood, bring grief, instigate provocations and myths, poison politics, and postpone the day of reconciliation. The parties need to negotiate the conflict, not to freeze it until the next clash. Armenia has declared its readiness for a peaceful settlement of the Karabakh conflict, but the government made clear that it is not ready to resolve the issue to the detriment of its national interests and security. However, there is a certain territorial integrity of Azerbaijan within the borders recognized by the international community. Thus, the parties should come to a reasonable solution to the unfolding conflict and direct their efforts to the strategic development of territories and their improvement.

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THE CONCEPT OF AN "OPEN SOCIETY" IN THE DEBATES OF THE 20TH CENTURY

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Summary

In the paper, the evolution of the concept of an "opened" society, which has been looking for a period from the middle of the XX century to the beginning XXI, is revealed. In the context of social and philosophical preliminaries, it is illustrated how the problem of openness is being shaped around the historical-philosophical and social-political issues. The reconstruction of the mechanisms of recognition, the transformation and development of the phenomenon of "openness" and the integration of the cultural and historical process have been built. In addition to the sensual, cultural, systematic approaches, the criteria of "openness" is conceptualized, on the basis of which the analysis of the current social concepts and the backward transformations of the spiritual tendencies of the human world are presented.

The paper presents the periodization of the concepts of "openness" in accordance with the changing of historical, philosophical and cultural and social context of the XX–XXI centuries. The specifics of the opposition of "open" and "closed" societies of A. Bergson on a number of specific features related to the stages of evolution of the mind: adaptation to circumstances, development of imagination, beginning of creativity, creation and self-reflection of one's own space (an activity beyond instinctive nature). It is emphasized that the idea of "openness" as "development" and "creativity" formed the basis of scientific analysis of further social transformations.

Keywords: open society, transformation, debates, conceptualization, historical retrospective, human values.

1. Introduction

The paper proposes the conceptualization of the criteria of "openness" in the concept of K. Popper. The ways of implementation of social engineering as a mechanism of personal and social development are analyzed. It is traced how his methods are proposed as a way out of the social, humanitarian and ideological crisis of the military realities of the Second World War. The main ideas of step-by-step transformation became the foundation for further social and cultural transformations, as well as the method of "depreciation" to respond to the living conditions in the fleeting modern world (in the areas of social management, establishing new personal and social communication, domestic behavior, etc.).

The research shows the process of unfolding scientific reflection in accordance to changes in historical and social conditions. The periodization of the design and branching of socio-philosophical currents (every 10 years – a change or addition to the paradigm) is proposed and argued. Among the factors are: STR, political and economic revolutions, new domestic and social conditions of personal existence, global threats and the search for new worldviews.

A historical retrospective is carried out in order to trace how the classical theories of A. Bergson and K. Popper are integrated into the historical and philosophical discourse of the 20th century.

2. First debates around "openness"

The term "open society" was introduced in the work "Two sources of morality and religion" (1932) by A. Bergson. His ideas of "opened" and "closed" mind were developed in K. Popper's concept in the middle of the century. The most popular "open society" became after the publication in 1945 of K. Popper's work "Open Society and its enemies", in which he opposes totalitarian and democratic regimes. Since then, the concept has sparked numerous scientific debates as well as practical applications. After all, the ideas of openness are becoming universal values of the XXI century.

K. Popper's work "Open Society and Its Enemies" provoked a stormy reaction. Criticism and admiration of scholars concerned many elements of his concept: a completely new perception and even the debunking of such a majestic figure in philosophy as Plato; introduction of the method of falsification in science; a proposal to build a state without starting from the ideal, but with the help of scientific approaches; an outspoken statement of opposition to totalitarian regimes, and, at the same time, the lack of a direct link between the concept of "open society" and a particular political or economic philosophy. Each of these elements had responses in the scientific and political world. The first reaction was represented in a critical review by J. Meisel in 1950 and M. Brown in 1951. It was a general critique of the concept, a search for its strong and weak arguments and varied reflections on the problematic issues posed by the author. There is a correlation between humanitarian issues of wartime and postwar, adaptation to other living conditions, the search for peaceful stability and ways of diplomatic conflict resolutions. The threat of World War III background directs political activity in the direction of not forceful but intellectual organization of social processes, many studies are devoted to the nuances of this organization.

One of the first reactions of the book was also received in the field of theology, for example, T. Kook in the article "Philosophy and Religion: K. Popper" Open Society and its Enemies" and a review of M. Wallace" Book Review: Open "I", which was published as an interpretation for a journal of theology. The authors drew attention to the problem of K. Popper's comparison of freedom of choice of personality with opposition to higher authorities, including religious ones.

There were some attempts to adapt new ideas to some socially specific problems. An example is K. Scudder, who in 1954 devoted his article to the analysis of the then institutions of imprisonment in the context of possible transformations. In particular, he raised the issue of the concept of humanity, the revision of the attitude towards people in prisons, their rights to work, as well as adaptation after release *(Scudder, 1954: 79-87)*. E. Price also devoted his work "Open Prisons and Public Safety" (1971) to this topic. It will be recalled that at that time it also widely applied to political prisoners, an issue that had no easy solutions and entailed the consequences of World War II.

