

ABSTRACTS

Larysa AZAROVA

STRUCTURAL ORGANIZATION OF MULTICOMPONENT COMPLEX WORDS IN THE CONCEPT OF THE «GOLDEN» RATIO

The article developed the main provisions of the theory of the harmonious construction of multicomponent (ternary and quaternary) complex words in the Ukrainian language based on the concept of «golden» proportions. The author proposed research methodology the harmonic construction of the multicomponent complex words by using the linguistic information approach, which is based on a combination of traditional linguistic methods and techniques of word formation, and borrowing the techniques of information technology. Also author hypothesized of their harmony at the structural level. Harmonious constructions evaluate these nominations using complex linguistic-information approach. Installed features a harmonious multi-building complex units.

The criterion harmonious structural organization of the multicomponent complex words in the concept of the «golden» proportions selected indivisible part of the word which is the syllable. The author presents an overview of numerical sequences, including S- and P- Fibonacci numbers that are associated with the «golden» S- and P-proportions and can be used to assess the harmonic structure of the multicomponent complex words. Analysed method of assessing the harmonic structure of a multicomponent complex words based on basic component – the proportion P (II), which is the ratio between the «long» words and major components. Systematized complex ternary and quaternary words according to the criteria of harmony in their proportions of families of P- and S- Fibonacci numbers

The author issued the mechanism of building a harmonious ternary and quaternary complex words at the structural level; highlighting two principal models of multi-component words, as they have their own specifics and require a separate study at the structural level. Determined that multi-component composites occur on the basis of one – and two-part words by their distribution of a new component of determining.

It is proved that the harmonious construction of ternary and quaternary complex words will present quantitative indicators of the dichotomy and families of the «golden» P-proportion; the increase in the number of components in the structure of complex words is the fact that their quantitative indicators acquire large values

of P. It is also established that in the ternary complex is dominated by the words «gold» 1, 2, 3-proportion, and in the quaternary – with R=2, 3, 4, 5.

Key words: multicomponent composites «golden» proportion, linguistic-information approach, harmonic construction, structural level.

Lesya BARANSKA

**PRAYER MOTIFS
IN THE PROSE BY MARIA MATIOS
(STYLISTIC ASPECT)**

In modern Ukrainian linguostylistics the problem of conceptualization and specification of verbalization of the sacred sphere moved from the peripheral zone to the centre of research interests. We mean monographs by P. Matskiv, T. Vilchynska, M. Skab etc. Recently researchers pay more attention to the peculiarities of enrichment of artistic speech with confessionally marked lexical and imaginary lexical means. The purpose of our investigation are language stylistic peculiarities of the lexeme prayer in the prose works by Maria Matios.

In Christianity a prayer is an appeal to God, spiritual uplifting to him and not necessarily by words. High frequency of using such words as a prayer, to pray in Maria Matios's prose creates the motif of praying, appeal to God, the usage of biblical motifs for plot making. For the majority of heroes and heroines a prayer is a natural and organic form of joining sacredness, a reveal of inner need in purifying and healing. Most often it is «Our Lord». A direct connection with people's lives which is based on what was once and what is now is peculiar to the regular constant of prayers. In these prayers they beg today's life for help. And today's life without exaggeration is terrible: events on Maidan, a war in the east... In the chronicle «Private diary. Maidan. War...» Maria Matios excitingly describes stories of Ukrainian families whose lives were changed forever by Maidan and war which resulted in painful losses and deep wounds. And only a prayer was that thread which bound fates of many strangers, faithful (and not only) who even hadn't known each other before.

A prayer is a mysterious and full of love gift that comes to us as a supernatural call in faith, hope and love. It occupies a primary position in the process of passing knowledge by language means that God is fair and in order to clear ourselves of sins a person just needs to confess sincerely. A person can clear herself of sins only with the help of a prayer. Sometimes (we see it in the writer's early novels) it is a cry of soul despair.

The lexemes of the macrofield «prayer», a thorough prayerful motif create a special sacred atmosphere which goes through all Maria Matios's works. Nearly everything that is connected with prayers to God, all biblical images become sacred. Spiritual and earthly, everlasting and passing are interconnected in one

undivided dynamic image. And that is spiritual depth and deep sacred sense of her creative writing.

Key words: sacred, macrofield, lexeme, prayer, God, motif, linguopoetics, prose discourse.

*Iryna BIDA,
Mariya STETSYK*

THE SACRAL LEXEMES IN THE NOVELS OF VASYL STEFANYK

The Bible as a literary monument firmly entered the literature all Christian peoples, Ukrainian consciousness. Nowadays radically reinterpreted the importance of religion and the church in shaping society, so the study of the functioning of sacred tokens in the literature is very important. Sacred language increasingly attracted the attention of researchers. The distinguishing feature of modern linguistics is the study of the sacred system linguocognitive, linguo-cultural, comparative and historical paradigms. These issues have a direct link with the artistic discourse, as most modern Ukrainian writers seeking to promote their works awakening of national consciousness and national revival is impossible without the awareness and understanding of spiritual values, which are fundamental in religious teaching.

The study of sacred in texts of literature significantly extends and deepens the understanding of the text, its artistic value, the creative process and the mysteries of the inner world of the writer, opens new horizons of literary studies.

Sacred vocabulary occupies a significant place in the works of Vasyl Stefanyk.

In Ukrainian linguistics investigated only certain aspects of sacred texts of Vasyl Stefanyk. From the first lines his stories are full of sacred.

This article is devoted to the research of iconic representatives of the sacred in the language thinking of Vasyl Stefanyk. We consider objective and subjective factors that led to their inadequate, partially distorted reception and interpretation, analyze the structural and semantic features of the sacred tokens of the different conceptual fields, their ideological and conceptual features.

Tatiana BYTVYN

PECULIARITIES OF THEONYM USAGE IN THE UKRAINIAN TRANSLATIONS OF THE BIBLE IN THE XIX – XXth CENTURIES

The article is devoted to the semantic analysis of God's names in the Ukrainian translations of the Bible of the XIX – XXth centuries (by P. Marachevskyi, P. Kulish–I. Puliui–I. Nechuy-Levytskyi, I. Ohienko, I. Khomenko, R. Turkonyak). Various God's names (*Син Людський (Чоловічий), Отець (Батько), Цар Юдейський (Цар*

Жидівський)) are considered in the diachronic aspect, their traces are looked into on the basis of lexicographic sources throughout various stages of the functioning of the Ukrainian language (from the XI to XXI centuries).

Linguistics of the last decades increasingly returns to the roots of spirituality, exploring the sacred sphere in different aspects, in which cultural-mental and cultural-spiritual processes of humanity as a whole, and a separate ethnic group, in particular, are reflected. A significant place in the religious studies is given to the style of the Bible.

In the late XIX – early XX centuries alone, Ukrainian religious vocabulary was enriched with new shades of meaning, word choices, due to the transition of worship from Slavonic Church to the Russian one that contributed to the variability of the Ukrainian language at almost all levels (lexical, phonetic, grammatical, stylistic), which is secured in modern lexicographical sources and Ukrainian Bible translations of the time. Some God's names are not an exception. Thus, some titles (*Син Людський (Чоловічий), Отець (Батько), Цар Юдейський (Цар Жидівський)*) have lexical variants. This is due to the peculiarities of the linguistic norms of different eras. Therefore, the name of God looks natural in translations by K. Morachevskyi and P. Kulish, while the Son of Man is natural for the translations of I. Ohienko and H. Turkoniak.

The functioning of the lexeme Jewish is typical of the XX century. At present, there is a tendency of displacing the lexeme Yiddish from use. Thus, the dictionary of the Ukrainian language captures only the lexeme Jewish.

The lexeme Heavenly Father nominates the first person of the Trinity in the overwhelming majority of the Ukrainian translations of the Bible, while the lexeme father means paternity as a blood relative, ancestor. The Ukrainian language has maintained this sacredness in the word Heavenly Father throughout its history, which is a synonymous correlate (attribute) concerning priests, prophets, sacred and Holy people, and it is obvious that it is the name of the first hypostasis of the triune God.

God's names represent a nuclear area of the biblical text and their immutability and conservatism indicates the relative isolation of the religious style, conservatism (dogmatism), but the main thing is the tendency towards archaism, which, in some way, correlates with the uniformity of the Christian dogmas. The presence of lexical variants of the names of God (*Син Людський (Чоловічий), Отець (Батько), Цар Юдейський (Цар Жидівський)*) is the evidence of the influence of norms of the Ukrainian literary language that are typical of different historical periods.

Natalia DERENCHUK

PECULIARITIES OF FORMATION OF MANIPULATIVE STRATEGY IN UKRAINIAN POLITICAL DISCOURSE

The article deals with the pragma linguistic features of manipulative strategy in the context of learning of modern Ukrainian politicians' language.

Nowadays linguistics pays attention to the analysis of linguistic means of political speech, whose main task is to change behavior or thoughts of recipient, to create a new outlook, forming new beliefs. Among the urgent problems are differentiation of discursive strategies and tactics of speech impact, and analysis of specifics of their structure and functioning.

The article touches upon the issue of the functioning of manipulative language resources, finding out of specifics of expression and ways of their realization in the Ukrainian political discourse.

It is spoken about the language of Ukrainian politicians due to the use of manipulative strategy whose argumentation is a powerful tool to achieve specific political goals. Detailed analysis of the formation of manipulative strategy within the Ukrainian political discourse has identified characteristics of realization of certain tactics such as focus on national identity, appeal to fear and the emotions of the recipient, manipulation of facts, and the use of logical mistakes, deliberate avoidance, inclusion and discursive coherence.

