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**REPRESENTATIVE AND CONSTITUTIVE FUNCTION OF
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Abstract. Particularity of representative function of narrative is that the narrative is not a simple description of available things and events taking place, as the stories are told with a certain position in a certain context. A description that the narrative contains is also the construction of the semantic field, which creates special consequences that transform the real world, which the natural science description doesn't do to the world of nature.

Keywords: humanities, humanitaristics, narrative, reality, plot, description, representational and constitutive functions, natural sciences.

Objects of human knowledge are presented mainly as texts, the study of which cannot ignore their narrative essence. Narrative as a narration that complies with a certain goal, which the plot of the narration is built up to, and facts and events are selected for, appears an unavoidable element of the humanities. While some pieces of scientific texts such as deductive inference, classifications or historical records are not narrative, the overall structure of the narrative also permeates scientific texts.

Detection of narrative structures, not only in literature but also in many, if not all, scientific theories, is sometimes interpreted as a narrative turn in epistemology. Strong resonance had the idea of J.F.Lyotar about replacement of explanatory theories with narratives. Thereupon, the problem of methodological analysis of the essence of the narrative as a form of knowledge being in culture and science, its methods of involvement in the socio-cultural reality and scientific discourse, and thus its functions, is actualized.

Researchers have identified various functions of narrative [2, 7, 11]. However, the representative and the constituent functions of narrative have been studied not enough. Meanwhile, exactly this aspect opens up the prospect of determining the specificity of human knowledge, its objects, theories, methods, and degree of its scientism. The purpose of this paper is analysis of a representative and constitutive features of the narrative

One of the main problems encountered in the study of narrative, it is the ratio of the narrative itself to the fact of what is narrated. The content of the story, unfolding in the narrative, as such, does not exist in itself, but is related in various ways to the structure, form and purpose of its written or oral presentation [3, p.33.]. In other words, the description itself can be narrative, but the narrative is not a simple description of existent things and events. Stories are being told with a certain position, in a certain context, which is why not the whole of reality is presented, and it is done in different ways. At the same time, the description of the events is not the exclusive invention of storytellers, as it shows the real things and events. An example

is the text in the history books where historical events actually took place, lining up in the contexts of development, progress, or vice versa - the decline, not to mention the ideological interpretations. It is enough to point to the event of the battle of Borodino War of 1812. In Russian historical literature, it is described as a victory of Kutuzov, in French - as a victory of Napoleon.

In such situations, there is often the problem of representation, within which a number of questions is being solved: what, exactly, the narrative is saying, how it is saying, to whom and for what purpose? Already this problem of representation in the narrative is different from the representation in the theories, laws, concepts and other forms of knowledge representation, especially in the natural sciences. Scientific description usually, especially in the beginning, does not ask the above questions, as the rules and style of description, and often conceptual apparatus are already set by the appropriate discipline, especially within the "normal" science. Only later, in the course of translation of scientific description a need for further explanation or link of new description to the existing one may appear. Whether this description is understood by the members of the scientific community - the question is important, but not paramount. Maxwell, Einstein, Bohr addressing their texts to the scientific community, focused primarily not on the ideal of clarity, but on the ideal of scientific character, objectivity, and others, with no thought of those who the description was meant for, despite the fact that in personal meetings, discussions, correspondence, etc. presentation skills were perfected at times. In particular, because of this, their theories were not perceived by contemporaries for a certain time. Narrative description, however, is primarily focused on the addressee. To him is the goal of the narrative is faced, selection of facts, means and language of description, a form of narrative, and the story itself. In this sense, the scientific description can be non-narrative. In addition, the scientific description adjusts the facts not to the goal of narration or the "clarity", but to the basic theoretical principles. In this case, the construction of plot is not necessary, so the selection of facts or events will be different.

Narrative description, leading the narration to the end of the plot as to the, either explicitly or implicitly presumes an existence of the goal in itself. In the ontological doctrines of the past, goals were presumed not only where people acted, in society, in history, but also in nature. This view was imposed by common experience, and by influential teleological doctrine of Aristotle. The fall of a thrown stone to the ground, for example, was explained by the presence of goals in each subject, including the stone, who sought to occupy a privileged position in the center of the cosmos, what the Earth was considered.

Science and philosophy, especially in the period of modern science formation, spent a lot of effort and time to exclude the goal from scientific descriptions. Bacon, Descartes, Spinoza, Newton, distinguishing between physics and metaphysics excluded the final cause and goal from nature and, accordingly, from physics. "Whole kind of those reasons that usually set by specifying the goal cannot be applied to the physical and natural things" [5, s.374]. Elimination of the principle of effectiveness from natural science of modern times has transformed the nature to incomplete series that has no end point and, to a large extent, though not completely,

eliminated thus similar narratives of natural scientific descriptions.

Since the end of XX century, goals of a subject that have previously been excluded from science in the name of objectivity, now are to a certain extent conceptualized as a supplement to objectivity that cannot be excluded from science, which is fixed by post-non-classical science and rationality as the sense and appropriateness. "Post-non-classical rationality takes into account the correlation of knowledge of the object not only with the means but also with the value target structures of the activity" [10, p.18]. Moreover, "only in the case if we return the original meaning to the rationality, if we realize it as a reason, as sense, we will be able to assume a single start, a single principle of expediency as basis of the natural sciences and the sciences of culture, breaking, finally, their inveterate dualism"[4, p.14]. This will require analysis of natural science to measure narratives admissibility in it.

However, in the historical descriptions, as well as descriptions of other humanities, narrative structure has been preserved forever. Apparently, it cannot be eliminated from these, except for the historical chronicles. But the science of history cannot be brought to the latter.

Analysis of the representative function of the narrative is connected, first of all, with the definition of reality. One might say that by the reality that is researched, for example, by the historian, the events from past are meant. But the researcher highlights exactly these events, based on their research interest. Moreover, these events are given to him by some historical document written by some author. Even if the author has not interpreted the recorded events, he has still for some reason singled them out, thus leaving his presence, his voice in the document.

In the opinion of well-known specialist in narratology H. White, the stories are made from a variety of evidence, facts, chronicles by the operation, which he calls "construction of plot" In other words, the facts that "in their raw form do not make sense", are given some form. White refers to the work of Levi-Strauss, who argues that the consistency of any alleged given series of historical facts is the consistency of the narration, but this consistency can only be achieved by adjusting the "facts" to the needs of the form of narration. In this sense, "history will never be freed from the nature of myth" [13, r.43].