In the 60's and 70's, the ideas of humanism began to shift "deep" into social transformations, there are psychological studies of human behavior depending on the type of activity and adaptation to production circumstances according to different types of societies. There are questions of humanism: the study of society's response to reforms aimed at openness (on the manifestations of violence, its causes and reactions to it). An analysis of reactions to reforms aimed

at openness can be presented in the article by I. Ahmad "Closed thinking and open systems". Examples of psychological studies of behavior are the works of D. Lester, devoted to the manifestations of violence, its causes and reactions to it in society, including the article "Suicide and murder in open and closed societies" in 1971, as well as other essays depicting the dynamics of various types of thinking: G. Kemp "Critical thinking: open and closed mind", 1962; G. Aurora "Open systems of consciousness|", 1966; M. Richter "Other views on a closed society", 1974. There are also questions about the place of the media in the world of rapid technology. J. Murray devoted the article "Reardon's formula of the press: a threat to our open society", 1967, considering the press as a free institution from political pressure *(Murray, 1967: 2-7)*. As we know, freedom of the press and journalistic investigations as part of public scrutiny play an important role in today's world.

Characteristics of the 70's are revealed in matters of public access to information, in particular the place of the media in the world of rapid technology. The authors also drew attention to the problem of comparing the freedom of choice of the individual as opposed to higher authorities, including religious ones. Aspects such as: the relationship with liberalism, the accuracy of scientific terminology and the controversy with Marxism were covered: environmental issues; worldviews: multiculturalism, identity, interracial mutual respect (A. Mazrui), psychological aspects: issues of personal freedom and responsibility (B. Crick, D. Spitz, A. Storr), as well as the possibility of transition from closed to open (M. Richter, K. Beime, E. Spinzhak, M. Sobolevsky); humanitarian aspect concerning educational perspectives and changes in the perception of work (L. Bramson). The features and advantages of closed and open societies, for example, by E. Parel and E. Owen, are being covered. Also relevant are the classical forms of criticism and rethinking the understanding of the criteria of openness (T. Settle, J. Jarvi, J. Agassi). These years have become especially fruitful in the context of rethinking the categories of "open society" in accordance with the new needs of today. In addition to this range of issues, the specifics of the transformations of the East towards openness were also highlighted, for example in the work of E. Cohn in 1970, "Turkish economic, social and political change: the development of a more prosperous and open society".

During the 1980s, the main directions of the synthesis of the idea of an "open society" were singled out. Aspects such as: the relationship with liberalism (the accuracy of scientific terminology and the controversy with Marxism); environmental issues; worldviews (multiculturalism, identity, interracial mutual respect); psychological aspects (issues of personal freedom and responsibility, as well as the possibility of transition from closed to open); humanitarian aspect concerning educational perspectives and changes in the perception of work were covered. Coverage of the features and benefits of closed and open societies continues. Classical forms of criticism and rethinking the understanding of openness criteria are also relevant. E. Parel compares "closed" / "open" worldviews in the 1982 article "Values of a closed society". Disputes over the attitude of the ideas of the "open society" to the democratic regime as an element of propaganda have become the most widespread. Some, especially the representatives of the socialist camp, tried to reduce this concept to a smaller element of the political struggle, as K. Popper himself in his introduction emphasized the struggle against this regime. On the other hand, Western researchers have observed that the ideas of "openness" are beginning to go beyond liberalism, and the values they proclaim are at odds with the realities of martial law. The search for a new paradigm begins: with attempts to more accurately define terminology, to suggest ways to transform it from a closed state to an open one, and to separate the "open society" from the political form, giving it supranational status in solving humanitarian and environmental problems.

3. Second wave of the debates

In the 1990s, the situation in the political arena changed significantly: communist regimes were defeated, and Western democracies celebrated an ideological victory. These changes significantly influenced the development of the idea of an "open society": on the one hand, after the collapse of totalitarian regimes, societies needed change and were called "transforming", as if learning to be more open and build democratic institutions. On the other hand, largely based on opposition, the concept of "open society" was without the usual external enemy, and began to reassess the situation, choosing a new focus. Scholars have dispersed: some have turned to the internal contradictions of a "consumer society," others have focused on helping post-totalitarian countries, and others have begun to seek new landmarks, new forms of government, and solutions to global dangers.

Gradually, from the 90s of the twentieth century, with the expansion and assimilation of the concept of "openness" in accordance with modern society, the range of research became wider. Political changes have significantly influenced the development of the idea of an "open society": on the one hand, after the collapse of totalitarian regimes, societies needed a change and were called "transforming", as if they were "learning" to be more open and build democratic institutions. Ethical issues that are not as easily globalized as science and technology are gradually becoming urgent, and this is causing tensions at all levels of social interaction. The correlation of worldview foundations, adaptability and design of new industrial and domestic rules of conduct are increasingly important for the organization of human activity.

In her article "Minima Moralia: is there an ethics of the open society?" S. Pralong considers a range of ethical issues, which, first, were raised in the main work of K. Popper, and, according to the second, noted by the author as relevant and important for modern society *(Pralong, 2005: 127)*. The 1990s were marked by the double victory of democracies over totalitarian systems of communism: the fall of the Berlin Wall and the collapse of the USSR. The abundance of new information about the state of social systems, as well as the influx of new experience – attempts to transform previous regimes into democracies, has provoked a number of critical questions about the categories of open society for countries where it is evolving and in new societies.