The article gives a detailed analysis of this issue that is implemented by characteristics of linguistic tactics that effect on credibility, creating conditions for widespread use of this tool in political rhetoric.

Key words: political communication, Ukrainian political discourse, manipulative strategy, linguistic tactics.

Hanna DYDYK-MEUSH

IVAN FRANKO'S ESTIMATION OF RELIC TEXTS: THE ATTRIBUTE ADJECTIVES AND WANDERING GOSPEL STORIES

Nowadays Ukrainian written sources have been studied, researched and described a little. That is why they are subject of significant interest of linguists, historians, culture experts, ethnographers, and others.

A typical element of speech of XVI-XVII centuries is an expression by using adjectives which bear description that does not exist independently.

However, this not only does not detract from their semantic weight but on the contrary provides a higher level of meaning as an adjective explicitly and implicitly points toward a bearer of that description.

This is how Franko called ancient written monuments of XVII – XVIII centuries, «Valuable those stories and instructions, so this is their language-simple folk...».

Franko's words as accurately as possible reflect the language of the Gospel, collections of sermons of Sunday Gospel reading and most important religious holidays.

Gospels were rewritten mainly in the south-western ethnic Ukrainian territories. That is why they remain valuable to the study of living speech.

The article cites two Gospels of XVI and a half of XVII centuries. It shows the traditional genre story – the birth of Jesus Christ and what adjectives had been chosen for this purpose.

We observe similar and different usage of adjectives in the non-canonical Gospel texts. The similar use of them is their small number (1 – 2 adjectives in each segment). How could such «cautious» use of arbitrary adjectives be explained? Presumably the authors of sermons deliberately distanced themselves from the arbitrary and excessive interference when transferring famous biblical scenes. They avoided adding their own words to the holy texts which they treated with deep reverence.

According to our observations, the authors of sermons felt more freely in their attempts to convey the most impressive scenes of Gospel for every Christians, particularly torment of Jesus Christ on the road to Calvary. A common feature of old Ukrainian written tradition was penetration of folk speaking elements to the religious texts.

We consider that further detailed studying attributive syntagmas based on ancient texts is quite promising. Because attributes are those verbal means by which the language remains its basic parameters of cultural, mental, religious, and theological concepts.

Khrystyna FEDORYSHYN
Oksana KUSHLYK

**AMPLIFICATION AS A WAY OF EXPRESSING
GRADATION RELATIONS IN THE STYLISTIC SYNTAX
OF IVAN FRANKO'S PROSAIC WORKS
(based on the story «Khoma with a heart
and Khoma without a heart»)**

The paper is devoted to the investigation of amplification as the way of expressing gradation interactions in the stylistic syntax of the Ukrainian language. It was found out that both stylistic figures appeared as the result of breaking logical and sense standards – threading of homogeneous parts of sentence. Gradation is depicted as a stylistic figure, the scale of measuring expressiveness of real things is elucidated.

Amplification is determined to be the way of expressing gradation interactions. The essence of this phenomenon is outlined, the semantics of amplified structures and their grammatical peculiarities are elucidated.

The analysis of amplified structures is conducted on the basis of the story by Ivan Franko «Khoma with a heart and Khoma without a heart».

It was found out that Ivan Franko uses two ways of amplification: threading and increasing. Usually the words of different syntactic status (the subjects, the predicates, the adverbial modifiers, the objects, the attributes) have the ability to thread, while the increasing is a feature of the attributes.

Regarding the status of parts of speech, mostly adjectives have the ability to amplify that is caused by their lexical and semantic and grammatical peculiarities.

The usage of this stylistic figure intensifies the semantics of some words or phrases, enhancing their significance and emotional colouring, emphasizes on the expressiveness of the certain paragraph of the text.

Key words: gradation, gradation interactions, amplification, amplification line, lexical synonyms, contextual synonyms, the category of expressiveness.

*Mariya FEDURKO,
Anna OHAR*

**VERBALIZATION OF THE CONCEPT WORD
IN IVAN FRANKO'S POETRY
(based on the collection «From the high and low»)**

The article deals with the linguistic expression concept of *word* in the Ivan Franko collection «From the high and low». It was found that the means of updating the concept and structure of life caused by the ideals of the poet, his social and political position, humanistic and democratic aspirations. In addition to the fixed component of lexicographical sources, the *word* also given as an incentive just struggle and a symbol of freedom, the embodiment of the spirit, «fire», the poet's inspiration and his sacrifice.

The concept *word* is lead in Franko's collection. However impossible examining his sense and linguistic embodiment is without opening of the general key of poetry, basic vital orientiriv of its author.

Next to the general vital settings in the poetry of I. Franka concept *word* is got by expression in more concrete semantic, for example a word is a poetry, a song.

Seven concept components of concept are fixed in the dictionary of Ukrainian. In poetic texts come across verbalization of such: 1) linguistic unit which shows by itself voice expression of concept about an object or phenomenon of the objektive world, 2) language, broadcasting, 3) utterance, phrase, 4) promise to execute anything, 5) public appearance, speech anywhere.

Conceptual components find out also epithets, that certain aspects mark. Except for that, a poet comes running to vivid transferences, appealing to natural appearances: word-walk of life, word-water, word-stone.

Mariya FILIPCHUK

**THE SYMBOLISM OF PHRASEOLOGICAL UNITS
IN THE ETHNOCULTURAL CONTEXT**

In the given paper the author has defined the notion of symbolic content of phraseological units in folk speech and has determined the internal form of stead-

fast speech units. The origins and replenishment sources of certain layers of Ukrainian vocabulary have been ascertained. Symbolic nature and primary meaning of the whole number of ceremonial lexemes has been explained. The research aims to provide a reconstruction of speech units on the basis of ceremonial contexts, which would contribute to the productive language study.

On the basis of ceremonial discursive texts have been determined the concepts of ethnic culture. For all that we come out from, that the concept is the whole contents of word (aggregate of his senses) and his copula with the noted reality, with its character and associativeness. Identified a number of ethnic and cultural concepts that make up the picture of the Ukrainian national language discourse whose values can be known only poring over some obryadodiyi.

The general theoretical conclusions enable to comprehend comprehensively the role and place of ethnic-culture component in the semantics of words, to find out the deep maintenance of the explained word. The same the theoretical value consists in working of general issue of intercommunication of language and culture.

Key words: discourse, ethnoculture, folk speech, internal form, phraseological unit, symbol.

*Vasyl GRESHCHUK,
Valentyna GRESHCHUK*

FRANKO ISSUES IN SCIENTIFIC LEGACY OF IVAN KOVALYK

In Ivan Kovalyk's scientific work, science of Franko's life and works occupies a prominent place. The scientist is one of the first Franko's researchers who draws attention to the scientific linguistic issues in the works of Ivan Franko. As it turned out, these issues had different aspects and depth in their semantic content.

In the scientific and popular scientific legacy of Ivan Franko, Ivan Kovalyk discovered many thoughts, considerations, observations, analytical thinking regarding many issues of all the main sections of the linguistic science.

As Kovalyk investigated, in the range of Ivan Franko's scientific interests there were different aspects of the Ukrainian language, including the establishment and development of modern Ukrainian literary language and its styles, the definition of grammar and the method of its study, the role of writers in the development of literary language, individual coloring of Ukrainian writers' language, the creation of scientific terminology, some issues of phonetics and phonology of the Ukrainian language, spelling issues and the interaction of national literary language and local dialects. The scientist highlighted each question of the development and functioning of the Ukrainian language in the scientific legacy of Ivan Franko, referring directly to the statements of the Stonemason (Ivan Franko).

A special page in Kovalyk's linguistic legacy was the scientific and practical activities of the scientist in the creation of the dictionary of Ivan Franko's poetry language.

The scientist analyzed Franko's views on actual and current issues of general and Ukrainian linguistics, gave wonderful examples of lingvostylistic and textual analysis of belletristic texts, developed panoramic program of lexicographical development of Franko's belletristic vocabulary, made scientific support of this program and first steps for its implementation.

Ulyana HALIV

**FUNCTIONAL AND STYLISTIC USE
OF PHRASEMES IN IVAN FRANKO'S PROSE
(based on the stories «Great Noise»
and «The Petriys and the Dovbushchuks»)**

The article focuses on the research and the analysis of the stylistic colouring of the phrasemas in Ivan Franko's works «Velykyi shum» and «Petriyi and Dovbushchuky». It is known that phrasemica of these works, which was out of linguists' attention, hide great expressive possibilities, showing the brightness of imagination, the depth of feelings and the most delicate shades of thoughts. Here one can observe the variety of Ukrainian mentality: the peculiarity of interpersonal relationships, the social characteristic of a person, the creation of realistic folk images, etc. The material based on the analysis gave us the possibility to clear up that in quantity the phrasematic background differs distinctly in the work «Petriyi and Dovbushchuky» which is respectively greater in amount and is inclined to folklore sources. According to our research, the choice of a certain part of phrasema is caused by the tradition. However, the important part of the analysed work is the individual and author's phraseological units and dialect phrasemas, which support the unique stylistic colouring. Having distinguished the main semantic and grammatical group of phrasemas, we pay attention to the phonetic variant of the phraseological units, synonymic phrasemas, transformed phrasemas.