Thus, the reality is not given to us "alone", it is speaking many voices that interpret this reality and can even change this reality beyond recognition. In particular, in one context the event may be noted as a material, and in another it can be omitted as negligible. However, it is clear that the reality in the historical documents is presented. But its representation can be only spoken about in a certain sense, in the context of a voice dedicated by the researcher, when intentions, goals, and general context of the study period are revealed. Thus, the question of the "true" reality is removed. The status of objectivity is acquired by the representation, which is preferable for some other reasons. In other words, we create our reality in the form of certain stories, building it according to the rules of narrative. The reality is replaced by the story. In this sense, it has no referent outside of itself, it is self-referenced. Note on some real event that actually took place, is only our materialistic or naive realist intuition. But it does nothing for description, explanation,

understanding of the event, as one event or series of them are meaningless in isolation, without integrity, with no narrative purpose, singled out of the endless piles of phenomena, their connections and relationships, and are not necessarily singled out for any single base. All this gives the right to affirm that the events or historical reality "in itself is just only the "simple" sequence without beginning, middle and end, which, however, nobody has been able to represent in a pure form because of infinity of events it encloses.

In this sense, the representative function of narrative descriptions is different from non-narrative, such as the physical. Physical theory, besides mathematical or logical structures has also physical meaning, i.e. they relate to real objects. In experimental physics concepts describe the things perceived by the senses, in other words, have a direct reference and representation. But in theoretical physics in indirect reference, when the concepts describe various idealizations, ultimately, the thing is represented. Whether this representation is a relapse of mechanistic picture of the world and if it needs to be improved in terms of narratisation of physical reality or it reflects the special non-narrative structures of reality - this is a special issue.

According to another famous philosopher and literary theorist Paul Ricoeur's narrative instead of describing the world, provides a re-description of it. Narrative, he says, is similar to the metaphor, which is the ability of "visible as ..." and thus opens up the area "as if ...". The function of narrative in temporal terms, Ricoeur calls as well as the White "construction of plot". The plot is the intermediary between the events and the story being told, combining chronological with non-chronological, transforming events into history, "picking them together in an act of reflection and directing the conclusion or goal" [12, p.286].

Even more categorical J. Brokmeyer and R. Harre, "We will call the assumption of the existence of some single underlying the narrative of the true human reality, which supposedly should be presented in a narrative description, a mistake of representation" [3, p.36]. This view appears to be based on recognition of the radical difference between the material world and social reality and the possibilities of their representation. "The material world is a really complicated and multifaceted, but each version captures some aspect of a single physical universe" [3, p.35]. Contrary to the authors, these same words may well be attributed to the social world and the world of culture in the sense that the events of human life really happened, they took place, as well as physical phenomena. Narrative captures the events themselves and their relationship as it does the description of the physical world. But narrative description at the same time with the representation construct social and cultural world, setting certain senses, building a certain logic, conjecturing many relations, seeing senses that were not there. There is a certain analogy with the theory of natural science, which reflecting some aspects of reality simultaneously links them to the particular semantic field set, for example, by the language of the theory. "Conception of some reality is associated with the representation" [9, p.16]. Not by chance, both scientists and methodologists of science, analyzing the current trends of science, noted that "modern science as a whole is becoming more narrative" [8, p.51]. Even scientific theories, such as Newtonian mechanics or general and special relativity, being the products of scientific discourse, are not mirror representations of substantive

rationality of the universe, but narratives, creative fiction of theorists [6, p.24].

Representative function of narrative as a representation of an independent reality turns into a simple statement that something has occurred. After all, this "something" makes sense only in a narrative. Therefore, the description contained in the narrative, is at once the construction of the semantic field. However, it should be emphasized that this construction creates special consequences that transform the real world, not only in "its picture", but also in the world of the human being, which the description of the natural sciences with the natural world doesn't do. Natural scientific picture of the world, as opposed to a narrative description, does not remake the real world, although it can contribute to this through technical and applied sciences and engineering practice, but these are different processes. The narrative fits in real life, being a part of it, giving rise to many aspects of it. Therefore, the most important is the constitutive, generating reality itself, function of narrative. At this point, descriptive narrative and constructive function is fundamentally different from the corresponding function of theory, especially the natural science, and is similar to it. Any theory also does not mirror reality, but is a certain structure to better understand and explain reality, but the narrative is not only a model of a certain event, but its generative model posing as a reality and making the very real consequences of this phenomenon. In particular, the Marxist narrative, or more precisely, the metanarrative of the socio-historical process, not only stood out for reality, but also gave rise to a very real and, in a sense quite viable Soviet reality.

Many cultural phenomena appear due to the constitutive function of narrative. Such is the case with autobiographies as literary and academic genres. Autobiographies are narratives, seemingly describing real-life situations. But at the same time and in the first place, they are constructing the life itself, and the life acquires the sense that is given by this form of autobiography, by the sequence that was chosen and which appropriately linked the facts. "Behind the scenes" remains an infinite number of events and relationships that could be linked to other narratives, thereby having built other life. Moreover, the autobiographical narrative doesn't only construct the past events into a coherent single whole, but it largely determines the subsequent behavior of the people, "prolonging" senses, stimulating efforts to meet goals set by this narrative, giving the end to life stages, aiming to achieve the following.

Narrative forms can serve as a model of reality and be used to create a particular situation, such as in the case of narrative stability. To maintain a stable relationship it is important to continually demonstrate the inviolability, permanence, timelessness of values such as mutual love, parental or filial duty, honesty, etc., even when in reality they do not correspond to the ideal. In another case, it is important to interpret the changes as progressive growth and development, and the existing inconvenience, hardship and suffering as passing, temporary on the way to a happy future. Here the progressist narrative is implemented. So the social reality in the appropriate temporal and spatial intervals takes the narrative form, which is more suitable for certain tasks of social life.

This is not necessarily only to see snares or malice of ideologues deceiving the people for the sake of narrow group interests, although it happens. Much more

important is the fact that in the culture and language appropriate narrative forms were made, in which not only feelings and moods can be transmitted, but also deep and complex theories. Apparently, these narrative forms were developed as a way of experiencing and understanding the ups and downs of individual and social fates, pressed into the appropriate language forms.

Production of the concepts is closely related to certain narrative schemes. Indeed, the optimistic narrative can not match the concept of Spengler, and the Marxist theory of socio-economic formations does not fit into a pessimistic narrative. But what determines the time correlation of the respective narrative forms, and the semantic content of the concepts? Why at one and the same time, different theories in a variety of narrative forms are produced, or why people choose pessimistic or optimistic options? The concept of narrative can not give an answer.

Narrative as a model of some world may represent a fictional world, but the researcher or the reader simply being in this fictional world, reasons and experiences, as in the real world. In addition, fictional characters often continue to live in the real world, such as moral images or models, which the actual behavior of people is adjusted to. Literary images of Rakhmetov, Bazarov, Onegin, Pechorin, and others were moral reference points for entire social groups and generations. In this sense, the narrative is part of human life. Therefore, it is extremely agile and takes forms that meet the requirements of the cultural situation.