A study of Popper's understanding of the ideal types of "open and closed society" is offered by I. Jarvie in her article "Popper's ideal types: open and closed, abstract and concrete societies". I. Jarvie, analyzing the concept of K. Popper, notes that he was able to build an extremely fruitful interpretation of openness and secrecy, so much so that it shifted the focus of the debate of the twentieth century in political philosophy from democracy to openness. It should be noted at once that the author denies the existence of an "ideal society": there are no real societies in any of the open and closed poles. Instead, openness is the ideal; its achievement is largely relative" *(Jarvie, 2005: 74)*. Thus, the modern West is a relatively open society. The openness lies in the fact that, first of all, a social space has been made for choosing and resolving disputes between the immutable laws of public life and man-made taboos: "this space we are trying to expand is an arena of personal responsibility, a social space where we are allowed it is encouraged to rationally evaluate choices, assessing their consequences, to decide and take responsibility for the result. Sometimes we can expand the space by changing the social framework. Openness allows us to be critical of choice and even of the social framework that restrains choice" *(Jarvie, 2005: 75)*. Critical attitude here is identified with rationality.

B. Magee offers his vision of the practical application of K. Popper's concept in the work "What use is Popper to a practical politician?" [154]. First of all, the author sees the fundamental attitude of people to imperfections and radical attempts to address social discontent. He notes that people tend to strive for the ideal type of society, and if some shortcomings are annoying, then there may be bursts of a revolutionary nature. As an example, he cites the revolutionary demonstrations of young people in the United States in 1989 demanding changes in the communist nature. Unaware of the realities of communist life, but dissatisfied with their own social injustice, young people seek change. An important mistake they make is the lack of correlation with reality, I want to cross everything out and start from scratch: "as the history of revolutions shows, today's society is never completely rejected: its huge and important features are always preserved in the hereditary society, disappointment and pity of revolutionaries" *(Magee, 200: 145)*. As a result, we have four main consequences: 1) the death and terrible suffering of a large number of people; 2) not only undesirable, but also useful, active social tissue is destroyed; 3) large-scale violence is uncontrolled; 4) because of uncontrollability, revolutionaries do not get the type of society for which they started the revolution. And this, the author notes, is a person's behavior, a type of thinking "drawing the desired", and K. Popper's ideas – "antidote" for such illusions.

4. Conclusions

We have seen some trends in a criticism of the concept of "open society" change, while other trends remain. K. Popper's concept, from the moment of its appearance and all the time, has provoked numerous scientific debates; there were several attempts at a practical application. And although the exact meaning and form of an "open society" has never been decided, we can accurately outline its values, such as equality in social relations, a freedom of expression, cognition and language, and a transparency in decision-making and knowledge production. To re-assimilate the work of a government and a civil society new approaches were created on the base of "openness".

We described the effects of the idea of "openness" on various philosophical currents, traced the development of the debate for half a century, which had two main points of development, peaking in the 70s, adapting the concept to social realities, and 90s associated with the emergence of countries in transition regimes and the need to reassess values within democracies that were left without a personal enemy and had to look inward. These processes are also characteristic of the first decades of the XXI century, but at the same time historical changes are taking place, which in a new way have actualized the issue of "openness". Globalization and the growing threat of terrorism are entering the arena, which again reincarnate the traditional notions of closed and open societies.

The dynamics of value, behavioral transformations of the ideas of "openness" in the socio-economic and cultural spheres, under the influence of technological and historical changes of the XX – early XXI centuries are traced. It is shown how the analysis of changing worldviews is integrated into modern social concepts (universalization of the ideas of "openness" as social values).

The paper demonstrates how "open" values are assimilated in the human world, becoming an important response mechanism in the process of creating a new type of society. The transition to a new type of civilization and methods of adapting the world to a self-created (autopoetic) society are presented in modern civilizational concepts and projects of new social architecture (models of social engineering embodied on the basis of technocratic transformations).

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THE POLITICS OF LUSTRATION IN UKRAINE AND POLAND (COMPARATIVE STUDY)

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Summary

The aim of this paper to analyse politics of lustration in Ukraine and Poland based on national and international lustration legislation. The main feature of lustration in Poland is that it was "soft" – it did not provide for the removal of a deputy's mandate or the dismissal of former functionaries of the communist regime, but only for their acknowledgment of work in state security bodies or their tacit cooperation with such bodies and only when a person submitted false information or concealed facts about such work or cooperation, they were dismissed from office with a ban on further holding responsible state positions for up to ten years. Lustration in Ukraine is analysed for compliance with the international legal acts on lustration and preliminary results are summed up following the declared objectives. lustration in Ukraine was one of the toughest in Europe. The main peculiarity of lustration in Ukraine is its introduction immediately and not soon, but almost a quarter of a century after the collapse of the communist regime and its application primarily to political rivals (officials and officers of the Yanukovych regime), rather than functionaries of the former communist regime.

Keywords: lustration, purification of power, law, political regime, political system, responsibility.

1. Introduction

In the papers of the Ukrainian scientists, various aspects of lustration in Ukraine have been analysed in sufficient detail, and preliminary results of its implementation have been summed up. Domestic scientists considered lustration, in particular, as a way of renewal of the state power *(Zadorozhny, 2017)*, a means of democratization of the political system of Ukraine *(Turchyn, 2015)*, the legitimization of the new political regime, and a means of legitimization of the new political regime *(Bondarenko, Zaichenko, Nagorniak, etc., 2018)*, prevention of corruption *(Kutepov, Levitsky, 2018)*, an element of public control *(Kravchuk, 2017)*, a form of political and constitutional-legal responsibility *(Malkina, 2019)* from its conformity with human rights *(Shishkina, 2017)*. In this article, lustration in Ukraine is analysed in comparison with a similar process in Poland, with a view to its compliance with international legal tools on lustration and with the preliminary results of its implementation.