In my opinion, the entire phraseological panorama in Ivan Franko's works is created by generally used phraseological units. Their stylistic possibilities help us to talk about the specific author's language, which is implicitly based on the biblical expression «alpha and omega». There are also the most expressive phrasemas together with their main lexemes such as «world», «God», «end», «silence». It is vivid that the most characteristic semantic and grammatical groups of phrasemas for the unique author's style are the following ones: 1) substantive; 2) verbal; 3) adverbial. The dialect phrasemas achieve new stylistic features showing penetrating associativeness, deep imagination. The individual peculiarity of the writer's language is depicted in special author's phraseological units, though this group of phrasemas is

represented in less quantity and to a certain extent it verges on the previous ones. Having analysed the material of the two stories the attention is paid to the transformation of the connection and the semantics of the phraseological units, on the base of the metaphoric usage of phrasemas.

So, in this research the attempt is made to outline the functional and stylistic classification of the phraseological units, the notice is taken of their functional meaning in the text. The phrasemas in the contextual background in Ivan Franko's works «Velykyi shum» and «Petriyi and Dovbushchuky» receive new stylistic features (emotional and expressiveness increase, strengthening of imagery help to complete the vivid characteristic of a person etc.) in consequence of lexical changes and syntactical transformation they receive the entire renewal which helps us to talk about their occasional usage.

Key words: phrasema, phraseological unit, idiostyle, transformation, phrasemica.

Liliya HULEVYCH

THE IMAGINATIVE WORLD OF MYKOLA USTIYANOVYCH AND IVAN FRANKO: THE MOVEMENT OF ARTISTIC THOUGHT

The article is about the influence of poetics of Mykola Ustianovych on the formation of imaginative world of Ivan Franko. It is analyzed the poetic and prose works of both writers in which have shown the similar images, motives, revealed a similar theme. In particular, the persuasions of known poetry «Verhovynets» («Verkhovyno, svitku ty nash...») by M. Ustianovych seem to hear in one of the best poems «The departure of hutsul» by Ivan Franko of «youth romanticism». Franko used the names of two poetical works by Mykola Ustianovych «The grain grower» and «The horror in Rus when the Mongols approached in summer 1224» in his satirical cycle «The Wasps».

The reminiscences of the best prose novels on Bojko theme «The revenge of verhovynets» and «The Holy Thursday» by M. Ustianovych are appreciable in the early work «Petrii and Dovbushchuky» by Ivan Franko. These are the similar motives, details, the descriptions of characters and the mountain views. Obviously the Boiko «notices» (as the author called his prose) of M. Ustianovych served as a model to Franko when he wrote his first novel.

Certain parallels can be carried out between the «notices» of M. Ustianovych and Franko's story «The Plague». Both writers stressed on the same Christian values in their works. In the created by Ivan Franko image of Fr. Chymchykevych is seen the persuasions with the image of the priest in the prose works of M. Ustia-

novych that suggests the certain traditions in understanding and vision of the role of the priest in public life by Ukrainian writers.

Thus, the works of Ivan Franko is influenced by the poetics of the works of art of M. Ustianovych. It was in the reminiscences of similar images, moods and feelings, descriptive means. M. Ustianovych was one of the talented writers of Galicia, on the creativity of which the Galician intellectuals brought up and formed their worldview, and one of those, who prepared the ground for large national and patriotic work, which I. Franko was destined to realize.

Anna IVANOCHKO

POETIC AUTOLOGY IN IVAN FRANKO'S «PRISON SONNETS»

There are the main features of Franko's poetic autological in the article, writer explained the specificity orientation on prozayizmy, conversational tone, lexical innovations, traced interaction and autologous metalogous words in the lyrical structures «Prison Sonnets».

Highly naturalism appears in a series of poems of Ivan Franko «Prison Sonnets». Researchers call poetic revolution this cycle. Poetry is written by prison needle on the wall and its conciseness, frankness and sharpness has something similar with the genre of graffiti. Aristokratykal genre of high poetic style like Franko arrest and locks him in prison, where he gets into a confrontation with a unique zbrutalizovanym anti-world. The poet impresses the reader pointedly naturalistic details of prison, never used in the poetry avtolohehmany reaching sarcasm, note all unsanitary, uncomfortable, rude, low, stinkal, slippery. In the genre of satirical coloring performs autologous word underlined antydekoratyvnu role. Amazingly great «antypoetychnyy» is a thesaurus Ivan Franko. Never used in poetry decora-teless vocabulary low tone up to obscenity in the «iron context» sonnet shows a special energy. Rhymes accented by witty phrase or a term in its middle (internal rhyme), autologous word is expressive, making surprise effect «antyzhanrovosti» and thus becoming poetical means.

Every direction has its basic genres: classicism – an ode, romanticism – a ballad, realism – a novel. For the first time in Ukrainian literature the poet «arrested» aristocratic genre and put him in prison. Highly naturalism appears in a series of Franko's poems «Prison sonnets».

When is poetry it is a event quite common in Ukrainian literature, and poems, which are essentially «Prison Sonnets» are an original Franko's invention. This academic form as the sonnet, which are traditionally associated with something infinitely poetic, Franco was able to modify in a naturalistic manner».

The researcher is right: prose or avtolohezms in the text of «Prison Sonnets» are a lot. But the question emerges: is the half shapeless rhyme text is still the poetry?

Still is and this is by the following factors: 1) the text taken from «Iron splety» of the contecture of sonnet; 2) a contenting of the text, it ripples opinion? hidden author's indignation against the «prison of civilization», «expressed in the form of irony; 3) recompensation rare, weakened imagery by plastic details.

Konstyantyn IVANOCHKO

**ACCENTIC VARIANCE
OF SUFFIXED VERBS OF THE FIRST
TO THE THIRD AND THE FIFTH STRUCTURAL CLASSES
AND RHYTHMIC ORGANISATION OF SONG LYRICS
IN DNIESTER DIALECTS**

In the article on the materials of dialectological work by I. Verhratsky «Hovir batyukiv» we analyse variant accentuation of suffixes verbs of the first – the third and the fifth structural classes of the root, suffixes, suffix-flexive and root-suffix accentual types in connection with rhythmic organisation of song lyrics of Nad-dniestryansky dialects, that reflects peculiarities of their accentuation in Naddniestryansky and other variants of south-western dialect as well as of Halych variant of the Ukrainian literary language. Accentuation of analysed verbatives is rooted in the late praslavonic baritone-sound and movable accentual paradigm. Suffixes accent variant of verbs of the first – the third structural classes of root accentuation, regardless of its existence in the investigated dialect or in other language variants, is determined mainly by rhythmic melodic factors. Paroxitonic transference of stress on the root in present verbal forms of the fifth structural class only in individual cases is caused by versificated processes.

In verbatives, where stressed marker is not fixed in song lyrics, rhythmic image of the strophe allows to reconstruct the stress without particular difficulties. Rhythmic melodic analysis also gave the possibility to consider definite technical omission of lexicographer while consolidating accentual marks according to corresponding verbatives.

Song lyrics, as well as poetry itself, is determined by interlacement of normative, dialectal, historical, author, stylistically and versificatively motivated stress that makes it acquisition of literary norm, realizing in accentual variants competing on definite historical stage.

Key words: accentual variance, accentual types and late praslavonic accentual paradigms, recessive and paroxitonic accentuation, strophe, verse, syllabic group, clause, rhyme and rhythmic organisation.

*Iryna KOCHAN***IVAN FRANKO SMALL PROSE TITLES
AS LITERARY TEXT ACTUALIZERS**

There are investigated the features of Ivan Franko small prose titles on semantics, is made their structural analysis, is revealed titles functional potential, their link with the main text, is revealed the question about the status of the literary text title. Creative heritage of the great Kamenyar constantly of interest to researchers in different fields of knowledge: psychologists, teachers, economists, lawyers, geographers, art historians, historians and, of course, linguists who describe and brush-work, and composition of works, the ideological and thematic contents and the like.

To the small prose by I. Franko became 18 collections of short stories and novellas. In each of them there are a number of short stories and novels on various subjects, detective and fairy-tale stories. They raise the problem of good and evil, love and hate, life and death, ideas and disappointments.

Structural headers are divided into: title-word forms: headers-coordinative phrases of the type; headers-phrase contract type, headings suggestions (mostly incomplete, elliptical) that is, the structure have different versions of the title, that depends, obviously, from the plot, the intentions of the author and a desire to interest the reader, to encourage him to read the text of a story or novel.

The text read is not the last place occupies the semantic header component, as the semantics determines its understanding and perception. From the semantic point of view of allocated titles: the profession or work performed by the main character of the work; indicating the place of action, give a characterization of the main character; contain an indication of the nationality; compare with flora and fauna and the like. Headers Frankove works of short fiction different structural diversity and polpaccio.

The header having the ambivalent character (appears both as text and as part of it) may also be samotechniy education, which encourages us in the process to guessing at the interpretation of the whole text of the work. The title of the text speaks actual data perception and understanding of written works. It performs the function of a sign, helping to differentiate one text from another, peculiar to him and the informative and predictive function.

The titles under review works closely related to informativity, coherence, integrity of the text. Filed in the header of the word «permeates» the entire text, forming the category of connectivity. While the word itself inevitably occur semantic changes leading to the formation of individual artistic value. The awareness of this value occurs retrospectively, when returning to the title after completion. In many works the name is so deeply encoded that his decoding is possible only after reading the works. Function headers short fiction also diversified: from the iconic nominative, informative, predictive, aesthetic, cognitive, and so forth.

Vira KOTOVYCH

**LITTLE MOTHERLAND
OF IVAN FRANKO: ONOMASTIC, LINGUISTIC
AND CULTURAL ASPECTS**

In the article in context explication onomastic and linguistic and cultural codes analyzed onyms «Nahuyevychi cycle». The purpose of intelligence – to consider semantics and linguistic and cultural importance of proper names associated with the figure of Ivan Franko.