Humanities through the study of narratives play a special role in cognitive activities, understanding by a human their own nature and the world at large. First, the narratives are ubiquitous, they are represented in all that we say, do, feel, think. Artistic, religious, legal texts are imbued with narratives. Therefore, a study of narratives is designed to make a significant contribution to all spheres of human understanding of the world. Second, the narratives are part of the changeable, moving human reality. The narrative has ample opportunity to specify the order, organization, coordination with human experience, and most importantly to change them when experience is changing due to the flexibility and openness of the structure. Classic theoretical models like the natural sciences do not possess such flexibility. In particular, therefore not always the humanities should be based on the model of the natural sciences. Moreover, the humanities through the study of narratives can clarify many natural scientific and technical texts, and most importantly help to understand the foundation of any human activity, acquiring, so that methodological universality, which methodologists have always dreamt about. Unfortunately, this universality is also very relative, if only because there are also non-narrative texts in science.

Although postmodern states "death of the subject" in terms of dissolving it in socio-cultural structures, there is a strong reason to believe that these structures themselves generate it again. [1] One of these generating structures is narrative from which the author, who is also a subject, is unavoidable. Reconstruction of a subject, in turn, raises the question of the object, and hence somehow of ratio of the narrative itself with what is narrated. The subject-object relations, particularly can fix in the humanities the signs in the traditional scientific theories, paradigms, pictures of the world.

Thus, the problem of a representative function of the narrative is related to

addressing the question of the ontology of the reality about which the narrative says, because the structure and shape of the narrative implicitly define the senses of the events described. This description becomes a part of reality, creating some of the consequences. Therefore, we can talk about the constitutive function of the narrative, which is not just responsible for the proper representation, but also constitutes the many aspects of reality. In the humanities concepts this phenomenon is particularly noticeable in contrast to the natural scientific theories in which the narratives do not play a decisive role.

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**THE SEMANTICS OF SYMBOLS IN THE STORY «CHICKEN GOD»
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Abstract. The article is devoted to the semantics of symbol in the story “Chicken God” by Yurii Zbanatskyi. The concepts «garden», «home», «way», «sea», «mountain», «magic stone» and others are interpreting as archetype symbols. They create the specific chronotope of the story for children.

Key words: chronotope, genre, story for children, poetics, archetype, image, symbol.

Introduction. In the 60s Yurii Zbanatskyi (1914-1994) tried to upgrade thematic, problem, genre diapason and poetics of a novel for children by modifying it with the help of the synthesis with other genres. He used the archetypal symbolism and created his own one, with elements of neomythologisms and “magical realism”. That was shown the best in the story “Chicken God” (1966), which should be investigated in the light of semiology and mythocritics.

Review of the literature. The story “Chicken God” by Yurii Zbanatskyi was analyzed in textbooks [5-9,11], literary critiques [5,10, etc.], but the semantics of characters symbols in it has not been the subject of a special study.

The main text. Due to its extraordinary poetry the story “Chicken God” differs not only in the work of Yurii Zbanatskyi but also on the background of the whole Ukrainian literature for children. The story’s title itself creates an atmosphere of a myth. The phrase “Chicken God” (or in short “Godeye”) is mysterious for a modern reader and it was used to mean “a ritual object, an amulet for poultry. The role of a chicken god could be performed by through-hole stones, a pot, a pitcher without bottom, the neck of a broken glass, worn sandals and so on [2, p.271]. The stones with a hole were used in folk medicine” [2, p. 267]. Some people today believe that Chicken God, gives health and happiness if you carry it with you. Kids love to collect these pebbles and play with them.

Thus, the name of the story attracted readers by its mystery, dealing with ancient myths, although chronotope covers only one day of travelling during which a four years old boy Serhiiko Momot travels around the seacoast and mountains, the boy was born in the 60s of the twentieth century. Sometimes the time space frames of the story are expanded by using retrospective inserts (for a example, a former sailor’s memories about the war).

The plot of the story is simple, not full of events, but adventures prevail among them. It gives dynamism to the development of an action. The exhibition in the story is laconic, focused on the image of circumstances that led to the escape and the journey of the protagonist.

Serhiiko was taken to the seaside for summer together with other pupils of the kindergarten, but the life of kids was monotonous and boring here. A young teacher cares only that nobody be naughty or lost. Kids leave the yard only when they go to

the beach, always holding hands of each other, they go to water “orderly” and get out in the same way. Sometimes Children are naughty and quarrel because they are bored. When Serhiiko had a conflict with Yulka, who stole the chicken god which he had found, the teacher took the side of the girl and said, “Shame on you, Momot?”. The offended boy escaped from the kindergarten - and the tempting in its infinity and unexplored world was opened before him. Serhiiko could not resist the temptation and went on a journey. This moment is an introduction of the plot.

Yurii Zbanatskyi updates in his story the archetypal symbolism of travels as the way to explore the world. The whole development of the action is put into the chronotope of the travel. Serhiiko travels first to the seacoast, which is considered to be the “boundary”, “dangerous” space, but the kid feels no fear or even anxiety, while there are people around him. The boy gathered a full pocket of chicken gods and from time to time looks at everything through the holes in the magical stones. “And here it is – said Yurii Yarmysh – that little traveler is a poet, because he sees through a hole the wonderful world. And there a sailor lives, whom people believed was killed and even engraved his name on the monument, fair fishermen live in it, whose fire the boy was guarding till the night, merry students and wise shepherds” [11, p. 235]. People who communicate with Serhiiko, think that he lives somewhere nearby, although a small fugitive managed to get to a boat and go far enough. Left alone on the beach in the evening, the boy decided to go up to the mountains, where students invited him jokingly.

Night mountains are more dangerous place than the coast, but Serhiiko was lucky to come across the shepherds who warmed and fed him. Then the younger of them took the traveler to the students’ tent camp. They were the same students whom the boy had met on the beach. Moreover, in the morning Serhiiko saw another friend, a former sailor, whose name was engraved on the monument. It turned out that he headed the same viticultural team in which students worked. Finally, the runaway saw a horse from the kindergarten, harnessed to the cart. The cart was loaded with baskets of grapes, and then the gardener of the kindergarten came out of the bushes. It was the auntie Zavoryna, as the kids called her.

Besides the flow through chronotope of travel, chronotopes of meetings, chance, accident and adventure play a significant role in the story “Chicken God”. They create a plot under the principle of chain stringing, and in the scene at the vineyard the author uses the principle of concentration. At first glance it may seem that the coincidence of accidents is excessive in this scene as almost all good people whom Serhiiko met on his way are gathered in it. In our opinion, this method has conceptual load. The bearers of good gather around the kid on the mountain. As it is well-known, the mountain is not only a symbol of the space but it is also a spiritual symbol. There is a child in the center of this symbolic space of the height of the human’s spirit as the greatest value in the world. In our opinion, this is the climax of the story.

Serhiiko is exceptionally an observant boy. He is sensitive to good and beauty, has a passion for knowledge and he has an impetuous poetic imagination. On his way home, he fantasizes that “this journey on the cart will never be ended. The Auntie Zavoryna and he will travel the whole world on their horse Siryi. They will see the unseen things, fairy lands, will hear incredible things, will discover the undiscovered

things” [3, p. 425]. These fantasies of little heroes often create unlimited chronotope, which is peculiar to the stories for children of high artistic merit.