2. The politics of lustration in Post-Socialist countries

In modern legal science, **lustration** (from lat. Lustratio – purification through sacrifices) is understood as a special procedure for checking people holding responsible public positions, as well as applicants for such positions, for their past cooperation with the non-democratic political regime to prevent them from assuming responsible public positions under the new democratic regime. The removal of predecessors from positions of responsibility to varying degrees occurs with any change in the political regime, which may take radical forms with the transition from an authoritarian or totalitarian to a democratic regime. Lustration has become most prevalent in the post-socialist countries of Central and Eastern Europe and the republics of the former Soviet Union, becoming independent states. In Albania, Estonia, Latvia, Lithuania, Poland, Romania, Slovakia, Hungary, the Czech Republic, and other countries, lustration was carried out to prevent former functionaries of the communist (totalitarian) regime from holding responsible government positions.

Lustration in the post-socialist countries was carried out by special authorities based on special lustration laws, which were mainly adopted in the 1990s. The lustration laws differ among themselves in terms of the scope and duration of such restrictions. Officials or candidates for a position are checked for their past membership in the leadership of communist parties, law enforcement agencies, or cooperation with such agencies.

There are two main approaches to lustration. In some countries, lustration was seen as a punishment for the guilty – those who had previously held senior positions in the Communist Party apparatus or the state security services, or had secretly cooperated with such services – they were dismissed from their positions and prohibited from holding such positions for a certain period thereafter. In other countries, lustration provided for disclosure of certain actions of officials and was condemned. If an inspection carried out by special bodies established that an official had belonged in the past to the leadership of the Communist Party or state security services, or had cooperated with such services in secret, the person was allowed to choose between voluntary dismissal from office while keeping the facts secret and forced dismissal from office while disclosing such facts. In some countries, it was sufficient for officials or applicants for a responsible public position or a representative mandate to make a formal declaration of past employment with the intelligence services or of secret cooperation with them, to avoid any restriction or harassment and only if they provided false information about themselves were they released from their position and were almost barred from holding responsible public positions or participating in elections for a certain period.

In the first approach, lustration is 'hard' – all former functionaries of the communist (totalitarian) regime experience persecution for it (dismissal or avoidance of positions) without any alternative, in the second approach, 'soft' – a person only needs to confess and repent of belonging to the intelligence services or in cooperation with them to avoid any persecution. It is believed that the hardest lustration was in East Germany (the former German Democratic Republic) after it became part of the Federal Republic of Germany in 1990, and in Czechoslovakia (from 1 January 1993, in the Czech Republic, Slovakia, which became a separate state, lustration was not completed). One of the "soft" lustrations is considered to be in Poland, which was the last of the above options, although it lasted more than two decades.

Attitudes towards lustration vary from country to country and within the international community. Lustration gained the greatest support in those countries where the communist regime resorted to harsh persecution of political opposition, repression, suppression of anti-communist demonstrations, and where anti-communist sentiment was quite common at the time of

transition to a democratic regime. At the same time, negative attitudes towards lustration were also common in democratic circles. It is perceived as an out-of-court procedure that contradicts the fundamental principles of the rule of law: the presumption of innocence, the irreversibility of laws, and the individual nature of legal liability. After all, it is the person who is put to blame for holding a particular position in the party or state apparatus, especially in law enforcement agencies, regardless of the specific content of her activities. And guilt is established by a law adopted after such activity and all such officials, not individuals, are declared guilty in advance.

Despite the ambiguous perception of lustration, its legitimacy has been recognised by the international community. On 27 June 1996, the Parliamentary Assembly of the Council of Europe (PACE) adopted Resolution 1096 (1996) on "Measures to dismantle the heritage of former communist totalitarian systems", which sets out the main provisions and principles on lustration *(Rezoliutsiia 1096 (1996)*. The report annexed to the Resolution contains "Guidelines to ensure that lustration laws and similar administrative measures comply with the requirements of a state based on the rule of law".

3. The politics of lustration in Poland

Taking into account the above mentioned about lustration and these international legal acts, we will analyse the experience of its implementation in Poland as a country that is territorially, mentally, and politically close to Ukraine and in Ukraine itself in comparison with the Polish experience.

In Poland, the beginning of the transition from communism (socialism) to parliamentary democracy was the result of the so-called Round Table – negotiations on the future of the country between the trade union movement and members of the Communist Party's (Polish United Labour Party, PULP) Politburo in the first half of 1989. As a result of the negotiations, constitutional changes were initiated in the country. In January 1990, the PULP dissolved itself (as its successor, the Social Democracy Party of the Republic of Poland was established). Following the 1990 presidential elections, the first Polish president was Lech Walesa, the leader of the Solidarity trade union, an opposition communist power organisation. The peaceful change of power in Poland led to the "soft" nature of the lustration carried out in the country.

With the change of power in the country, the idea of lustration is gaining popularity. Initially, the idea was to make it impossible for people involved in the infringement of citizens' rights and freedoms in communist Poland to occupy responsible positions in public administration and local government. The first lustration bills appeared in the Polish Parliament in December 1991 but were not considered. At the end of May 1992, the Polish Sejm, the lower house of Parliament, adopted a decision obliging the Minister of the Interior to provide him with archived information about civil servants, deputies (members of the Sejm), and senators (members of the upper house of Parliament – the Senate), as well as judges, prosecutors, and lawyers. From 1945 to 1990, they were informants for the security service of the Ministry of the Interior or collaborated in any other form with the special services.