Indicated that overcome incredibly difficult path that fell to the lot the creator of our culture XIX – XX centuries and performing with the titanic work, which was done only genius, Ivan Franko consistently worked on the implementation of the program Europeanization of Ukrainian culture and science. Somehow to eliminate the gulf that existed between Ukraine and the world, he literally informative enrich the national culture with new ideas, directions, models. Onomastics, whose scientific foundation laid in 1906 in Ukraine began to flourish only from middle of the XX century. Today more and increasingly popular onomastic research carried out in close collaboration with ethnocultural, ethnic psychology, cognitive science, ekolingvistyky and more. Therefore, the article analyzes anthroponyms (surname Franco, Kulchytska and the names Ivan, Miron, Tatyana, Zahar, Onufry, Yulianna, Andriy, Taras, Peter, Anna) and toponyms (oykonims Nahuyevychi, Viytivska Gora / Sloboda / Frankivka; microtoponyms Mogyla, Dubnyky, Ternavka, Dil, Ivanovo Debrya, Mykytychova Debrya, In Petrunkovim, Vostyslavlye / Ostyslavlye / Hostyslavlye, Yaryna; hydronyms Radychivka / Zbir / Bar, Bila Voda, Zadniy, Monastirskyy, Ripnytskyy, Solonskyy, Cheremosnyk, Shyshiv, Babiv Vur, Yasenytskyy Stav Became; oronyms Dil / Storozh / Lysa Gora, Mogyla, Serednyy Gorb, Chervona Gora, Chaplivska Gora) Franko edge in the linguistic and cultural aspects. Proved that own names are encoded microtext the explication which opens many important events both onomastic and with linguistic and cultural point of view. «Vilnolyubosemantychne» filling surname Franco gentry origin of surname of his mother – Kulchytska; name, which preserved the ancient Ukrainian tradition to name the child by name grandfather (grandfather Franko was also Ivan Franko), «Svobodolyubosemantychne» filling the place of his birth – Sloboda village name and the names of many microobjects formed by archaic toponimotvirnyms models (derivatives on -ychi, *-je, vidapelyatyve formation etc.) – this gives grounds to assert that ancient land Bojkivska birth and swaddled Ogre of the human spirit, in spite of dozens of others of its merits was the founder nazvoznachchoyi science, obviously understood the importance of collecting, organizing and preserving each own name, many real onyms enjoyed in their own artistic, scientific, journalistic works and highly exalted over Nahuyevychi Deed ardent «fire in clothes of speech».

Key words: anthroponym, oykonim, hydronym, auron, microtoponym, Ivan Franko, onomastics, linguistics and cultural. Indicated that overcome incredibly difficult path that fell to the lot the creator of our culture XIX – XX centuries.

Natalia KOVALENKO

SOMATISMS IN THE DIALECT SPACE AND IN PHRASEOLOGICAL UNITS

Studying of regularity and peculiarities of phraseological units functioning, their projection on the whole text will always be topical in accordance with the specificity of live folk speech. In scientific works of modern researchers of dialect language there are main directions in studying of structural and semantic characteristics and national and cultural specificity of phraseological units – is to study the dialect of constituents of components, which strengthened and set up in the structure of phrasems or widespread outside of them; studying of metaphorical basis of inside forms; ethno-linguistic descriptions with orientation on national and cultural models in a linguistic society.

At the present stage of Ukrainian dialectology development the complex researches became very important, in which structural and semantic analysis and spatial existence of phraseological unit and its components are combined.

Studying of topical issue about area existence of phraseological unit and its components (on the basis of dialect texts and dictionaries) allows to determine the territories, where 1) using and understanding of the word coincides with its property of phraseological units creation; 2) the word is known but it is not fixed in phraseological units; 3) using of phraseological units with a component, meaning of which is not known to dialect speakers. The previous analysis proves the idea about presence of space correlation, with involving of more empirical base of Ukrainian dialectology the areal description can be refined and supplemented.

Oleksandra KURYLO

PHRASEOLOGICAL UNITS IN THE I. NECHUY-LEVITSKY'S NOVEL «THE KAYDASH FAMILY»

In this article fixed expressions from the novel «Kaydasheva simja» (Kaydash's Family) written by I. Nechuy-Levytsky are analyzed, their thematic groups are stressed, lexicological and grammatical classes of phraseological items from determined novel are characterized, their peculiarities and stylistic functions are highlighted. In addition, based on the card index made by us from given novel, groups of persistent phrasecombination of words are highlighted and characterized (properly phrasems, proverbs, sayings and metamorphosis), metamorphosis expressions for basic word

are classified, range of phrasecombination phenomena are accentuated from the novel, groups of persistent items are described after character of subordinative conjunction, structure and semantics of fixed expressions from the novel are analyzed.

Considerable place in phraseological research takes classification for grammatical principle. So, morphological approach to phrasecombination phenomena are based on correlation of phraseological items with certain parts of speech and predicts lexicological and grammatical nature of the main word determining. In accordance with O. Molotkov we highlight such lexicological and grammatical classes of phraseological items according to this principle: nominal, verbal, adjectival (adjective), adverbial (adverb) and exclamation.

According to character of subordinative conjunction we divide this structures into two groups: phraseologisms which begins whereas conjunction **though**, phraseologisms organized using comparative conjunctions: **as, like, as though, as if, quasi, allegedly**.

Among persistent phrasecombination of words we appropriate metaphors which serves like base of phrasems creation. Metaphors are formed by traditional way: rethinking the word in the context of phrases, sentences or largest syntactic group – paragraphs or fragment. Based word is converted into metaphors: person, object, natural phenomena (element), «part of the human body», «physical human estate», «metaphors that mean onomatopoeic», «metaphors that mean conversation», «metaphors relating to animals». Metaphors from given text are concluded according to this principle.

Persistent phrasecombination of words which are used in given work of art by the author play certain stylistic role. They are used for the purpose of art reconstruction of spoken language in author's text and in character's speaking, helping in their typing and individualization.

Oksana KUSHLYK

THE COMPOSITION OF THE WORD-BUILDING PARADIGMS OF THE VERBS *ХРЕСТИТИ* AND *ХРИСТИТИ* IN THE UKRAINIAN LANGUAGE

The article investigates the component composition of the word-building paradigms of the verbs *хрестити* and *христити* in the Ukrainian language in order firstly to find out word-building capabilities of these verbs and secondly to reveal the system of correction of the literary usage with them. The necessity of this process is determined by frequent confusion of meanings of notions, phenomena, realities which are named by them. The whole set of particulars deverbatives are classified according to the morphological zones – substantival, verbal and adjectival; we determine the continuum of word-building meanings and inventory of word-building means for their realization; we also describe the ability of some dever-

batives to express additional semantic shades; we trace the possibility of coderivatives to join synonymous relations.

As a result of this investigation we point out that word-building paradigms of these verbs differ. The word-building paradigm of the verb *xpecmumu* with the meaning «to make the sign of the cross» is formed only by substantival (the semantic position «subjectival action») and verbal (the semantic position «action result») zones while word-building paradigm of the verb *xpucmumu* with the word-forming meaning «to baptize somebody» consists of three morphological zones – substantival, verbal and adjectival, the filling of which is bigger according to the number of semantic position. The substantival zone is special because it consists of deverbatives with four word-building meanings: «subjectival action», «the subject (performer) of the action», «the building for doing the action» and «the tool for doing the action».

Key words: word-building paradigm, morphological zone, word-building meaning, transpositional meaning, mutational meaning, modificational meaning, semantic position, word-building format, stem, derivative, deverbative.

*Olena KUTSYK,
Mariya KOLECHKO*

**CONCEPT OF SIN AS A MAIN
COMPONENT OF PAREMIC DISCOURSE
(based on collections «Galician-Russian Folk Bywords»
by I. Franko and «Proverbs of the Russian People» by V. Dal)**

The given article deals with the features of realization of concept sin in the linguistic consciousness by native speakers of Ukrainian and Russian lingo cultures on material of collections «Galician-Russian Folk Bywords» by I. Franko and «Proverbs of Russian People» by V. Dal.

In the comparing languages concept «sin» is associated with violation of religious and moral dogmas and settings, and also with the bad acts of man. The small folk-lore genres are the important source of countrystudy, sociolinguistic, culture-logy information in modern linguistic concept studies. It is repeatedly accented by linguists that paremiae texts clearly and full fix peculiarities of people mentality, spirit of nation, etc. Paremiae texts are independent and ready to be used vocal units, as they are selected by the regularity of the use. They really contain the most actual concepts and judgments of native speakers. Folk expressions are the mirror in which the condition of society is represented in different stage of his development, his way of life, customs and traditions.

Actuality of proverbs and saying studies is predefined by their cultural loading. It is very important to find out not only his center but also periphery of the actualized concept in the process of research. Paremiaes execute a cumulative function as linguistic signs.

They cause in consciousness of native speakers certain associations, which, from the one side, determine the logical construction of expression and from other – predetermine the limits of its use, connection with some life situations, history and culture phenomena of people. Cultural values, dominants of certain society, its world view, interpretation of reality are expressed in small folk-lore genres.

Nominative field «sin» in the probed paremiae texts contains the ramified structure which includes two main parcels (thematic groups): «Violation of religious and moral dogmas» and «Violation of public and ethics norms» which, in same queue, are represented by separate sectors. First parcela is formed by two main sectors: «sin made by a certain person» and «warning someone from a sin».