The resolution of the plot fills the reader’s soul with happiness. Having returned to the kindergarten, Serhiiko generously gave chicken gods to kids. He didn’t forget Yulka as he is not vindictive and wants to make everybody happy. However, only one boy saw in the aperture of the stone the same wonderful world as the main character. Thus, Serhiiko is endowed with remarkable features, he is a romanticized character. Although not only the main character has poetic imagination (it is a common feature of children's understanding of the world), the author shows that not in every child this feature develops in equal measures. The resolution is very optimistic. Everyone rejoices of Serhiiko’s return. It is pleasant to him to be in the limelight and the sun shines brightly, the sea sparkles with colors and makes friendly noise.

N. Chukhontseva, considered the story “Chicken God” in the context of adventure and maritime stories, made the conclusion that the story belongs to this genotype. Indeed, as the researcher says, the adventurous component plays a very significant role in the story. The sea is not just a landscape background in it, it is a peculiar character and “universal chronotope”. It performs not only a descriptive function, but also it creates genre [10, p. 327]. The researcher pointed out that the maritime motive in a great measure determines the original style of story, which “impresses by the variety of coloristics and by symphonic style of sound orchestration” [10, p. 327]. It must be added to this that the mountains are described perfectly in the story and they also appear as a peculiar chronotope. This chronotope is not only real but also symbolic, connected with archetypal semantic of space and philosophical understanding of height of the human spirit.

In its symbolic incarnation, the images of the sea and the mountains reveal their archetypal semantics also in terms of “strength test” of the main character. In the motif of the journey, there are elements of initiation. We suppose that in the process of image creation of Serhiiko, the author (consciously or subconsciously) focused on the archetype of Divine Child.

The archetypal image of a magical stone (crystal), which can be found in the fairy tales of many countries, in the story of Yurii Zbanatskyi gained the national form of chicken god. The ancient beliefs of Ukrainian people was associated with it. The phrase, which is the name of the story was transformed by the author into a symbol of beauty, good and romance.

CONCLUSIONS. Symbols in the literary text accumulate in themselves relatively stable forms of artistic thinking, because they are usually associated with certain archetypes. In the period of social realism the usage of archetypal symbolics made it possible for writers to escape from the profane time and refer to the “eternal” human problems. In the Ukrainian literature in the 60s of the XXth century even the “Soviet classics” to whom belonged Yurii Zbanatskyi didn’t neglect that opportunity. The study of archetypal sources of symbolics allows to reveal a peculiar “cryptography” of the author's idiolect, to better define chronotypical coordinates of the story, and therefore to define its genre specifics.

So, “Chicken God” represents a new genre modification. It is a lyrico-epic,

adventure and maritime story-journey with elements of neomythologism and thus, with the elements of magical realism which give the story a certain philosophical aspect. The story is equally interesting for both children and adults. "Chicken God" corresponds the highest requirements of artistic merit and belongs to the stories of everlasting value.

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**LEXICAL REPRESENTATION OF CONCEPT FEAR
IN AMERICAN THRILLER NOVELS BY STEPHEN KING***Chernihiv T.H. Shevchenko National Teachers' Training University
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Introduction. A man explores the surrounding world through perception and then he processes the received information. This process does not mean ordinary observing of the peculiarities of objects, the nature of phenomena and others: the realization of such realia is impossible without “internal response” of a man. That is why emotions play an important role in structuring of a man’s knowledge and experience since emotions are filters helping to make the things clear with the information which flows out of the surrounding environment every day and needs to be analysed entering the sphere of the gained experience [9]. The latter is known to be a basis for the formation of the picture of the world of an individual as well as a certain community; it means that emotion being a structural element of cognition is not only an integral part of an objective reality, it is a way leading to the awareness of our place in the world, because the structuring of knowledge provides for thorough processing of the given and received information and presenting one’s own attitude to a particular phenomenon and finding one’s own ego the realization of which is necessary for the formation of the holistic and solid picture of the world.

Emotions were always an object of psychological studies. But in recent years linguists have taken an interest in the sphere of this problem which is obvious because everything a man analyses and perceives is linguistically processed and explicated. There is also such a linguistic school as emotiology or linguistics of emotions – the branch about the verbalization of emotions taking into consideration cognitive factor of their realization in language (Volhograd linguistics of emotions school headed by Shakhovskii V.I.) [10]. On the basis of psychological theories and practice concerning emotions linguists introduced such a notion as “emotional concept” or “concept of emotion” which is used in the process of studying language representation of this or that emotion: this notion was suggested by Pokrovskaja J.A. in her dissertation [5] and is successfully used by other scientists. It is based on the definition of a concept accepted by linguists [2, 3, 4, 6], which in general can be presented as an abstract mental unit which is operated by a man in the process of mental activity and in which the received information about certain object (thing, phenomenon, etc.) of the surrounding world is fixed in the form of a net of knowledge about it. That is, a man thinks with the help of concepts which are materialized in the form of nominative units. In particular, it concerns emotional concepts, because they are the direct result of cognition.

Fundamental works concerning this sphere are researches about the categorization of emotions in lexico-semantic system of language (Shakhovskii V.I.), linguo-cognitive background of emotional concepts by modern languages means (Krasavskii N.A., Borysov O.O., Dorofeieva N.V., Oharkova H.A.), linguo-cultural aspect of analysis of emotional concepts and interlanguage differences in emotive

semantics of linguistic units (Vorkachiov S.H., Krasavskii N.A., Dorofeieva N.V., Pohosova K.O., Zaikina S.V., Volostnykh I.A., Sarbash O.S.). Despite a great number of works on this subject there are still some questions requiring specification and explanation, and this indicates **the relevance of our research**.

The main aim of our work is to study the peculiarities of lexical presentation of the emotional concept FEAR in American thriller novels, since it is a basic one and it occupies a significant part of the semantic sphere of emotions in the modern American conceptual picture of the world.

The main body. Analysing thriller texts by Stephen King we have found out that a feeling of fear appears to be a central one within the emotional state of victim-characters, because they perceive the surrounding world in the light of unexpected circumstances, tense situations, expectation of something horrible, cruel and bloody scenes, etc. That is why in order to understand and feel what the victim feels, the author uses a considerable set of lexical units for the verbalization of the emotional concept FEAR.

The most productive way of language realization of the concept FEAR in American thriller novels is a direct nomination through the lexeme *fear*, the definition of which is given in the explanatory dictionary in the following way: «an unpleasant and usually strong feeling caused by the presence or expectation of danger» [7]. The lexeme indicates the emotion which is the result of expectation of potential danger or danger coming soon [1]. For instance:

Too easy just to freeze up until you lost your balance or just fainted from fear [12]; I lived in fear of the same thing happening again [12]; She never quite lost that nightmarish floating feeling, nor her fear that she would eventually come to an intersection she had forgotten to mark with a seed, but at every choosing-point the seed was there [13].

Apart from the lexeme *fear*, which is a basic one for the designation of the concept FEAR, Stephen King often uses the lexeme *terror* meaning «extreme fear», that is, indicating a great degree of fear and panic[8]:

For a moment Paul thought the extremity of his terror might kill him [11]; His face become stained with a sudden unbelieving terror [12]; Three rings from the top the whine of pulling nails grew louder and I was suddenly cold with terror [12].