At the beginning of June 1992, the so-called "Macierewicz list" was made public, named after the then Interior Minister Antoni Macierewicz, who caused a political crisis in the country and led to the resignation of the government. The list, which was compiled according to archival data from 66 people, included the names of many famous politicians from the Solidarity trade union, including Lech Walesa, who, according to archival data, cooperated with Polish intelligence services at various times. A political scandal flared up. Polish President Lech Walesa initiated the resignation of the government by the Parliament on 5 June 1992 and

appealed the lustration decision of the Parliament before the Constitutional Tribunal. The list was seen as controversial because it was only a list of names, without specifying when, how long, and in what forms their bearers collaborated with the intelligence services. The Constitutional Court declared the lustration decision unconstitutional and prohibited any legal action based on the list. The lustration problem became an instrument of political struggle not between communists, who had dropped out of the political arena, and the new authorities, but between representatives of the former anti-communist opposition, which in the early 90s was divided into right-wing and leftist political forces *(Zinchenko, 2013)*.

Between 1992 and 1996, six bills on lustration were submitted to the Sejm, but none of them were approved *(Rafal, 2015)*. The first lustration law in Poland was adopted only in 1997, and the term "lustration" is not used in its title "Act of 11 April 1997 on Disclosure of Employment or Service in State Security Bodies or Cooperation with them in 1944-1990 of Persons Performing Public Functions" *(Dziennik Ustaw, 1997),* as is the case with similar laws in other countries. The Act provided for the verification of persons elected to Parliament who held responsible public positions or claimed to hold such positions for their work in the Polish state security bodies or for their cooperation with such bodies between 22 July 1944 and 10 May 1990. According to the Act, lustration tests were to be carried out by the President, members of the Government, parliamentarians, deputies and local government officials, judges, prosecutors, lawyers, rectors and vice-rectors of higher education institutions, employees of all educational supervisors, chief editors and department heads of central and regional media. Persons born after 31 July 1972 were not subject to inspection.

The inspection procedures were that the person to be inspected had to draw up a lustration declaration of any form of work or cooperation with the state security authorities or the lack of such work or cooperation and file it with the lustration court established at the Court of Appeal in Warsaw. The submission of the declaration and its verification was supervised by a special official – the Public Interest Ombudsman (Rzecznik Interesu Publicznego) (aka the lustration prosecutor). The Public Interest Ombudsman assessed the lustration declarations and determined their authenticity; if there was any doubt about the authenticity of the information provided, he carried out an independent investigation and was granted unrestricted access to all archives of the state security authorities. A positive declaration, i.e. a statement of facts about work in the state security authorities or cooperation with them, was perceived as repentance and did not itself cause any legal consequences. And only in the case of untruthful information about oneself or concealing information about work in state security bodies or secret cooperation with such bodies did a person lose her mandate by a decision of the Public Interest Ombudsman to the court, or was dismissed from her post with a ban on holding civil service positions for three to 10 subsequent years. Not only deputies, senators, and persons who held responsible public positions, but also applicants for election or appointment to such positions were subject to lustration tests. The decision of the lustration court could be appealed to the court of the second instance.

By 1999, approximately 23,000 people had undergone lustration in Poland, according to various estimates (official statistics were never published), and about two percent of all declarations were positive *(Vasilchenko, 2019)*.

After the right-liberal forces came to power in Poland in 2005 (in October 2005 Lech Kaczyński was elected as President of Poland, and following the parliamentary elections the political party "Law and Justice" headed by his brother Jarosław Kaczyński gained a relative majority in the Parliament and coalition with two other conservative political parties formed the government) the Sejm passed a new, stricter, lustration law: "Act of 18 October 2006 on the

disclosure of documents of the state security bodies of the Republic of Poland. According to the new law, the lustration process has undergone significant changes. The Lustration Court and the position of the Public Interest Ombudsman were abolished, the circle of persons who had to undergo lustration inspection was expanded, the date of possible cooperation with the state security authorities was shifted from 10 May 1990 to 31 July 1990, and the institute of judicial appeal against a lustration decision was abolished. The circle of persons' subject to lustration testing also included heads of local authorities, members of the management of state-owned companies, chief editors and journalists of all Polish media, all scientific staff of universities, researchers of the Polish Academy of Sciences, directors of public schools, tax auditors, bailiffs, heads of sports associations, which increased their number significantly – to 700,000. However, in terms of content, the new law, like the previous one, provided for a penalty of suspension from office only if false information is reported or if the information is concealed.

In May 2007, the Polish Constitutional Court partially declared the lustration law unconstitutional, which made the lustration law invalid in this part. Employees of education, science, mass media, and entrepreneurs were exempt from lustration. At the same time, the Constitutional Court recognised as constitutional a provision of the law obliging almost 30,000 officials who had to undergo lustration tests under the 1997 law to undergo lustration again, as one of the innovations of the new lustration law provides for a more detailed definition of forms of cooperation with the state security authorities. Persons who refuse to undergo lustration lose the right to engage in their professional activities *(Dziennik Ustaw, 2006)*.

The lustration inspection authority was granted to a special institution called the Institute of National Remembrance – Commission for the Prosecution of Crimes against the Polish Nation (IPN), which had a lustration bureau assigned to it. The Institute was granted investigative functions and the possibility of criminal proceedings against crimes committed against the Polish people by both Nazis and Communists, and a large part of the archives of the IPN state security bodies were handed over to it. Employees of the Public Prosecutor's Office (public prosecutors) of the IPN are obliged to check all lustration declarations for their accuracy. The Lustration Act of 18 October 2006, as amended, is still in force in Poland, but the IPN does not disclose official data on the number of lustrators, referring to the need to protect personal data.

