

DOI <https://doi.org/10.30525/978-9934-26-227-2-66>

**THE PARADIGM OF PERCEIVING LIFE
AS A FAIR IN THE NOVELS BY W. THACKERAY
AND I. FRANKO: COMPARATIVE ASPECT**

**ПАРАДИГМА СПРИЙНЯТТЯ ЖИТТЯ
ЯК ЯРМАРКУ В РОМАНАХ В. ТЕККЕРЕЯ ТА І. ФРАНКА:
КОМПАРАТИВНИЙ АСПЕКТ**

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Socio-political processes of the late nineteenth and early twentieth centuries significantly influenced the development of world literature. Therefore, it is natural that in the context of the literary process of a given period, when the nature of financial relations in the world reached its peak, writers, trying to work in the interests of the reader, begin to address the problem of the essence of financial relations actively.

The relevance of the research topic is due to the need to deepen the essence of the implementation of the paradigm of perception of life as a fair and to find out the author's strategies for creating its structural components. The selected comparative combination – novels of Ukrainian and English literature – allows considering the creativity of domestic artists in the context of world literature.

The **purpose** of the proposed study is to reveal the typological and individual-author features of the representation of the paradigm of perception of life as a fair using a comparative comparison in Ukrainian and English literature.

The peculiarity of national variants of realism stems primarily from the specificity of its relationship with reality, in particular with the life of a certain country during a certain historical era.

A significant role in the development of realistic literature in different countries belonged to cultural and historical factors. As already mentioned, literature does not exist by itself; it is a component of spiritual culture,

which constitutes a systemic unity. In this unity, in different epochs, dominants are determined, which exert a significant influence on other types of spiritual, creative activity of a person, in particular, on literature.

Although the realistic novel, as well as realism in general, each country has its national representatives, the typology of the rise and aesthetics of this cultural phenomenon manifested itself both in England and Ukraine to some extent identically.

Among the general trends of the realistic novel in English and Ukrainian literature, the following can be distinguished:

- the tendency to psychologize prose;
- violation of important problems of upbringing and education at the thematic level (morality trend);
- the tendency to create typical characters under typical circumstances;
- the tendency to depict rural youth who go to the city in search of a better life.

To realize the tasks set in the research, it will be logical to consider the paradigm of perception of life as a fair in the context of finding ways to achieve happiness through the heroes of the proposed realistic novels. The association of our life with the fair has a deep philosophical rationale.

We consider the consideration of the plot-thematic features of the presented prose works to be logical because W. Thackeray and I. Franko were the first representatives in domestic literature who realized the truth, which not all artists understand in our time, they saw the connection of social causes and spiritual consequences in the formation of human character, and grasped it comprehensively, without simplifications and excessive directness. It is worth emphasizing that the specifics of the functioning of satirical discourse and their satirical views are expressed in the works of W. Thackeray and I. Franko. Iryna Plavutska notes that both writers “agree regarding the nature of emotions that a satirical work should evoke, and the tasks of debunking the “weak and ridiculous” phenomena of life as the main social function of a satirical work” [4, p. 162–166]. Common to English and Ukrainian writers is also the conviction that socio-political satire is designed to reproduce a broad picture of the life of society, taken in its most characteristic features and types.

The peak of W. Thackeray’s work is the novel “Vanity fair” (1847–1848). In this work, the name itself is symbolic, revealing the model of “life is a fair”, where everything is bought and sold. This is the main image, which is explained in the text in the author’s indents almost fifty times – it is the image of Vanity Fair.

While a representative of English literature uses an apt metaphor as the first genre-forming component of the “life is a fair” model, I. Franko, with the title of the novel “For the Home Sake” (“Dlia Domashnioho Ohnyshcha” (1892)), directly reveals the goal that the main character of the work saw and for which she committed certain immoral acts. Trying to earn as much money as possible, the heroine of I. Franko herself did not understand how she turned her life and her relatives into a continuous fair.

A separate feature is inherent in the names of the key characters. Literary critics have long noticed that there are many contrasting figures in the novel “Vanity fair”, starting with the two female characters – Rebecca and Emilia – or the characters of the two men whose fate is connected with Emilia Sedley – George Osborne and Dobbin. There are many such antitheses in the references of the novel, the author acts according to the law of juxtaposition of opposites, contrasting colors, forcing each to become brighter, and juicier. W. Thackeray has an impeccable command of contrasting juxtaposition; this powerful artistic tool laments one of the heroines Rebecca Sharp, whose last name translates as “sharp, sharp, and shrewd”. Giving the heroine such a name, the author thus presents her dominant human qualities.