In the analyzed paremiaes the system of religious, moral, public and ethics values of both people is expressly represented. Folk wisdom, located in folk-lore, is perceived as original code of ethics. The difficult semantic structure of probed concept does not allow to select the sectors of the second thematic group clearly and univocal.

Analysis of structure and semantic organizations of a «sin» nominative field shows that it is the important fragment of the lexical and phraseological systems of both languages.

Key words: concept, small folk-lore genres, paremiae texts, paremiae units, proverb, saying, bywords, parcela, thematic group, sector.

Lesia LEHKA

ACCENTUATION OF THE VERBS WITH SUFFIX *-NU-* IN LESIA UKRAINKA'S AND IVAN FRANCO'S POETRY

The system of emphasizing words in the Ukrainian language is an urgent problem of the Ukrainian linguistics, as accent norms appeared many centuries ago. A verb is one of the most difficult parts of speech, therefore the verbal accentuation system is also a very complex one. For centuries it has been undergoing numerous changes and they have not ended yet.

The verb has a peculiar accentuation system, which normalizes certain patterns both in emphasizing infinitive forms and in the conjugation of verbs. The emphasis plays a defining role in the system of rhythmic-and-melodical means of the Ukrainian versification, because it is an element of rhythmicorganization of verse and a stylistic means. The genre specificity of poetry allows the use of accent dialecticisms as well as individual author's stresses – all this determines coexistence and competition in poetic speech of accent variants.

In the article the accentuative peculiarities of suffixal and prefixal-and-suffixal verbs of the seventhstructural class with suffix *-nu-* in the poetic works of Lesia Ukrainka and Ivan Franko have been analyzed. According to the morpheme

structure and with the help of the stress the accent types have been determined. It has been found out that the verbs under analysis belong to different accent types: root accent type, suffixal-and-root accent type, suffixal-and-flexional type. Regional accentuative peculiarities have been defined, deviations from the literary stress caused by prosodic situations, have been analyzed.

Key words: verbs, accentuation, accentuation system, accent type, the variant stress, accent norm.

Natalia LISNYAK

POETIC IMAGE OF HAPPINESS IN LEMKO SONGS

The article considers the conceptual significance of the image of happiness in the context of Lemko songs. Analysis carried out on the texts of the songs, are taken from the compilations of the songs of Lemko, also from his own records from the settlers. The features of the tokens of happiness, marked its semantic and symbolic potential, prostagen methods and means of realization of this image.

Folk song as a special type of art receipts makes it possible to trace the mutual influence of individual and national spiritual experience of the individual. In folklore a person expresses history, experience, circumstances. The best and worst experiences often result in positive and negative emotions in the songs. Positive (optimistic) emotions complete the desire of happiness, scientists call it peloritani syndrome. Happiness is the emotion that conveys the most pleasure. Working through lemowska songs, was able to extract the texts, where there is a token happiness. Cordovana material proved that this token is common in the songs of the studied area, what the context of the songs varied, which caused our interest.

As is known, the expression of emotions is the best way to know a person. Through positive emotion you can understand the feelings of a person to another person or to the world at large. Sometimes it allows us to determine the character of the person speaking the whole, or at the time of context creation. The subject of research is a poetic image of happiness in Lemko songs. Token happiness indicates a positive emotion. Vitaly Lark takes these meanings of the word happiness 1) a state of complete satisfaction with life, a feeling of boundless joy experienced by anyone; 2) achievement, success, good fortune; 3) destiny, fate; 4) happiness is fate. The purpose of the article is the analysis of linguistic means of expression of poetic image of happiness in Lemko songs. The analysis involves the following tasks: to figure out the meaning of the poetic image of happiness; to illuminate the methods and means of the manifestation of the tokens of happiness; to trace the features of the use of the lexeme happiness.

The semantics of the lexeme happiness depends on the context, because the very fabric of the song and provides the full value Sammy. It is interesting that the

word for a positive emotion, expresses it, may have neutral and negative semantics, in particular semantics of frustration and pain. The perspectives of the research see in the implementation the complete analysis of the poetic images of positive and negative emotions in the songs of Lemko. Such Studio is an important element to building a coherent linguistic picture of the world Lemko.

Natalia LUZHETSKA

IMPLICIT TEXTUAL MEANS IN THE COMMUNICATIVE PRAGMATIC FIELD OF IVAN FRANKO

The problem of the implicit text meaning is inseparably associated with the problems of interpretation which is realized by means of an inference (logic output) and is connected with the cognitive human activity. The inference approach is being localized and is going on just in the mental sphere, touching upon the importance of the recipient's (reader's, listener's) encyclopedic knowledge, the depth of his inner world.

The object of the investigation is connected with the discursive practices of Ivan Franko which form the political discourse of a thinker.

The subject of the article deals with the implicit means in the natiosophic speech and intellectual activity of Ivan Franko.

The aim of the scientific exploration – correctly to read and to decode those deep meanings which are woven in the groundwork of Ivan Franko's natiosophic discourse on the basis of the analysis of live communicative-pragmatic processes.

Among the communicative common types of implication (text implications, presuppositions, implicit predication, subtext, elliptical types of speech) we observe a combination of different means of a text implication, in particular presuppositions and implications in the works devoted to the intelligence. Presuppositions (or presumptions) are the implicit components of the text which the author believes to be true and known for an addressee, that is why, they do not need special means of their nomination. Instead of a text implication this is an implicity of a syntagmatic character which is based on the formal absence of the elements of the consequent consistent part of the logic scheme «if A, then B where B is most often unexpressed». One way or another, a desire of the recipient «to read» a hidden social meaning in the text requires a broad outlook, respectively formed intellectual identity.

It affirms that Franko aesthetic creativity is determined by a distinct appeal to a public scientific consciousness and that social elements in his works are dialectically related to the psychological elements.

Petro MATSKIV

**SEMANTIC FEATURES
OF THE LEXEME *FAITH*: LEXICAL, DIACHRONIC
AND PHRASEOLOGICAL ASPECTS**

The article clarifies the semantic features of the lexeme *faith* in the vocabulary-diachronic and phraseological discourse, traces the etymological value of the specified word, analyzes its semantic development (expansion, contraction values), as well as deals with the phraseological units with a component of *faith*.

The triad of Man – culture – consciousness determines the modern linguistic paradigm and most fully translates the national cultural and spiritual identity of the ethnic group. This is why the problem of investigation of a religious style is attracting more and more attention among linguists, since the spirituality of the people and its culture directly detect the linguistic level, defining concept of which is *faith* as a phenomenon of spiritual life and culture in general.

In Ukrainian linguistics the lexeme *faith* is studied mainly as the name of the concept. Thus, Y. Klymkiv clears out the phraseological implementation of the concept of *faith* in the biblical texts (based on the English biblical sources); T. Mostova traces the semantic evolution of the concept of *faith*, the main directions of development and prioritization of certain aspects of its implementation, reveals the sequence of formation of the semantic characteristics of the concept, defines the individual links of semanteme that are missing and are not fixed in modern usage. The structural-semantic and ethno-cultural representation of the concept of *faith* in the Ukrainian language picture of the world is explored by O. Hoshovska, analyzing paradigmatic, epidygmatic and syntagmatic relations in the nominative field of belief/unbelief, as well as the notional content and ethno-linguistic peculiarity of the concept of *faith* in the Ukrainian and phraseological picture of the world. The author also uses materials of social-linguistic experiment to trace the specified concept in the language picture of the world of our contemporaries.

Summarizing the meaning of the word *faith* presented in the dictionary, its dominant semantic features are highlighted: religion, truth, faithfulness and trust which have been transformed in the process of historical eras. It should be noted that the lexeme *faith* refers to those in the semantic structure of which the semes «religious» and «associated with God» are nuclear, and they dominated in the semantics of the word over many centuries. In the 19 – 20th centuries one can observe the redistribution of semes in the semantic structure of the word: those semes that are connected with a man become dominant.

The phraseological units under analysis express the cognitive characteristics that are based on the oppositions: the beginning is the end: nothing can be trusted in advance. This feature is contrary to the feature of «*faith* in a better future», this

obviously shows the duality of the Ukrainian soul; «blind faith» is the evidence of faith: «blind faith» is evaluated negatively, faith requires evidence. This contradicts the religious understanding of faith which is acceptance of faith without evidence.

Lyubov MEL'NYK

**«THE LOVE TO YOU WAS MY LEADING STAR...»
(linguistic analysis of I. Franko's private epistolary)**

Writer's correspondence as one of the literary genres is often the subject of scientific debate. The letters objectively represent a human with all its flaws, quirks and advantages.

The proposed article represents a linguistic analysis of Franko's intimate epistolary, including letters written to the love of all his life – Olga Roshkevych. The materials of scientific studies were the letters written in 1874 – 1879.

The study gives the reason to believe that the characteristic style of intimate correspondence of the artist is that he skillfully combined both words of love to his passion and philosophical reflections about love and loyalty in one. An important addition to the cognition of the linguistic identity of the writer was to establish a place and a role in correspondence of welcome and farewell formulas, deminutives and numerous lexical and stylistic means.

The use of affectionate appeals or afektonims with immanent positive connotation indicates a speciality of relations between young people, their extraordinary sensitivity in expressing their feelings. The same applies to emotionally exhausted parting.

A clear indicator of intimisation in Franko's correspondence are deminutives – the names of suffixal formations with deminishing and emotional valuation. In the analysed texts they function not only as the means of creating a gentle tone of speech, but also provide a shade of tenderness and sympathy to the main meaning. Therefore, these world-building elements clearly express the individual style of the addressee.