4. The Politics of lustration in Ukraine

In Ukraine, as in Poland, the transition from a communist regime to a democratic one did not involve revolutionary shocks. However, unlike in Poland, in Ukraine, the former communist regime functionaries remained in power for a long time. Leonid Kravchuk, former secretary of the Central Committee of the Communist Party of Ukraine, became Chairman of the Verkhovna Rada of Ukraine, and on 1st of December 1991, he was elected the first President of Ukraine. The idea of lustration to remove the Communists from power and prevent them from coming to power in the future was not popular in Ukrainian society. The lustration requirement was put forward only by nationalist (democratic and radical) political forces, whose representatives repeatedly submitted lustration bills to the Verkhovna Rada of Ukraine, but they did not find support for the following.

The idea of lustration was most consistently advocated by the radical nationalist political party All-Ukrainian Freedom Association. Lustration became one of the most important program tasks of this party. Freedom" was able to realize this task in the Verkhovna Rada of Ukraine only after the change of power in Ukraine as a result of mass protests in November 2013

February 2014 (i.e. Euromaidan), which received the official (enshrined in Ukrainian legislation) name "Revolution of Dignity". The radicalisation of public sentiment as a result of the 'Revolution of Dignity', the demoralisation of people's deputies from the ruling Party of Regions in connection with the shooting of protesters in the capital, the dissolution of the Communist Party of Ukraine faction, and the reformatting of the parliamentary majority in the Verkhovna Rada of Ukraine created favourable conditions for the adoption of a law on lustration, which was done even before the extraordinary parliamentary elections in October 2014. On 16 September 2014, the Verkhovna Rada of Ukraine adopted the Law of Ukraine "On Purification of Power". *(Zakon Ukrainy, 2014).* The law was passed under pressure from Euromaidan activists who had gathered outside the parliament building.

While the new Polish government slowed down with the introduction of lustration by seven years (the first lustration law was passed in 1997), the Ukrainian government was 23 years late with the introduction of lustration, which determined its main features. Whereas in Poland lustration was applied to elected and public officials only for work in the past in state security bodies or cooperation with such bodies and the case of their honest recognition in such work or cooperation had no legal consequences for them, in Ukraine lustration consisted in relieving people from their positions with a ban on further employment for five or ten years.

The Law of Ukraine "On the Purification of Power" has introduced a ban on holding public positions specified by the law for ten years to persons who during the period from February 25, 2010, to February 22, 2014 (this is the time of Viktor Yanukovych's presidency for more than one year, as well as to persons who held positions specified by the law for less than one year, but including the period from November 21, 2013 (the day when the Cabinet of Ministers of Ukraine announced the decision to suspend preparations for the signing of the Association Agreement of Ukraine with the European Union and the beginning of the process). Also, persons who held senior positions in the Communist Party of the Soviet Union or the party of one of the Union republics, starting from the position of secretary of the district committee of the party and above, in Komsomol organizations, were regular employees or tacit agents of the State Security Committee of the USSR or the Union Republic, the Main Intelligence Directorate of the Ministry of Defense of the USSR, are subject to lustration (prohibition to hold certain public positions).

This means that the main feature of lustration in Ukraine, again in contrast to lustration in Poland, was that it was used not so much by the functionaries of the former communist regime, most of whom no longer held any senior positions or even went to the other world, but rather against their political rivals – officials of the previous "Yanukovych's regime", that is, it was used primarily as a tool of political struggle. This is clearly stated in the law "On the Purification of Power": "Purification of power (lustration) is carried out to prevent persons who by their decisions, actions or omissions carried out activities (and/or contributed to their commission) aimed at the usurpation of power by the President of Ukraine Viktor Yanukovych, undermining the foundations of national security and defense of Ukraine or illegal violation of human rights and freedoms …" (Part 2 Article 1).

The timing and direction of lustration in Ukraine directly contradict the documents of the Parliamentary Assembly of the Council of Europe on lustration issues. Indeed, Resolution 1096 (1996) "On measures to eliminate the legacy of former communist totalitarian systems" of PACE, as it is already clear from its name, refers to measures to eliminate the legacy of the former communist totalitarian systems and emphasizes that "A democratic state based on rule of law, has sufficient means to serve the cause of justice and punish those responsibly, but it cannot and should not give in to the desire to take revenge instead of seeking justice" (cl. 4),

and the" Guidelines to ensure that lustration laws and similar administrative measures comply with the requirements of a state based on the rule of law "stipulate that" lustration can only be applied to actions, employment or membership in organizations that took place from January 1, 1980, until the overthrow of the communist dictatorship" (cl. 12).

Since its inception, lustration in Ukraine has worked as a means of implementing the political responsibility of the functionaries of the previous political regime ("Yanukovych's regime") and legitimizing the new political regime. Over time, however, it began to lose its effectiveness in both respects. Due to the imperfection of lustration mechanisms, the existence of loopholes to avoid liability of officials and officers (participation in the anti-terrorist operation, the right of the President of Ukraine to dismiss certain categories of persons from liability by a lustration, the possibility to appeal against the application of lustration measures in court, corporate solidarity), lustration covered a much smaller number of persons than it was intended.

Lustration activities were coordinated by the Department for Lustration, which was specially created for this purpose within the Ministry of Justice of Ukraine. Under the Ministry of Justice, with the participation of the Public Lustration Committee, a special 12 persons' body, the Public Council on Lustration, was established on a competitive basis. The Ministry of Justice created the Unified State Register of Persons concerning whom the provisions of the Law of Ukraine "On the purification of power" have been applied. In the public authorities, lustration was carried out by specially created commissions from representatives of the new authorities and public organisations – mainly active participants in the Euromaidan.