In this context we should mention that there are also derivative nominative units:

1) an adjective *terrible* – «causing shock or fear» [8]:

And suddenly she knew the reason for that terrible thundery feeling that had been inside her ever since Saturday night [11]; Ramon muttered deep in his throat. It was the sound of a man having a terrible dream [13]; Rosie saw one thing she didn't like much, however, something that flashed her back to the bad old days with terrible and unexpected suddenness: blood [13].

2) a verb *terrify* – «to feel with terror or fear» [8]:

To leave him with the things that shamble behind our walls terrifies me; to let him continue even one more day within these walls terrifies me even more greatly [12]; Rosie suddenly thought she did understand what the woman was saying, and it terrified her [12];

3) Present Participle *terrified* – «very much afraid; badly frightened» [8]:

A part of her mind suddenly realized that she was seriously entertaining this thought and put up a terrified clamor [13]; She felt like a terrified mouse who had misplaced its hole in the kitchen baseboard [13];

4) an infinitive phrase with idiomatic colouration *to be terrified*:

She was terrified [13]; "Oh, yes, I was. I was terrified." [13].

The lexeme *horror* is close in meaning to the lexeme *terror* and means «a feeling of great shock, anxiety and dislike» [7], that is, an intensive manifestation of fear, fright and horror as a result:

He stared with horror at what he had become below his knees [11]; The kid froze his face stamped with horror [12]; Harold stood paralyzed with horror [12].

Very often the author also uses the derivative nominative unit in the form of the adjective *horrible* in the meaning «causing horror» [7]:

"Not rats," Cal said. "There was a kind of blundering, thudding sound from behind the book-cases, and then a horrible gurgling – horrible, sir." [12]; The horrible shuffling sounds have begun again [12]; Wondering if a fuse had blown or something, she took a tentative step toward – and then the face appeared before her floating in the darkness, a horrible face out of a nightmare [14].

Next to the mentioned lexemes (*fear, terror, horror*) another lexeme is used – *dread* – «a great fear or anxiety» [7]; it indicates a great feeling of fear which is close to terror and which is a result of potential danger [1]. In addition, in the meaning «causing great fear or anxiety» the derivative adjective *dreadful* is realized:

That was when I fled, screaming, leaving the body of my lifelong friend unheeded in that place of dread [12]; The face was calm but pale, and in the eyes – eyes through which he saw now reflected back at him – Roland saw some of the dread and horror of that baboon-ridden creature on the Tarot card [15]. Surely no hometown boy could have done such a dreadful thing [14].

The adjective *awful* – «shocking, terrible» – is close in meaning (but with less intense meaning) to the adjective *dreadful* and indicates the quality of an object (phenomenon, action), which inspires somebody with fear:

"I've heard awful sounds in the walls, sir, awful sounds – thumping and crashing and once a strange wailing that was half-laughter." [12]; "He broke one of my ribs, too. Or maybe it was a couple. I don't really remember any more, isn't that awful?" [12].

In American thriller novels one more lexeme – *fright* – is used: «the feeling or experience of fear» [7]; it indicates shock, short-term feeling of fear which is characterized by a considerable excitement and as a rule it is a momentary reaction to just experienced danger [1]:

But a strange, heavy feeling of fright had settled on him by the time he get back to the guest house and changed his clothes [14]; His eyes went wide, and then they filled with – fright? [14].

Along with this lexeme some derivatives are found:

1) a verb *to frighten* – «to feel with fear» [7]:

Her legs were shaky and her heart was pounding so violently in her chest that it frightened her [13]; She was still thinking about the man in the tavern doorway, thinking about how much he had frightened her [13]; The voice frightened him [14].

2) Present Participle *frightened* – «full of fear» [7]:

He lay back, frightened [11]; She turned the corner and let out, a long breath that pulsed like a living thing with the frantic, frightened beat of her heart [13]; The thought she might not see him anymore made her feel miserable ... and frightened, as well, as if she had lost some vital piece of operating equipment [13].

3) an infinitive phrase with idiomatic colouration r: *to be frightened*:

She was frightened and excited at the same time [13]; She was frightened and didn't quite know why [13].

Very often Stephen King uses a phraseological phrase *to be afraid (of)* – «be full of fear; frightened» [7]; this phrase means that a man remains in the state of fear and knows what (who) scares him:

But a shadow had touched my heart, and I was afraid as I had never been [12]; I noticed that beneath his bluff and bluster he was deadly afraid [12]; What she remembered most was being afraid and disoriented [13].

The following words carry some more intense meaning: the verb *to scare* – «to cause sudden fear to; to frighten; to be frightened» [8], the derivative nominative units indicating the psychological state of an individual frightened:

"You can scare a kid into convulsions." [12]; He was scared, plenty scared, but he had kept his head [14]; Eddie was scared, crying. Henry scared too and mad at Eddie, telling him to shut up [15].

Fear may cause panic; that is why we come across the direct nomination of the mentioned emotion – *panic* – «(a state of) sudden uncontrollable quickly-spreading terror or anxiety» [8]. That is, it indicates the total loss of self-control which is not shown in stupor but in involuntary movements [1]; fear spreads panic and a man is confused:

He had broken my conversation, and I could feel panic nibbling at the edges of my mind with steel teeth [12]; The panic in her voice – not the anger she had half-expected, but real panic – was bad, but somehow the bewilderment was worse [13].

One more kind of fear – a religious, devout one – is also mentioned, which is realized through lexeme *awe* – «a feeling of respect mixed with fear and wonder» [7]:

The strangest expression of terror, pique, and – I would swear to it – religious awe passed over her face [12].

The lexeme *anxiety* – «an uncomfortable feeling in the mind usually caused by the fear or expectation that something bad will happen» and the adjective *anxious* – «feeling anxiety; worried and frightened» [7] indicates a worried state of an individual, his uneasiness and nervousness connected with fear:

"I'm anxious to be on my way" [13]; Now there was a touch of anxiety in Practical-Sensible's voice [13]; The woman in the red role sounded anxious [13].

The next nomination similar to the meaning of the mentioned lexeme is realized through the lexeme *disquiet* – «anxiety and dissatisfaction» [7]; it is also used in order to emphasize the feeling of uneasiness and worry which occupies a person:

His feeling of disquiet deepened [14]; Above the disquiet, which now lay like an emotional floor to his other feelings, Johnny felt predominantly a wild mix horror and hilarity [14].

Present Participle *alarmed* – «full of fear and anxiety when caused by the

possibility of danger» [7] – indicates embarrassment, uneasiness caused by a sudden understanding or feeling an immediate danger coming soon [1]:

She looked back at Eddie and the gunslinger, her dark eyes troubled, confused, and alarmed [15].

