

ось що таке поезія Ботева. Все це разюче нагадує поезію Шевченка (хоча згадки про українського поета в текстах великого болгарина не знайдено) [3, с. 19].

Як бачимо, творчість болгарського поета дуже близька українському митцю, діяльність якого аж зовсім не обмежується суто перекладацькою справою. Із впевненістю можна сказати, що Дмитро Павличко розуміє Христо Ботева на рівні «поет – поета», саме тому його переклади поезій Ботева – точні, влучні та наповнені тим ідейним сенсом, який хотів донести до читачів сам автор оригіналу.

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LINGUO-CULTUROLOGICAL ASPECTS OF ENGLISH FOLKLORE

Among the main tasks of the XXI century linguistics is the analysis of aspects, connected with the interaction of lingual, psychological, linguo- culturological and ethnic factors that explain functioning and evolution of languages as the embodiment of cultural people's pace. Linguo-culturology uses both linguistic and culturological methods of investigation. Linguo-culturological analysis presupposes the use of the investigation area highlighting the treasures of culture embodied in them.

Following the opinion of O. A. Selivanova, it is very important to increase the interest of linguo-culturology not only to the ethnic side of culture, embodied in language and speech, but to the reflection of the achievements of world culture, as well as of other cultures that belong to different epochs and subcultures of various ethnic groups, presented in language and texts [1, с. 261].

The language of folklore simulates special folk reality. Among the sources of national character, we may observe: 1) internationally coloured jokes; 2) national classical literature; 3) folklore as the most reliable of all sources of information about the national character, since not only heroes, characters, but also plots that represent the collective creativity of the people are verbally transmitted from generation to generation; 4) national language [2, с. 44].

Folklore is a form of folk art, the most frequently presented in the oral verbal form. It reflects collective artistic and creative activity of the people, witnesses for their life, views, ideals, beliefs and hopes. The traditional forms of folklore include: fairy tales, folk songs and music, epical legends, limericks, riddles, tongue twisters, ballads and sayings [3, с. 11-14].

The English folklore is a symbolic key to national cultural treasures, a guide to depths of ethnic experience, and linguo-culturological practice. It preserves numerous realities, which reflect different sides of the social life, and forms an important fragment

of its ethnic conceptual sphere of English culture. The complexity of the analysis of linguo-cultural informativity, presented in the folk array, can be explained by the impossibility to directly observe the processes of conceptualization and categorization the folk-legal notions undergo. Folklore finds its specificity in the reflection of the artistic imagery realized in the surrounding world. The realities of being are reproduced by the folk discourse via fixing aesthetic, moral, social and spiritual values, and through emotional and sensuous expressing of views, needs and beliefs of those, who preserve traditions. M. F. Alefirenko points out that: "At the initial stage of socialization, culture is actualized in the form of folk discourses, the main representatives of which are folk songs, epic poems, proverbs, sayings, and other patterns of language that have absorbed folk wisdom [4, с. 182].

Linguo-culturological studies of folklore discourse help to uncover different linguo-cultural features, possessed by the British people, decipher their lingual way of thinking and semantically describe cultural components of language signs, discover particular cultural language codes.

The verbal code of a folk poetic discourse is objectivized by the system of lexical, semantic, grammatical, and stylistic means, explicating the role of a concrete text in the national cultural space. A group of folk pieces is associated with mystery and understood as an essential part of the world ethno-linguistic picture.

Cultural information is coded in folklore by means of language. Folklore language not only captures and stores the samples of culture in its units and concepts: the named concepts and samples are reproduced in the mentality of nation or in its separate social groups and are transmitted from generation to generation.

Folk poetic vocabulary not only marks the facts of our reality, but acts as its essential part, making any sign of a folk text possesses the function of an object in the material world, due to which it is interpreted both as a symbol, and as an active force.

The semantic contours of the corresponding language units are defined by the factors, rooted in the phenomenological experience of the bearers of the oral folk tradition. Complex application of semantic, logic-grammatical, and pragmatic approaches enables the researcher to define and represent textual figurative universals of folk dumas as a phenomenon of the linguistic reality corresponding to the signs of a special worldview type.

In the English folk tales, for example, scientists observe the phenomena of hyperbolization, poetic phraseology, fixed epithets, contracted forms, tautological expressions, similes, semantic and syntactic parallelism; names of the sacred, the language of demonology, dialectisms and proper names, compound words, expressive word-building patterns and features of morphological, compositional and syntactic means, and folk poetic images. There exist series of folk English fairy tales? For example, «*English Fairy Tales and More English Fairy Tales*» edited by J. Jacobs [5].