Initially, it was assumed that about 700,000 officials would be subject to lustration (300,000 of whom were civil servants, subject to inspection), including about five thousand officials who fell under the criterion of automatic release through high offices during the presidency of Viktor Yanukovych. Since the opening of the register of lustrated persons, the number of lustrated (discharged) persons in the register has increased and exceeded 900 persons, after which it began to decrease (due to the removal from the register of persons whose lustration decision was annulled, including by courts, and the names of deceased persons). This means that lustration as the removal of people from their positions has stopped in Ukraine. However, it continues to be implemented as a ban on specific persons from holding positions for five or ten years. Official data on the total number of lustrated persons has not been announced.

One of the main tasks of lustration in Ukraine, which is typical for lustration in Poland, was to overcome corruption. According to the Law of Ukraine "On the purification of power", the prohibition to hold office for ten years also applies to persons who have been inspected to find that their declared information about their property, income, and expenses is not reliable and/or that the declared value of the property acquired during their stay in positions for which lustration measures are being taken and the income received from legal sources is not consistent (Part 8 Article 3). Such discrepancy means illegal enrichment and is considered a criminal offence.

Law enforcement agencies have opened dozens of criminal proceedings under Article 3682 (illegal enrichment) of the Criminal Code of Ukraine, and some of the relevant cases have already been referred to court. However, high hopes for overcoming corruption and bringing officials and deputies to criminal responsibility for illegal enrichment did not come true, because the Constitutional Court of Ukraine by its decision of February 26, 2019, recognized the article on illegal enrichment of the Criminal Code of Ukraine as such that does not comply with the Constitution of Ukraine (is unconstitutional) and loses force from the date of the Constitutional Court of Ukraine's decision. According to this decision of the Constitutional Court of Ukraine, the investigation and judicial proceedings on the illegal enrichment were terminated without the possibility of their restoration.

An opinion of the European Commission for Democracy through Law (Venice Commission) has been received on the Law of Ukraine "On Purification of Power", which contains many comments on the law and formulates several recommendations for its improvement. However, despite repeated promises, the new Ukrainian government has not made any changes to the Law on Purification of Power.

During November 2014 – March 2015, the Constitutional Court of Ukraine received three appeals (two from the Supreme Court of Ukraine and a friend from 47 people's deputies of Ukraine) with a proposal to consider the question of compliance with the Constitution of Ukraine (constitutionality) of certain provisions of the Law of Ukraine "On Purification of Power" and to provide an official interpretation of some provisions of this law. The Constitutional Court of Ukraine merged the three appeals proceedings into one constitutional proceeding, which was never decided. Not least because of the pressure exerted on it by nationalist forces, whose activists have repeatedly staged protests outside the court building. Still, the main reason why the Constitutional Court of Ukraine delayed the decision on the constitutionality of the law "On Purification of Power" is that the court is faced with an intractable dilemma to recognize this law as constitutional through its obvious contradiction to the Constitution of Ukraine and, in general, to the fundamental principles of the state based on the rule of law, and at the same time cannot recognize it as unconstitutional, because such recognition will have difficult legal and financial consequences for the state, as it will have to be renewed in the position of the lustrator.

The failure to complete the lustration drama in Ukraine is not only due to the inaction of the Constitutional Court. Its new act is connected with the consideration of complaints from lustre citizens of Ukraine to the European Court of Human Rights (ECHR). As you know, the ECHR considers complaints from citizens of the Council of Europe member states about violations of their rights under the 1950 European Convention for the Protection of Human Rights and Fundamental Freedoms adopted by the Council of Europe. By the Convention, a court may only take a case to consideration after all domestic remedies have been exhausted.

Lustrated citizens of the Council of Europe member states have repeatedly lodged complaints with the ECHR and it has mostly satisfied such complaints. It is now up to the lustrated citizens of Ukraine to consider their complaints.

The most famous in Ukraine was the decision of the ECHR in the case "Polyah and others v. Ukraine", published on 17 October 2019. Applicants in the case were five citizens of Ukraine, three of whom were dismissed from their posts by the Law of Ukraine "On Purification of Power" in October 2014 because they held positions in public service in 2010-2014 under the presidency of Viktor Yanukovych, one – for applying for lustration inspection, another – for the fact that he held the post of Second Secretary of the District Committee of the Communist Party of Ukraine until 1991. In its judgment in the case, the ECHR found that there were violations of Article 6 (right to a fair trial) due to too long examination of the cases of three applicants at the national level and Article 8 (right to respect for private and family life) of the Convention in respect of all five applicants.

The Court ruled that Ukraine should reimburse each applicant for moral damages and court costs in certain amounts. The ECHR held that the Law of Ukraine "On Purification of Power" applied to a very wide range of persons and led to the applicants' dismissal on the sole ground that they had held public office for more than a year during Viktor Yanukovych's presidency, or based on holding positions in the party until 1991. In the Court's opinion, the Act did not take into account the personal role played by the petitioners or whether they were personally involved in any undemocratic activities under the former President.

5. Conclusions

Although lustration contradicts the fundamental principles of the rule of law (presumption of innocence, irreversibility of laws, individual nature of legal responsibility), it is considered justified in post-socialist countries given the need to remove the functionaries of the previous communist (totalitarian) regime from power and to establish a democratic political regime. The legal basis for lustration is provided by the PACE acts: Resolution 1096 (1996) on measures to eliminate the legacy of the former communist totalitarian systems and Guidelines to ensure that lustration laws and similar administrative measures comply with the requirements of a state based on the rule of law, which justifies the lawfulness of lustration and at the same time contain certain caveats for its implementation.