A significant role of the artistic and expressive means take epithets, metaphors and comparisons, phraseologisms. They reveal a mental and physical state of the hero, represent the completeness of feelings.

A detailed study of Franko's letters leads to the conclusion that the writer in different manifestations of paradigmatic lexical and grammar levels shows not only his own emotions, feelings and states, but also espies to have more or less influence on the recipient.

Key words: linguistic analysis, linguistic identity, lexical and stylistic means, deminutives, metaphors, comparisons.

*Alla MORGUN,
Lidiya PROKOPOVYCH*

**LINGUAL AESTHETIC REPRESENTATION
OF CELESTIAL SPACE IN THE POETIC PRACTICE
OF THE SECOND HALF OF THE TWENTIETH CENTURY**

The urgent need in modern poetic discourse markers of celestial space has been identified in the article (horizon, sky, edge of the sky).

The use of traditional methods of functional and semantic analysis has been entirely justified, since the peculiarities of the lexical-semantic relations are most clearly manifested in the model field which enables to describe the system of lexical-semantic relationships between words.

According to the results obtained, study has found that the poetry category denoting heaven space takes a leading place in the dictionary of poetry, including its chronological sample of the second half of the twentieth century.

Analysing them as fillers, natural constituents of spatial universe there has been represented the three-dimensional poetic space model, and vectors which correlate with the «up – down» concept.

In the language of analyzed poetry, the nominations representing three-dimensional «natural space» language picture, are marked by complexity of textual semantics, which is modified by a particular epithet, metaphorical, periphrastic combination, and the type of complicated ethnically conditioned associative linguamental imagery. In this regard, the nominations have been considered not only as parts of landscape discourse, figurative poetic model, but also components of world conceptual model. The complicated verbal structure image accentuates stylistic relevance of original metaphors and author's symbolism.

The theoretical validity of work has been proven, as well as its relation to the expanding of knowledge about the humanitarian world language image, along with extra lingual factors of lexical systems modeling with accentuated figurative expressive function and interparadigmatic nature of their ingredients. The problems investigated are topical, and its study helps to develop theory, practice of structure studying and functioning of poetic language.

Key words: lexical meaning, semantics, discourse, epithet, metaphor, association, metaphoric structure, personification, existence.

Ihor NABYTOVYCH

**THE «ALPHABET» AND ORTHOGRAPHY WARS IN GALICIA
IN 19TH CENTURY: HISTORICAL AND POLITICAL ASPECTS**

There were a few attempts of changing Ukrainian orthography from Cyrillic to the Latin alphabet in Eastern Halychyna in 1830th. During this period there

started a discussion about possibility of such changes in Ukrainian and Polish societies. Attempts of imposition of such transition were forced by Polish political side at the end of 1850th.

In 1850th so-called «Moscowphilism» was spreading out among a part of Ukrainian intelligentsia of Eastern Galicia. Supporters of «Moscowphilism» were completely against the introduction of the Latin alphabet instead of Cyrillic in Ukrainian language. Their striving for saving Cyrillic was connected with desire to use it as a mean of reunion with Russia and Russians, and not with care about possible decline of Ukrainian language as an element of national identity of Ruthenians-Galicians. Herewith Russophiles, that were not Moscowphiles, understood that possibility of Russification of Ukrainians at the Eastern Galicia, that Moscowphiles dreamed about, is real and dangerous.

The same problem of saving national identity of Ukrainians from Halychyna took place in its history till the beginning of World War I in opposition to orthography, etymological and phonetic approach to language expression.

These tendencies in Galicia, which was part of the Austrian (Austro-Hungarian) monarchy), were not just a process of linguistic standardization, gradual adaptation to language processes of Ukraine (held in the Russian Empire territory under the pressure of Russian captivity), but an engine of development of Ukrainian language and literature in captured Ukraine.

«Alphabet» and orthography wars in Galicia (Halychyna) in 19th century and orthography normalization of Ukrainian at 19th – beginning of 20th centuries is an essential display of process of Ukrainians becoming a modern nation. The history of those two wars shows how nation that was divided between different countries and didn't have experience of statehood for many centuries, gives a new idea of creating own united independent State.

Key words: Galicia, «Alphabet» war, orthography war, phonographic orthography, etymological orthography.

Mykhailo PANOCHKO

IVAN FRANKO AND FORMATION OF UKRAINIAN JURIDICAL TERMINOLOGY

The article researches theoretical and methodical basis and peculiarities of using juridical terms in author's scientific investigations and works of art. A lot of juridical terms of that period show the state of language of law development as a part of Ukrainian lexicology, are recorded in Ivan Franko's works. Using terminological vocabulary in his works, Ivan Franko contributed a lot into the stabilization and legalization of appropriate terms in the scientific style of language.

The work «Crossed Paths» by Ivan Franko is an important source of Galician juridical terminology of that time. A great number of juridical terms, used in order

to show the peculiarities of Galician lawyers' life of the XIXth century, is recorded in the text. Author's text is not only a language of official acts and court decisions, but also the language of numerous dialecticisms which denote kinds of crimes and punishment, juridical proceedings and court establishments. The peculiarity of the work consists in the using of special political jargon, rich phraseology etc.

The analyzed social and political works of Ivan Franko prove that the system of terminology of that time was quite broad and the level of terminological vocabulary's development in Galicia was high too. Since Ivan Franko was a scientist and popularizer of terminology, he considered the flexibility to be the main criterion for juridical term's functioning. In general, the writer assured the juridical system of terminology could be controlled by only as a part of lexicology. This fact had an influence on the creation, standardization and using of scientific terms, especially juridical ones.

Key words: lexical storage, synonymy, the system of terminology, the Ukrainian juridical terminology.

Volodymyr PILETSKYJ

**VERBAL FORMS AND VERBAL NOUNS
AND ADJECTIVES IN SCIENTIFIC
AND TECHNICAL TERMINOLOGY
(derivational and functional problems)**

The semantics and functioning of verbs with similar roots and various affixes in modern Ukrainian scientific and technical terminology have been discussed. The irrelevance of using of verbs with postfix *-ся* for denomination of spontaneous processes if shorter names (without postfixes) exist in literary language has been pointed out. The replacement of some prefix verbs with postfix *-ся* and derivative nouns for proper Ukrainian equivalents without prefixes and postfixes (not *збільшуватися*, *зменшуватися*, but *більшати*, *меншати* and not *збільшення*, *зменшення* but *більшання*, *меншання*) has been offered.

The ways of derivative adaptation of foreign verbs and deverbal nouns-rosianisms in different terminological systems have been considered. The methods of avoiding of foreign suffixes in loan terms have also been defined.

The structure and ways of forming processual (deverbal) adjectives which denote two types of abilities that things can have: to be subjected to an action (passive ability) and to be designated for an action or participate in a process (active ability) have been analysed. The verbal adjectives with suffixes *-овн-*, *-енн*, *-анн-* (*прогнозовний*, *знищенний*, *виконаний*) for denotation of passive characteristics of subjects have been offered to use more widely.

We have to pay more attention to the semantics of verbs with similar roots and different suffixes that appear in the scientific and technical literature. Thus we will be able to avoid the neglected errors and eliminate the habitual distortions of

proper Ukrainian terms, to follow the logic of word formation, and to provide clearness and explicitness of our scientific and technical language.

Key words: Ukrainian language, scientific and technical terminology, the verbs with similar root, the deverbal nouns, the rossianism, the deverbal adjectives which denote active and passive ability, the semantics and the functioning.

Anatoliy POPOVSKIY

IVAN FRANCO'S ARTISTIC WORKS AND LINGUISTIC (TERMINOLOGICAL) ACTIVITY

The article highlights Ivan Franko's views on Ukrainian literature language development processes in general and its terminological system in particular in prose works of the end of XIX century – the beginning of XX century, which colourfully reflects his linguistic competences and his individual perception of those days language of Galychyna peculiarities. The level of language-artistic heritage of Kameniar has been examined. Reflecting the peculiarities of those days life in artistic images, the writer could not ignore the language characteristics of Galychyna society where terminological lexis was frequently used. Word-terms are widely used in both poetical and prose Ivan Franko's works. Only his prose heritage is more than one hundred short genres. Using terminological lexis with artistic objectives, he registered new phenomena and tendencies in alive language processes development which can be analyzed. To gain this target the author has analyzed the works «Sam sobi vynen», «Ripnyk», «Muliar» and others, as well as the works dealing with the problem of working out the unified Ukrainian literary language – «Literary language and dialects», «Introduction to the third edition of the tale «Lys Mykyta», «Govorymo na vovka – skazhimo i za vovka», «From poetry secrets» and others.

Topical connections of legal, technical, socio-political and foreign terminology have been analyzed in the article. Four theoretical approaches of Franko as a scientist to socio-political terms formation have been highlighted.

Thinking over the meaning of the term in the national language vocabulary system, Franko drew attention to its theoretical reflecting and practical use in scientific and feature literature.

Liudmyla PROKOPCHUK

COMPARATIVE IDIOMS WITH ZOONYMIC COMPONENT IN THE EPIC WORKS OF IVAN BAGRYANYI

The article is devoted to comparative idioms that are analyzed through the prism of the fiction. Ivan Bagryany quite uses comparative idioms (CF), the most numerous group among them are idioms with zoonim component. The article

shows that the most common thematic groups are the idioms with names of animals, names of fishes and reptiles. The article gives the characteristics structural-semantic distinctiveness of comparative idioms. The structure of the CF is a unique set of interrelated components, replacing the position of concretization (basis of comparison), comparative parts (image comparison; to compare). Both positions are basically verbally, although the basis of comparison may be implicit (hidden). The article gives the description of the following models:

- Verb-specificator + comparative Noun component;
- Verb-specificator + comparative predicate unit component;
- Gerundive specificator + comparative nominative Noun component or objective Noun component.