In general, we have found out that the most popular ways of emotional concept FEAR objectification are nominations through the lexemes *fear* – 16 units (11,3%), *terror* – 17 (12,1%) and *horror* – 14 (10%), it is accounted for the peculiarities of the studied texts belonging to the thriller genre. Among other key ways of nomination of the mentioned concept are synonyms in the form of nouns, derivatives and phraseological phrases: *terrible* – 7 (5%), *terrify* – 3 (2,1%), *terrified* – 2 (1,4%), *to be terrified* – 2 (1,4%), *horrible* – 9 (6,4%), *dread* – 2 (1,4%), *dreadful* – 1 (0,7%), *awful* – 3 (2,1%), *fright* – 2 (1,4%), *frighten* – 3 (2,1%), *frightened* – 7 (5%), *to be frightened* – 2 (1,4%), *to be afraid (of)* – 15 (10,6%), *to scare* – 7 (5%), *to be scared* – 17 (12,1%), *panic* – 5 (3,6%), *awe* – 1 (0,7%), *anxiety* – 1 (0,7%), *anxious* – 2 (1,4%), *disquiet* – 2 (1,4%), *alarmed* – 1 (0,7%).

Conclusion. Thus, studying of the essence of the emotional conceptsphere is impossible without analysis of the lexical means representing this or that emotional concept. We have studied lexico-semantic peculiarities of the concept FEAR which is a basic one in the system of the American conceptual picture of the world. It was ascertained that it is linguistically explicated through a considerable set of lexical units in thriller novels by Stephen King. Especially noticeable is the frequency of synonymic units which are indissolubly connected with each other, but at the same time they differ from each other taking into consideration the degree of fear manifestation. Very often there are some synonyms within one sentence and it influences the formation of the general emotional background casting terror.

The presented analysis of the lexical units showed that the realization of the concept FEAR by means of language units indicates the complex structure of its emotional background. The prospect of our research is further systematization of language units and determination of the content of the emotional concept FEAR components in American thriller novels.

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GENDER MARKED WORDS IN ADVERTISING TEXTS

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Abstract: The paper deals with the use of gender marked words in advertising texts. Specific language peculiarities of such texts are caused by extralinguistic factors including processes that take place in different spheres of social life. Gender marked words serve as specific "attraction" for prospective customers, since they help to segment an audience according to the producer's requirements. Peculiar attention is focused on the use of gender marked words for demonstration of the current gender stereotypes in society. The main classes of gender marked words depending on the specificity of referents and the influence of these words on the addressees are described.

Key words: advertising text, gender, gender linguistics, gender marked units, referent, addressee.

Introduction. Today advertisement is an essential part of our life. Due to scientific and technological advancement, increase in the volume of international and internal trade and peculiarities of market relations, advertising has become one of the main tools of economic process.

An advertising text is the basis of advertising message. Its task is to attract the customer and convince him to buy a certain product. The peculiarity of advertising text is also determined by the fact, that any advertisement implies the existence of some product, some advertising target and aim of this or that advertising message. Thus, the form of the advertising text depends on several extralinguistic factors. Nevertheless, there are some features characteristic of all texts of advertising discourse: preciseness and clarity allow to influence the recipient immediately; advertising text is usually followed by pictures, since the perceiving of visual images demands less time and efforts than of verbal language (text) [9, p. 123]; the hierarchical structure of the text helps to distinguish the signal phrases with high efficiency level; evaluativity places an emphasis on the advantages of the product; the plan of actions for customer and information about manufacturer induces the customer to act [3, p. 138]. In advertising text a lot of peculiarities are combined to achieve the main goal – to influence the addressee. That's why the sphere of advertising is still open for scientific researches including linguistic ones.

In the second part of the paper the attention is paid to the contemporary tendencies in the studying of advertising texts and development of gender marked units as the means of influence the addressee of advertising message. In the third part of the article the basic data and methods that were used while conducting the research are described. In the fourth part the results of the research are defined and analyzed. The fifth part contains the conclusions as to the conducted research.

Literature review. For a long time advertisement as a linguistic phenomenon has been of great interest to philologists from all over the world. It's not surprising, since texts of advertising discourse have a number of features that make them unique

and relevant for studying. There is already a vast number of studies dedicated to research of advertising texts and their linguistic peculiarities, for example: Kolokoltsev T. N. "Advertising discourse and advertising texts", Kutlaliiev A. and Popov A. "Effectiveness of advertising", Smirnova T. V. "Modeling of advertising image", Shuvanov V. I. "Psychology of advertising". Pragmatic paradigm in linguistics considers the human factor as a subject and an object of speech [8, p. 34]. Advertising text is considered to be an effective one, if it triggers the "feedback" that plays an important role while analyzing the subjects of advertising market [4, p. 94]. So, advertising text has a pragmatic aspect, since the ultimate goal of it is to influence the addressee and to impel him to do something. Various stylistic devices are used for realization of this aim. Despite the enormous output in this sphere, there are still a lot of issues that need further investigation and such aspect as the usage of gender marked units in advertising texts is also among them.

Today it is considered that gender identity of people influences all aspects of their life. This belief, which is widely demonstrated in advertising space through the usage of gender marked words, underlines the **relevancy** of this research. The **object** of this study is English advertising texts. The **subject** is gender marked units as one of the most effective means of making influence on addressee. **The aim** of the study is to analyze gender marked words in the modern English advertising texts.

Problems of gender were firstly considered in the second half of the XX century. Before 1960s psychic and behavior peculiarities that differ man from women were called "sex differences". In the late 1960s term "gender" was firstly used for denoting social and cultural aspects of sex. Before that, term "gender" was used for defining grammatical gender [6, p. 4]. But already in 1970s it was proposed to distinguish between notion "sex" as biological sexual characteristics and notion "gender", which now defines social, cultural and psychological aspects that can be matched with features, norms, stereotypes and roles characteristic of those who are considered to be men or women. These studies transformed into independent branch of knowledge – genderology. It covers a lot of research areas and gender linguistics in particular.

Gender linguistics is a field of study, aimed at researching language and communication in terms of gender [2, p. 100]. The range of problems in gender linguistics concerns two main aspects: firstly, how men and women are represented in linguistics and, secondly, if there are any differences in their speech. Gender relations are fixed in language in the form of linguistic stereotypes that leave their imprint on behavior of a person and the processes of his language socialization. Linguistics helps to find out the way in which these stereotypes are expressed and fixed in consciousness of the speaker.

For denoting referent-man or referent-woman both grammar and nominative language means are used, which represent gender markedness, feature or complex of features that let us identify a linguistic unit with this or that gender [1, p. 99]. These means are called gender marked words. Gender marked words are the units, that thematize the main actants of gender relevant subjective-referential situation, – referent-man and referent-woman [5, p. 61].

Initial data and methods. Virtual English advertising texts of different subjects served as the basic data for conducting a study. The following methods were used:

pragmatic interpretation of advertising texts – for defining the ways of their impact on addressees; descriptive method – for describing the peculiarities of advertising texts; contextually-interpretative method – for defining the way of influencing the addressee with the help of peculiar structural organization of the text and the usage of gender marked units in it; method of vocabulary definition – for making a differentiation between the used terms; quantitative analysis – for distinguishing the frequency of usage of different categories of gender marked words.