A fairy tale serves a certain pragmatic task - verbal magical influence on the surrounding reality with the aim of changing it. The sacred distinguishes the areas and the state of being, perceived by consciousness as fundamentally different from ordinary reality. Some tales are based on biblical sources. They call forth the motives of eternity, good and evil, follow the plot of some new testament stories.

Folk tales represent a unique object of study, since they are a massive in which

even oppositional varieties of nomination clash together. The abundance of implications due to the common folk history, the well-known connotations, symbolic or collective images - all this turns both a proper name and a common noun into a descriptive unit that contains both empirically presented and speculative information, often understood only within the framework of national specificity, information.

Proverbs and sayings are the expressive means actualizing the spiritual tradition of the English folklore. In such proverbs we can see the reflection of the problematics, which over the years remains relevant. Proverbs are represented as advice or instructions, wishes or reprimands. Related to some period of time proverbs and sayings reflect the norms and standards of the accepted ethics and morality. For example, British proverbs about friendship (*A friend in need is a friend indeed*) reflect the ideas of the British about relations between people, contain instructions on how to relate to people (*run with a pack*). They survived through the centuries and are easily inserted in our modern speech.

One of the latest phenomena of the English folklore is its appliance to advertisement industry. Companies create transformed ideas of folk fairy tales in order to affect the addressee emotionally. The advertised products are received magically, which makes it possible to underline the unique properties. Some advertised themes start with the words «*Once Upon a Time*». The other advertisement shows two friends a Bear and a Hair on the Eve of Christmas. Such works not only increase positive feelings toward a brand, but wake up the historical memory as well.

Some nursery rhymes reflect important historical events that took place in England. Some of these events were notorious. By analyzing the language means we can identify elements of criticism of intolerance in society that were closely related to the sociocultural situation in the country. Most of these poems are based on an allusion that disguises cruel real historical events [6].

Texts of folk English ballads exist as lullabies. The focus of the traditional ballad is centered on everyday conflicts; the main character in them almost always becomes a woman. The dramatic ups and downs of her fate make us think about the social and psychological sources of everyday conflicts and look for traditional material in search of answers [7]. In general, a folk ballad is a unity of mythological, traditional and religious elements. The plot of many ballads follows the same pattern: a conflict situation (*loving people and a black man destroying their love*), problems of interpersonal relation (*misunderstanding, cruel relatives, war, betrayal*) like in «*The Douglas Tragedy*», where the girl's relatives kill her beloved man. The main ballad antinomies include war and peace, good and evil, love and hatred. Freedom is associated with the possibility to choose from a set of behavioral variants the one that the best complies with the interests of a person, and is not violating the rights of other subjects. Responsibility is correlated with the ability of man to foresee the results of certain actions; guide them and compensate the cases when the duty is not fulfilled or rights are violated.

Many works of modern art (plays, songs), being based on ballads, become the bridge that ties the traditions. The likeness of ballads with all family and social cycles of songs is observed in the similarity of the ways folk characters are described. The heroes of ballads get into dramatic and tragic situations. In lyrical songs, we mainly find man's suffering and reflection. Ballads have developed and finished plot, lyrical songs, on the

contrary, present only schematic action flow. Both, ballads and songs reflect the images of family, labor, interpersonal relations on the background of conflicts.

As a conclusion, we should say that the investigation of folklore helps to understand the so-called magic way of thinking reflected in modern artistic-cultural consciousness of man, it shows the changes people experience in the course of time and stands for the needs of further precise studies.

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РЕГІОН ДУНАЙСЬКО-ДНІСТРОВСЬКОГО МЕЖИРІЧЧЯ : ІСТОРИКО-КУЛЬТУРОЛОГІЧНИЙ АСПЕКТ

Активне відмежування сучасної української історіографії від модерністських парадигм, побудованих на категоріях «закономірності», «цілеспрямованості», «великого національного наративу», «класичного історизму», «прогресу» тощо, призвело до плідних наукових пошуків українськими гуманітаріями з використанням новітніх теоретико-методологічних принципів і підходів. Сучасні дослідження у напрямках історичного регіоналізму, лімології, гендерної історії, історії повсякдення, мікроісторії надзвичайно розширюють предметне поле історії, перетворюючи її з перелічування магістральних «лінійних» концепцій на конгломерат взаємопроникних, антропологічно та інтелектуально зорієнтованих конструкцій. Історична регіоналістика разом із «фронтирними» дослідженнями дозволяють не лише глибоко проаналізувати політичні, економічні,