Most zoonim components specify the psychological portrait of the characters. They are the concentrated, concise, informative. The article shows that the idioms point not only on external signs, and on the inside of the human condition. It is noteworthy that the writer (Ivan Bagrjany) doesn't pay attention to the appearance characteristic of his characters, he focuses on their emotional experiences, behavior.

The choice of the zoonim is predetermined by ethnic culture of the Ukrainian people, by reflection of linguistic units in its relation to the world. The positive information transfer comparative idioms with words dove, pigeon, magpie, horse. The negative information transfer comparative idioms with words goat, rat, camel.

The article shows that the author (Ivan Bagrjany) uses the idioms transformation: semantical and structural. Using different modifications of idioms the writer increas the expressiveness and emotional richness of the compositions.

Iryna PROTSYK

NATIONAL POSTCOLONIAL ECLECTICISM: NAMES OF FOOTBALL TEAMS IN THE INDEPENDENT UKRAINE

In this article names of Ukrainian professional football teams of three leagues in Ukrainian championship in the last quarter of this century have been described. Motivation of these onyms has been analysed, effects of national, post-totalitarian and commercial factors on choice of names of football clubs at the turn of XX – XXI centuries have been clarified.

Among names of Ukrainian football teams in the 90-s of the XXth – beginning of the XXIth centuries the most numerous nominations were motivated **by various onym vocabulary**, which reflects associations with historic, geographic and cultural reality in Ukraine. A lot of clubs in their name used place names – **names of cities** (*SK Mykolaiv, FK Odesa, PFK Oleksandriia, SK Kherson, PFK Sevastopol, FK Vinnytsia, FK Dnipro, FK Lviv, FK Poltava, FK Sumy, FK Kharkiv, Rava Rava-Ruska*) or **ethnographic regions** (*Bukovyna Chernivtsi, Volyn Lutsk, Halychyna Drohobych, Pokuttia Kolomyia, Polissia Zhytomyr, Prykarpattia Ivano-Frankivsk,*

Tavriia Simferopol). A separate groups of nominations Of Ukrainian football clubs covers names motivated by **hydronyms** (*Vorskla Poltava, Desna Chernihiv, Dnipro Dnipropetrovsk, Dnipro Cherkasy, Dnister Zalishchyky, Dnister Ovidiopol, Ikva Mlyniv, Sula Lubny*) and **oronyms** (*Haray Zhovkva, Hoverla Uzhhorod, Karpaty Lviv, Karpaty Mukacheve, Lysonia Berezhany, Chornohora Ivano-Frankivsk*).

Among modern names of Ukrainian football teams there are still some nominations of soviet period. Mostly these are the names motivational basis for which were **names of sports clubs** (*Avanhard Zhydachiv, Hart Borodianka, Dynamo Kyiv, Dynamo Luhansk, Dynamo Odesa, Dynamo Saky, Dynamo Simferopol, Dynamo Slovyansk, Lokomotyv Smila, SKA Kyiv, Spartak Ivano-Frankivsk, Spartak Kalush, Spartak Sumy, Torpedo Zaporizhia, Torpedo Melitopol, TSKA Kyiv*) and **names of professions** which dominated in a settlement or region which was represented by a football team (*Vahonobudivnyk Kremenchuk, Vodnyk Kherson, Hazovyk Komarno, Hirnyk Khartsyzk, Enerhetyk Burshtyn, Keramik Baranivka, Mashynobudivnyk Druzhkivka, Medyk Morshyn, Meliorator Kakhovka, Metalist Kharkiv, Metalurh Donetsk, Metalurh Zaporizhia, Metalurh Mariupol, Metalurh Nikopol*).

But the most eclecticism is found in **complex names of football teams**, which in their names have saved the old nomination and, guided by commercial factors, added **the name of the sponsor** to them (*Avahard-Industriia Rovenky, Vorskla-Naftohaz Poltava, Dynamo-Flesh Odesa, Zirka-Nibas Kirovohrad, Nyva Svitanok Vinnytsia, Nyva-Kosmos Myonivka, Nord-AM-Podillia Khmelnytskyi, Obolon-Brovar Kyiv, Obolon-PPO Kyiv, Olimpiia FK AES Pivdennoukrainsk, Systema-Boreks Borodianka, Slavutych CHAES Slavutych, SKA-Lotto Odesa, Spartak-Horobyna Sumy, Feniks-Illichovets Kalinine, FK Krasyliv-Obolon, FK Skify-LAZ Lviv, Tsementnyk-Khorda Mykolaiv*).

Key words: names of a football teams, onyms, common names, motivations, connotations.

Olesia SKOLOZDRA-SHEPITKO

THE ONYMIC SPACE OF IVAN FRANKO'S STORY «AN UNWILLING HERO»

The article analyzes onymic space of Ivan Franko's short story «An Unwilling Hero». There search has shown that onymic space has a clear structure: a core and periphery of onyms. Anthroponym sare considered to be the core of onymic space of an artistic work, as they are one of the key text-building means, in particular, they create images. Periphery of onymic space consists of toponyms, urbanonyms, gemeronyms, geortonyms, faleronyms, etc.

Ivan Franko's short story «An Unwilling Hero» is of particular interest for the researcher of onomastics, as the author was thoroughly thinking over nominations for his characters that can be seen from two editions of the story where nom-

nations of the main characters are changed: *Григорій Калинович* → *Степан Калинович*, *Закишцький* → *Валіурський*, *Емілія* → *Ганя*.

Literary and artistic toponyms perform localization function, i.e. name locality where the described events took place; they are used to create effect of inclusivity of a certain phenomenon. The most frequent among all the toponyms are placenames (*Львів, Відень, Житомир, Париж, Берлін*), horonyms (*Австрія, Угорщина, Польща, Галичина, Поділля, Сибір*), urbanonyms, which are street names (*Галицька, Голубина, Сикстуська, Трибунальська*); names of squares and maidans (*площа Св. Духа, Трибунальська площа, Галицька площа, Мар'яцька площа, Бернардинська площа, Краківський майдан*); suburbs and specific districts (*Байки, Високий Замок, Гетьманські вали*); restaurants (*реставрація Брайтмаєра*), certain buildings and their parts (*каменниця Адріоля, Краківська брама*), institutions (*Львівська урядова бухгалтерія*).

Apart from nominative function, urbanonyms perform a number of other functions, in particular, that of localization and text-building. Both urbanonyms and toponyms are used to create urban landscape, they make the text more realistic, specify the place of action. Quite frequently a variety of urbanonyms within the artistic work helps the author depict the building a character lives in. For instance, by means of street names, names of squares and other intraurban facilities the author depicts the way how the main character Kalynovych is trying to avoid a clash between Poles and Austrians.

Geortonyms, gemeronyms and falernonyms perform the function of additional depiction of characters.

Thus, onymic space of the short story « An Unwilling Hero » by Ivan Franko is an important text-building means.

Key words: proper names, onymic space, core of onyms, periphery of onyms, anthroponomy, toponym, urbanonym, gemeronym, geortonym, falernonym.

Anton SMERCHKO

THE «GOOD AND EVIL» DICHOTOMY IN SLAVIC PHRASEOLOGY (based on the Ukrainian, Russian and Polish languages)

The article deals with phraseological categories of good and evil based on their linguocultural specifics.

At the present stage of development of phraseological researches much attention is paid to the logical analysis of language units from the perspective of cognitive linguistics and cultural linguistics.

In this way the conceptual analysis of phraseological units is carried out. The particular interest is represented by the conceptual oppositions (dichotomies, antinomies). One of such dichotomies is an antinomy «good-evil». It can be argued, that these categories are objectively-subjective and their anthropocentric essence does

not cause any doubts. On a par with the general and very broad meaning, being the universal qualifiers of the surroundings, they have a number of specific, more personal meanings. As Hryhorii Skovoroda wrote: *«No one can kill evil within himself, when one do not understand first, what is evil and what is good. How to recognize and expel it in others without recognizing it within yourself?»*. These categories are mutually exclusive and interdependent (at the same time). One stands out from the other, and vice versa. One thing cannot be explained and understood without explaining and understanding another one, and one cannot exist by itself without certain correlation with another one. It can be compared to two sides of a mirror, like the dark and the light sides of the moon. Phraseological part of the lexico-phraseological field «good and evil» is represented by the wide range of idioms, phrases and paroimias, and especially proverbs. However, the study of this problem from the perspective of cognitive linguistics (in particular, anthropocentrism) in Slavic linguistics is at an early stage. It is worth mentioning an article by N.V. Kirilina, which clarifies the folk etymology of these categories according to the dictionary of V. Dal. Nevertheless, this study does not cover all the sides of a various lexico-phraseological material, which is associated with the categories of good and evil.

The aim of this article is to identify and to analyze the national-specific and universal features of phraseological units (in the broad sense of the term) on the reflection of the antinomy of «good – evil» in Ukrainian, Polish, and Russian languages.

Dichotomy good-evil is the most revealing in terms of human's understanding of the environment and the self-perception as a social being. This antinomy is an important qualifier in the context of accolade and socio-pragmatic paradigm.

From the perspective of the Christian religious consciousness the good correlates with the sky, with the world, with things that God and people like, as Petro Mohyla claimed, that is: the consent of brothers, mercy to neighbours and concord between husband and wife.