The main feature of lustration in Poland is that it was "soft" – it did not provide for the removal of a deputy's mandate or the dismissal of former functionaries of the communist regime, but only for their acknowledgment of work in state security bodies or their tacit cooperation with such bodies and only when a person submitted false information or concealed facts about such work or cooperation, they were dismissed from office with a ban on further holding responsible state positions for up to ten years.

By contrast, lustration in Ukraine was one of the toughest in Europe. The main peculiarity of lustration in Ukraine is its introduction immediately and not soon, but almost a quarter of a century after the collapse of the communist regime and its application primarily to political rivals (officials and officers of the Yanukovych regime), rather than functionaries of the former communist regime. Such peculiarities of lustration in Ukraine are associated with mass protests in the winter of 2013-2014 and the change of power in Ukraine in February 2014, which was called the "Revolution of Dignity". Despite the radicalism of the Law of Ukraine "On Purification of Power" and active lustration activities, it has not yet been possible to achieve the main goals declared by it – purification of the authorities from the functionaries of the former regime, and especially – overcoming corruption. The Law of Ukraine 'On Purification of Power' requires further improvement in terms of compliance with the principles of the legal state and international legal acts on lustration, as well as verification by the Constitutional Court of Ukraine for compliance with the Constitution of Ukraine.

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THE EXAMPLE OF THE DESIGN OF MATERIALS

NEW ECONOMIC SYSTEM OF SOCIETY DEVELOPMENT

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Summary
The article deals with the information economy as a new economic system wherein information and knowledge are the main products. It is proved that a central component of an economic system is work with information and use of information systems in the process of management. The author substantiates the requirement for the search of new approaches to the solution of problems of development of institutional structures of information economy.
Keywords: knowledge, information, system, information economy, management.

Introduction

Global growth of information and telecommunication technologies, on the one hand, and also the necessity of development of scientific knowledge in the area of theory, methodology and practice of informative approach of study of information economy and society, on the other hand, determines topicality of consideration of the process of formationof information economy. Information turns into a strategic resource and factor of acceleration of scientific, technical and technological development and becomes a part of the real economy.

Subtitle of the body

It presupposes the conceptual comprehension of the process of establishment of an informative and technological method of production and related to it forming of an information paradigm in a modern economic science.

The evolutionary process of the establishment of information society is represented in researches of P. Drucker, who used a notion "information revolutions" (Drucker, 1989). He worked out the theory of the stages of development, which allows deeper understanding of the logic of establishment of information economy.

The term "information economy" was first used in 1976 in works of Mark Porat, an employee of the Stanford Centre and designated by him as a cluster of industries, engaged in the production of modern databases and facilities which provide their application and functioning (Porat, 1978). He is given the credit for introducing a distinction between the primary and secondary information sector of economy. A primary sector, according to his opinion, can be estimated quantitatively, while everything is much more difficult with the secondary one.

The Revolution in the development of information technologies allowed to talk about a global network, which materialized the globalization of economy. New information technologies, in fact, are not simply becoming the instruments of application, but also the

processes of development. The system-oriented analysis of the information economy with due regard to the forming informative paradigm of the economic theory requires additional consideration.

Figure. 1. A national software system (Information Economy Report, 2012)
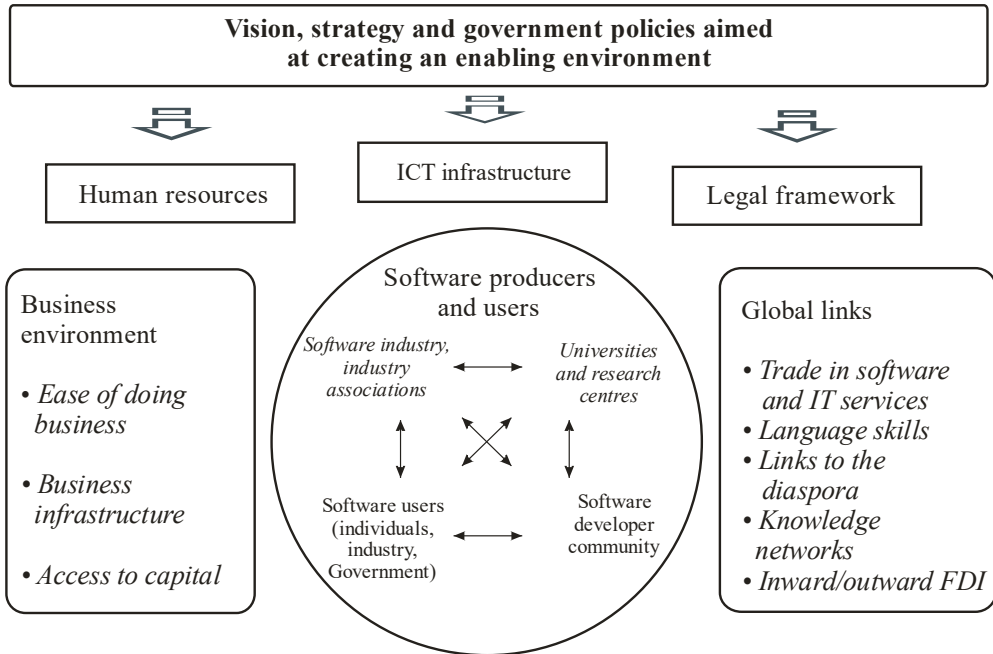
Conclusions and suggestions

Conception of information economy includes fundamental definition of information society. It's defined as a system of connections and relations between individuals, which appear in the process of interchange of information concerning social and economic activity. Information economy is simultaneously defined as a system of public relations, wherein the information is a basic productive resource.

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