Results. Discussion and analysis. Advertising messages contain such categories of gender marked units: identifying gender marked units; gender marked units that denote social status of the referent; gender marked units oriented to certain age group of the referents and gender marked lexemes that underline the attachment of the addressee to the “high social class”. Among them, identifying gender marked units are used most frequently and gender marked units expressed by second, third person singular personal pronouns and proper names are found in such texts most rarely.

According to the results of conducted research, the identifying gender marked lexemes *man* and *woman* are used most frequently in English advertising texts: *Care makes a man stronger.* – Dove Men; *Be nice to your woman.* – Madara Organic Skincare; *There two only things a man can't resist...a pint of Guinness and Another Pinti.* – Guinness Beer; *Let the Average Man be divine.* – Levi's Jeans; *This country was not built by men in suits.* – Levi's Jeans; *The 12th annual Women's Golf Classic: priceless.* – Master Card; *Smellcome to Manhood.* – Old Spice; *On the feet of the most beautiful women.* *In the hands of the most jealous wives.* – Havaianas Beach Shoes; *What smart woman is wearing.* – Apha Keri Skin Treatment. It is connected with the fact that although these lexemes point to the target audience, they are quite neutral. In other words, they don't segment the audience according to social or age category. Advertisement is aimed at increasing of products' attractiveness by using gender stereotypes: with the help of gender marked unit *woman* the particular focus is set on the allure of the woman-addressee and word *man* is used to create the feeling of courage and strength.

Quite often in advertising texts we can see gender marked units that denote the social status of the referent: *To all those who use our competitor's products: Happy Father's Day!* – Durex; *Well done! Now you can watch TV! Mummy.* – Pilot; *Sorry, we are not your mother!* – Art Directors Club Ukraine; *There comes a time when you feel you can't cope anymore, and for a few hours you'd leave him with anybody. Even your mother-in-law.* – Huggies; *Ask your mother. Ask your father. Ask a Nobel Prize winner.* – France Telecom; *Even mom can get the glass!* – California Milk Advisory Board; *Try Organic Food...or as your grandparents called it “food”.* – Organic Food; *Sister knows best.* – Vegemite; *I didn't know she was your sister.* – Fleurop; *When your son plays the tuba no one wins.* – Nike. The recipient subconsciously associate lexemes *mother* (*mummy*, *mom*) with childhood, birth and care, that's why they are frequently used as an advertising means of attractiveness. Social stereotyped images about family relationships are transferred to the sphere of advertising. It helps to make the atmosphere more intimate, closer to the family one and in such a way to gain the recipient's confidence, since any recipient perceives positively any object the

worth of which is acknowledged by the people he considers to be reliable ones [7, p. 146]. For this purpose “warm” and friendly language which is characteristic of “family” communication is used: *Well done! Now you can watch TV! Ask your mother. Ask your father. Sister knows best.* The usage of such gender marked units is the most effective, since the impact on the addressee is made due to the triggering his emotional response to the words, already marked as positive ones in his subconscious mind.

If the advertising message is oriented to the young audience, such lexemes as *boy, girl* and colloquial language are used: *Guys + more guys + “Ja, but how do you know it hurts?” – That’s why we insure women. – Women Insurance Company United; The boy who makes my morning Latte. – Levi’s Jeans.; Funny how a boy seems to make the best partner. – Famous Parker Games; Toilet-Boy. Cleanliness you can trust. – Sani; Flyboy – the sky is the limit. – Boys Room Wall Art Print; Girls Rule! – Barbie; Don’t be the Minivan Guy. – Ford S-max.* The advertisement focused on the male audience is characterized by usage of colloquialisms and more “sharp” and even crude statements. To emphasize the masculinity of addressee phrases common for men audience may be also used: *flyboy* (colloquialism, which is used by soldiers, “pilot”). And for the addressees-women, on the contrary, more neutral and even “polite” language is used.

The pronouns of the third person singular *he, she* and their grammatical forms are also used as gender marked words in advertising texts: *Where is she now? – Coco Mademoiselle Perfume; Playboy for her. – Playboy; The first thing she notes...are your shoes. – Adidas; You stay dry. She gets wet. – Brut Antiperspirant; She was just another one. He was the one. – The Axe Effect; She’ll tell you size doesn’t matter. She’s lying. – Carl’s Jr. Burgers.* However, taking into account that such pronouns can be characterized by impersonality, there are not so many examples of their usage in such texts of advertising discourse. Most often such pronouns are used for creating romantic and intimate atmosphere and help to play upon the topic of relationships between man and woman.

Such gender marked lexemes as: *king/queen, gentleman, lady, master/mistress*, also denote the attachment of the referent to the high social classes: *The King kissed by a Queen. – The Crown Royal; The king and queen must eat thereof and nobleman besides. – Jell-o; Bud – king of beers. – Bud; The day I was Queen. – Oxfam; What makes a gentleman? – English Blazer; A gentleman never goes out of style. – Yardley; Mistress of puppies. – Diesel; The Australian Ladies Masters. – Ladies Masters Golf Tournament.* In this case, gender marked lexemes don’t denote a title. Instead, they help to realize the pragmatic aspect of these means. The usage of such linguistic devices, usually characteristic of elevated style, makes the addressee have the feeling of uniqueness, sophistication that, in its turn, serves as an attractive factor and helps to achieve the main purpose of advertising text.

Moreover, there are some cases, when the gender markedness of the lexeme is predetermined by the context. To this category refer proper nouns, second person singular personal pronouns: *Bob’s Burger – Bob’s; I dove you – Dove; You are my type. – Gillette; John Smith’s Brands that can travel the world. – John Smith’s Bier; Paul loved to smoke. Then one day he had a change of heart. – Apollo Hospitals.* In

this case gender markedness is caused by the specific character of the advertised product. So, in the case of *Gillette* the recipient understands that personal pronoun *you* denotes a man. Whereas the same pronoun, but already in the advertisement of *Dove Company* denotes a woman, since the product is oriented to female audience. Proper nouns can be considered to be gender marked words too, since the fact that *Bob* and *John Smith* are the male names confirms that these lexemes have masculine gender markedness.

Conclusion. Thus, basing on the given above data, we can conclude that advertising text has a range of peculiarities, which determine the specificity of linguistic devices, that are used in it. Among them, gender marked units are quite frequently used in such texts. Through gender marked units the processes of gender differentiation in contemporary society are reflected. Gender marked units are the units the lexical meaning of which contains the component that denotes gender markedness. Depending on the peculiarities of the advertising target and promoted product such categories of gender marked units can be used: identifying gender marked units; gender marked units that denote social status of the referent; gender marked units oriented to certain age group of the referents and gender marked lexemes that underline the attachment of the addressee to the “high social class”. The pronouns of the third person singular also can be used as gender marked units, though they are characterized by impersonality, that’s why the cases of their usage are not so numerous. Gender marked lexemes that indicate the sexual character of the referent, his social role and age category are frequently met in the sphere of advertising, which always follows new societal trends.