The study of actually phraseological and proverbial contexts, associated with the proposed dichotomy, gives the possibility of solving certain anthropocentric problems in the limits of their functioning in the acts of communication as models of vivid imaging and the most effective communication.

The concepts of good and evil are adequate in these language communities, the perception of good and evil (bad) are basically the same, however, the separate nation has its own system of these modal characteristics, its own attitude to these general categories.

Mariya STETSYK

**IVAN FRANKO'S POEM «MOSES»
AS A LINGUOMENTAL PHENOMENON**

Franko's artistic speech signified a qualitatively new epoch in the development of the national literary language. Mainly this epoch was marked by powerful poet's intellect and a completely different lingual picture of the world created by him.

The poem «Moses» is marked by intellectualism, language virtuosity and «confessed intimate mood». Mental forms are verbalized in unique symbolism, checked ethnoconcepts, powerful encyclopedic onomasticon and really sophisticated and graceful imagery. The vocabulary that fully defines the sense of life, existing of a definite nation in the world is realized in «Moses». Ivan Franko developed the strategy of building and enriching the lexis of the Ukrainian literary language, declared in numerous, often polemic, publications and fully realized in «Moses» by his own poetic creativeness. The dynamic mastering of potential properties of the language lets the poet express his understanding of the world, a human, history by artistic means and show an active national civic position.

The aim is to highlight on the basis of the poem «Moses» boundless facets of intellectually spiritual and ideologically aesthetic possibilities of a poetic word, to point out how realization of potential properties of the language allows the poet to express his perceptive model of the world, human and history by artistic means. We try to understand how author's philosophic world maximalism finds its adequate reveal in the maximalism of language thinking and image formation.

The language poetic image of Moses is not only the poet's word (capacious, allusive, aphoristic, argumentative), it is also that capacious and graceful language characteristics which is given mainly through imaginary phraseological collocations and only they form a famous «expressive» aureole of a character. Different facets of life of the Old Testament prophet are verbalized in conceptually capacious and aphoristically polished imaginary and phraseological collocations.

The poet's artistic microworld is focused around the image of a heart. In Franko's text we see nearly all semantic and symbolic range: a heart symbolizes the centre, God, life, intelligence, affection, love, sympathy and becomes the axis around which a spiritual world of the hero is turning. In most contexts word images acquire philosophic and sacred sense: only a heart becomes an intermediary in the conversation between Moses and Jehovah.

In his poem Franko made every word «work» (poetic and nonpoetic by its sense) for the general idea, for its reveal, he also gave citizenship to nearly all different by style (high and low) elements of speech. The vocabulary of poetisms which create solemnly elated text aura is perfectly chosen.

In the article we outline the perspectives of further research studios on the language style of Ivan Franko's poem «Moses».

Yaroslav YAREMKO

LINGUISTIC AND POLITOLOGICAL DISCOURSE OF IVAN FRANKO AND MODERN THEORY OF COMMUNICATION

The exploratory vector of the article is directed to understanding the innovation of Ivan Franko as a linguist-anthropocentrist, his contribution to the formation of the Ukrainian linguistic politology and modern theory of communication. Updating the ideas of psychology in philosophical- psycholinguistic concepts of a thinker signals not only about expanding the research paradigm from linguocentric to anthropocentric, but also about the restoration of the sources of the Ukrainian linguistic thought. Thanks to Franko's universalism it is ahead of its time and remains relevant today.

The purpose of a scientific exploration is to comprehend the innovation of Ivan Franko as a founder of the Ukrainian linguistic and political science, to trace the inextricable connection of his «school of a political thinking» with a modern theory of communication.

The scientist had never hermetized any problem, including language in its immanent condition and used, as it was said, interdisciplinary, cross-sectoral approach. That is why, language in his anthropocentric paradigm is not only a way of communication (what an interest is often stimulated in), it is a way of psychomental self-realization, a way to live in a harmony with himself, with his national «I». Franko lays the foundations of the linguistic politology through the linguistic and political characterization of the contemporary Ukrainian society. He focuses his attention on the interaction between language, ideology and power, specifically in «language games» of the politicians, on the language of a power and the power of a language as a means of a manipulation of a consciousness. The communicative phenomenon of a mimicry, which has manifested itself in two varieties: internal (the so-called author) mimicry and external (functional) is clearly outlined in the linguistic and political discourse of a thinker-politician.

Liliya YAVIR

THE POTENTIAL OF BIBLICAL ALLUSIONS AND REMINISCENCES IN IVAN FRANKO'S POETRY

In the article we have studied and analyzed allusion's and reminiscence's potential of Bible in Ivan Franko's poetic writings. The functioning of these terms in various semantic and stylistic meanings is illustrated in particular examples. Author represents us the wide palette of Bible's allusions and reminiscences. It proves the author's perfect feeling for word, his sophisticated poetic taste and deep erudition. We held linguostylistic studios over precedent biblical allusions and reminiscences that appear in Franko's poetry as conceptual means of expressions

the category of intertextuality. The comparative analysis of the definitions of terms allusions and reminiscences, their linguistics and stylistics aspects was carried out. In our article the features of functioning of Biblical allusions and reminiscences in Ivan Franko's poetry are investigated, analysed and demonstrated.

The Biblical allusions and reminiscences of Ivan Franko's poetry, their contextual, linguistic and stylistic features were outlined, distinguished and illustrated on the concrete examples. The emotional colouring of Biblical allusions and reminiscences is illustrated. Our research shows that Biblical allusions and reminiscences in the analyzed poetry separately or in conjunction with sacred religious texts and vocabulary stress the philosophical tone of the poems, confirm and present the Christian worldview of Ivan Franko.

We are convinced that the investigation of Biblical allusions and reminiscences of Ivan Franko's poetry is very prospective and actual topic of linguistics research. Our analysis shows that Ivan Franko was well-informed with the Bible's sacred texts; displays the deep correlation of Ivan Franko's poetry with Bible. By using the power of his brilliant talent Ivan Franko masterly rethink and deployed Bible stories, provided completely new content. Such facts certified the phenomenon of Ivan Franko's linguistic creativity, originality and depth of his outlook.

Inna ZAVALNIUK

THE PECULIARITIES AND FORMS OF INTERTEXTUALITY IN THE NEWSPAPER HEADLINES OF VINNYTSIA REGION

The article analyzes the headlines of the newspaper articles of Vinnytsia region, clarifies their semantic and functional specificity and forms of intertextuality.

It is established that the source of intertextual means of the modern Ukrainian regional mass media is precedent phenomena, which include the precedent texts, precedent situations, precedent names and precedent expressions.

During the research it is elucidated that quotations, reminiscences and allusions are extensively used in the headings of modern Vinnytsia periodicals. The most common type of quoting is the use of titles of Ukrainian literary works, famous aphorisms and folk songs' expressions. It is proved that the transformation of precedent texts, which are usually related to any texts known to the author from previous experience and can be reproduced entirely, is a special type of quoting, which is identified with such form of intertextuality as reminiscence. The essence of the texts, which consists in inserting the fragment which reminds the addressee of the facts, events, expressions, plots, characters and stylistic devices, is determined. On the basis of the studied material we can conclude that lexical, syntactic or lexico-syntactic transformations are mostly used in the newspaper headlines of Vinnitsia region.

It is explicated that the allusion – the form of intertextual manifestation which is based on associative relations with the precedent text – is widely used.

It is observed that the journalists of Vinnytsia region use intertextual components in an extraordinary way, direct them to the plot development, remove the barriers in perception and strengthen the pragmatic effect of the text.

Key words: intertextuality, headline, precedent text, quoting, reminiscence, allusion.

Mariya ZUBRYTSKA

LEXICAL SEMANTIC PECULIARITIES OF BOYKIAN DIALECTS IN THE LITERARY DISCOURSE OF IVAN FRANKO

The article is dedicated to the analysis of lexical and semantical peculiarities of boykian dialects in the literary discourse of Ivan Franko.

The study of dialect vocabulary enables to reconstruct certain elements of national, spiritual and material (linguistic, traditional and objective) culture. In this sense Ivan Franko's literary context is of great importance, because by its means the author represents the worldview of his characters, their associative and practical way of thinking.

Common Ukrainian language makes up the basic part of Ivan Franko's literary lexicon. Analysis of the discourse of the author's works shows usage of mainly boykian dialects. This dialect system hasn't been sufficiently studied in synchronic and diachronic aspects. This is why suggested literary material can be a considerable basis for outlining main characteristics of particular types of various levels of dialect systems. In the writer's stories actual speech of residents of the mountainous region has been shown. Language particularities reproduce features of the locality, depicted by Ivan Franko who demonstrated great interest in collecting folk and dialect samples, paid great attention to their authenticity.

In the language of the analyzed stories the dialect vocabulary has been effectively used. It covers seven different topical groups: vocabulary defining the names of family members, describing family ties; names of professions, occupations and ethnicities; words meaning the names of buildings (including agricultural constructions); vocabulary meaning the names of products, meals and dishes; names of clothes; words defining actions, processes and states; names of animals and plants. In the discourse of stories written by Ivan Franko we can encounter with a massive amount of archaic lexemes of common Slavic and old Slavic origin. A considerable group of words constitutes the group of connotative, emotionally tinted lexemes. Such nominative lexemes act mainly as integrated amplified ranges which intensify expression and emotion of speech.

The analyzed materials allow to conclude that Ivan Franko deliberately used dialects in the discourse of his literary works, thus making the speech of his characters more individualized and vivid.

Prospective of further research convincingly prove the importance of the linguistic study of the dialect segment in literary discourse, whereas comparatively with common language it has its own specific lexical, semantical, morphological, syntactic and contextual features.