The main object of W. Thackeray’s satirical depiction is mainly various manifestations of the phenomenon of snobbery.

Anelya Anharovych is the name of the key character in I. Franko’s novel “For the Home Sake”. With this, at first glance, “rough”, “hard” surname, from the point of view of phonetics, the author endows a delicate female nature that needs home comfort and happiness.

The compositions of the novel “Vanity fair” and the novel “For the Home Sake” are similar in terms of complexity, branching, and use of such artistic and stylistic techniques as hyperbolization, allegory, antitheses, contrast, and association of the inner world of the characters with the pictorial outer world. These plot-thematic features help to clearly outline the presence of the model proposed to us in the individual worldview structure of the works. The existence of heroines according to the principle of “life is a fair” is presented by artists as a nodal “nerve” against the background of the general picture of the world for each work.

The analysis of the texts of both writers gives reason to talk about typological correspondences in W. Thackeray and I. Franko’s vision of people as “actors” in life’s “comedy” (in W. Thackeray’s case) or “drama” (in I. Franko’s case). The characters of Franko’s novel are the same “puppets of fate” as the protagonists of Thackeray’s “Vanity fair”.

Certain typological correspondences can also be seen in the use by both writers of such a familiar element of theatrical paraphernalia as the “curtain”

(in I. Franko's "haze"). In the novel of the English satirist, two rituals are associated with the topos of the curtain – the ritual of "lowering" and the ritual of "raising" the curtain, in which this concept in most cases acquires a figurative metaphorical and even symbolic meaning. Anelya's material enrichment can be associated with the "rising" ritual and her suicide with the "lowering" ritual.

The element of the so-called "mirroring" of the main characters deserves special attention in the studied works. By this, we mean that behind each of the heroines in the works there is another character with the same life position "life is a fair".

Rebecca Sharp's motto is fully supported by Lord Stein. Perceiving life exclusively as a game, Lord Stein himself clearly understands that he has an unfortunate fate. Having fallen into the hands of Lord Stein, Rebecca clearly understands that she is only prey in the hands of a ruthless man. But, despite this, W. Thackeray's heroine is ready to "pay" such a terrible price for the opportunity to become part of the English aristocracy.

So, we can observe the identical reflection of the life positions of Rebecca Sharp and Lord Stein in W. Thackeray's novel "Vanity fair".

In I. Franko's novel, the element of reflection concerns Anel'ya Anharovych and her close friend Miss Shablinska. At the beginning of the work, the author immediately introduces us to the whirlwind of events. Mrs. Anharovych, the wife of a captain who served in Bosnia for five years, is the first to appear in the work, who is waiting for her husband to return to Lviv. On this occasion, she prepares his rooms and dinner and is glad that her faithful friend Miss. Shablinska is with her. Here, we can observe the identical reflection of the life positions of the heroines, too.

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GENERAL LINGUISTICS

DOI <https://doi.org/10.30525/978-9934-26-227-2-67>

THE CATEGORY OF QUANTITY IN SIGNS OF UKRAINIAN SIGN LANGUAGE

КАТЕГОРІЯ ЧИСЛА ЖЕСТОВИХ ОДИНИЦЬ УКРАЇНСЬКОЇ ЖЕСТОВОЇ МОВИ

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Linguistic features of sign languages are one of the least studied in modern philology. Against this background, there is currently no description of the peculiarities of Ukrainian Sign Language.

One of the important categories of language is the category of number or quantity as a grammatical characteristic of the signs. There are some studies of different sign languages that describe the grammatical category of signs' quantity. In particular, to make plural form of sign there are several tends to changing sign from singular form – to use spatial morphology (spatial modification) or repetition [3, p. 27]. Many researchers describe quantity not as separate grammatical category, but as several strategies that use to express quantity. T. MacHadjah's identified several strategies in signing to show singular, plural, dual, etc.: lexical strategy, morphological strategy, and syntactic strategy [2]. In the context of our study, the first two strategies for creating quantity are important – lexical and morphological, because these strategies can be considered at the level of a single sign rather than a sentence. This separation into a separate group – the lexical strategy from the morphological strategy of quantity creation is not always appropriate, since the authors refer to this group method of quantity creation, which is