Units that contain gender markedness help to segment the audience for better manipulating, make the advertising message more attractive for recipient and inspire his belief in the fact that certain advertising text is oriented to him in particular. That’s why, gender marked words are an effective means for influencing the addressee in the process of advertising communication.

The conducted research is not a full-scale one. That’s why the further studying of such issues as: the usage of proper nouns and second person singular pronouns as gender marked units in the English advertisement; new tendencies in usage of colloquial gender marked words in texts of advertising discourse can be quite challenging.

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**CONCEPT COEVOLUTION AND UNIVERSAL EVOLUTIONISM IN
POST-NON-CLASSICAL PERIOD OF SCIENCE**

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Abstract. The paper notes that in Post-non-classical period of development of science based on the concept of universal evolutionism and systematic approach there are actual problems within the field of definition of co-evolution. Herewith it is argued that in post-non-classical period of development of science have to establish a new relationship between human and nature – not a relationship of a monologue and "arm-twisting" but the relationships of dialogue and co-evolution during the production, for example, optimum regional scenarios of the use of natural resources and agriculture.

Key concepts: coevolution, universal evolutionism, Post-non-classical period of science, synergetics.

The conception of interconnection and interdependence of all existing objects of reality found in almost all traditional philosophical systems of ancient East, ancient Greece cosmocentrism, cosmism and others. However, according to A. Baksansky, from a pure declaration to the consistent inclusion of certain representation to scientific and consumer models of the world is a long time, which is needed for formation of the necessary cognitive representations provided with new information and development of necessary new worldview, which includes new educational and axiological ideals [1, 55]. That is why co-evolutionary representation were the basis of Post-non-classical science.

What is the coevolution? The term «co-evolution» comes from the Latin «co» («together») and the famous notion of «evolution» and literally means «joint evolution».

First, the term «co-evolution» meant mutual adaptation of biological species [9], and then used to describe a wide range of phenomena – like mutual development of elements of a system that constantly interact, developing at the same time and maintaining its integrity until the question of co-evolution in it [3]. In Post-non-classical period of co-evolution science researchers interpreted ambiguously as well. Viktor Danilov-Danilyan regards co-evolution as the interaction of nature and society, while revealing its relatedness to interpretations and analysis of global environmental issues. «The problem of prevention of environmental or biosphere catastrophe, transition of mankind to sustainable development (global environmental problem), without any doubts, by its grandeur surpasses all others with which humanity encountered during its development» [2, 15-16].

M. Moiseev interprets the term «co-evolution of man and biosphere» as human development that does not destroy the stability of the biosphere, its homeostasis, saves important for humanity «evolutionary channel». On the ideas of the concept of co-evolution should be built human behavior that will lead human activity to adaptation with natural processes which are occurring in the biosphere, in other

words to the development of environment that saves the state of the biosphere within the attractor, and eliminates the possibility of changing the parameters of the biosphere, which is approximating its condition to the attractors' borders, ie to the border to cross which humanity has no right if they want to keep themselves in the biosphere [6, 28-29].

Co-evolutionary strategy in relations between humanity and the diversity of life forms on Earth is regarded as one of the core facilities for the XXI century in the production, for instance, optimum regional scenarios of the use of natural resources and agriculture. The idea of co-evolution also serves as one of the central components of the new scientific and philosophical «cognitive model» of the world (S. Rodin [10]; R. Karpinska et al. [3]). This world model incorporates all the valuable ideas previously created in different conceptual paradigms. It shares synergetic ideas of transparency as a characteristic feature of different kinds of systems and supports created in recent decades «diatropical model of the world» (S. Meyyen, Y. Chaikowskiy [12] S. Chebanov [13] and others.) with an emphasis on diversity, pluralism, diversity of objects of any nature. The specificity of co-evolutionary «cognitive model» can be considered the setting for tolerance, the pursuit of peaceful development polyphonic being.

Such ambiguous and vague interpretations of the term «co-evolution» indicates that during the Post-non-classical period of science based on the concept of universal evolutionism and systematic approach problems within the field of definition of co-evolution are relevant.

The most consistent idea of universal evolution, in our opinion, have been analyzed and developed by M. Moiseev. He set a goal using minimum number of hypotheses to represent a coherent and consistent picture of the world – of course, quite conventional and schematic. The content of his concept defined by three tenets: universality of the evolutionary vision of the world; availability of invariant characteristics of evolutionary processes of different types; existence of a single line progressive evolution of the universe – from the «Big Bang» to the emergence of life and mind.

According to the concept of universal evolutionism, necessary condition for the process of self-organization is a continuous metabolism as a way of existence of any evolutionary system. It determines its open nature that is the exchange of matter, energy and information, as a result of which interdependent development of system and environment exists.

In the role of key concepts that reflect the fundamental characteristics of the universal evolutionary process at all stages, M. Moiseev accepts Darwinian triad: variability, heredity, selection. Based on the specific interaction of variation, inheritance and selection the mechanisms of self-organization and evolution are acting. M. Moiseev identifies two classes of mechanisms: adaptive mechanisms bifurcation mechanisms.

The problem of orientation of global evolution is realized in the form of putting in the forefront bifurcation mechanisms that cause uncertainty diverse development, multiple variance of the future. This emphasis on the constructive role of fortuity leads to a revision of ideas about the development and man's place in it [7, 20].

In natural cognition, as noted by L. Kuznetsova and V. Stepin, new relationships with nature are established with the help of the synergy. Nature is not presented as «dead mechanism», on which the activities of man are directed: man is unable to treat it as a judge making forecast in advance of how it should respond to questions [11, 36].

E. Knyazev and S. Kurdyumov believe that from the synergetic point of view one of the main approaches in solution of global problems is a change of imperative: we don't need the politics of forced pressure and «arm-twisting» but we need to search ways of co-evolution of complex social and geopolitical systems. The use of policy of coercive pressure is very dangerous, since even the occasional interruptions in branching informational computer networks could lead to global catastrophe. The more complex and more organized multifunctional system, the more it is unstable. Therefore, understanding the diverse forms of coexistence and various at different levels of social and geopolitical structures, ways of its sustainable co-evolutionary development becomes a constructive alternative of the present. [4, 296]

As noted by I. Prigozhin and I. Stengers, «nature is not created for us, and it is not subordinate to our will ... It is time the new community which begun long ago. Long time unrecognized, between human history, human societies, knowledge and use of nature to our objectives» [8, 296].

Thus, the concept of universal evolutionism proves that synergy, along with other theories, provides the formation of a fundamentally new world view, which appears as a continuous emergence of new structures of the universe, periodic process of great discoveries, new opportunities of nature. The fundamental principles of the new scientific world are the ideas of self-organization, as well as the global and cosmic evolution.

This means that the new relationships with between human nature are established – not a monologue and «arm-twisting» relationships but the relationships of the dialogue and co-evolution.

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