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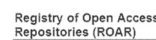
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SURVEY ON CHILDREN'S SECOND LANGUAGE SOCIALIZATION

Abstract: Language socialization is an important social phenomenon which plays an important role in our social interaction. This paper aims to give a description of the importance of children second language socialization and how do parents socialize their children through language use. The data are collected through a survey with Albanian families who live in Greece.

Keywords: Second Language Socialization, Children, Parents.

1. Introduction

Language socialization (LS) is used to understand how persons become competent members of their social groups and the role of the language in this process. It is related with two areas socialization through the use of language and socialization to use a language "Language socialization is the process in which children are socialized both through the use of language and to use language within a community", Ochs and Schieffelin (1984). Language socialization started to be considered as a domain of study in 1960–1970 s. It is really useful in learning a language and learning how to use it because there are many social factors which influence in first and second language acquisition. The more languages we are able to speak the better is our performance in a society. When young learners or children interact with the people surrounding them in socializing activities they acquire linguistic and social skills and create different perspectives about specific world situations and cultural views. In learning how to speak they learn how to think and how to express their feelings. Being a new domain of study, LS needs more and more researches to be done or expanded.

2. Literature review

Acquisition and language are a necessary tool for socialization. Socialization is considered as the process through which an individual acquires knowledge, values, customs etc. to live in a society and a process of human learning, it models the individual's intellect, personality and character. Through socialization the individual "takes a part to play in his society" and "makes it possible to ensure the individual's adoption to the values and customs of the group and society", Znaniecki (1965). Spencer, (1961) states that the socialization process includes society, culture, institutions, social differentiation, social control, social group and social change. According to Cooley (1964) socialization is considered as "an embodiment of social self" which means an individual's perception and attitude towards himself and the other members of society. Ochs and Schieffelin (1984) "the process of acquiring a language deeply affected by the process of becoming a competent member of society, this process is realized through language". LS aims to describe how children are socialized to become competent members of their own speech community and society. "Through social interactions with others children

gradually construct their ideas of who they are”, Ochs and Schieffelin (1986). LS process shapes children’s way of interacting in their everyday life, their future orientation and influence their long-term prospects. “Based on their prior knowledge, ideologies and understandings parents and children are able to produce discourse in different contexts”, Tannen (1993).

3. Methodology

Research question

How does children second language socialization occur and how do parents socialize their children through language use?

Interviews and observations

This survey refers to the country of Greece and Albanian emigrants who live there but they reflect social changes related with many other countries. As a method of data collection were used face to face qualitative interviews, the type of semi-structured conversational interview. The interview contained five principal questions and observations. The interview arrangements were done to best suit each family participant. This means that the father, mother or children were interviewed together or separately. When children were present it was better to observe their interaction and language use. Interviews are a good method of research because help measuring attitudes, can provide information about a particular topic, high response rates, useful for exploration and confirmation, validity etc.

The researcher has been present in many situations or social contexts and has also heard a lot of different stories about them. The type of observation is qualitative observation with an outside observer. Observation is an excellent way to discover what is occurring in the setting.

The questions used in the survey are analyzed according to the adults influence on children’s second language socialization. The data are analyzed according to the interview questions and observation during the interviews.

Participants

The participants are families who live in Greece, my relatives, friends of them and friends of mine.

Some of the children are born in Greece, some have been very young when they have gone to Greece and have many years leaving there. The families include both parents and children.

Families – 11/Parents – 21/Mothers – 11/Fathers – 10/Children – 23 (Age and gender are not significant for the study results).

4. Results and analyses

First question-What role do parents play in the language socialization of their child?

Almost all the parents (20) speak Albanian language with each other at home. 15 parents, mostly mothers speak Greek language with their child.

The data shows that one-to-one interaction with parents is crucial in early language socialization of babies and young kids up to ten years. The parents use Albanian language at home as their main language of interaction with each other and with the children. But most of the parents usually use even Greek language with the child. In this case is the amount of time the child spends with the parents that is a significant factor in their early LS. In this study the participant children are more likely to acquire Greek during their early LS only if their mother is a Greek language speaker because the mother is the principal person that takes care of the child.

Second question-How do parents view the status and the role of Greek in their children present and future life?

Most of the parents feel that it is important for their children to learn Greek language because they will need it in the future life, since they are going to live in Greece and are going to become Greek citizens. Greek will be their primary language of interaction on their future life at school, work, social life, community etc. But all the parents also expressed their desire to preserve their mother tongue language Albanian. And they try to teach their children both languages at the same time, or if they already know Albanian they focus more on Greek language.

Third question-What experience and values shape parental language choices and language practices with their children?

Each family's language practices are shaped by the experiences and values of both parents and it is shown from the interview that parents often try to replicate their own childhood experiences in their parenting practices. The language background and values of the Albanian and Greek speaking parents are crucial in shaping their own children's early LS. Some of the parents have been more concerned in teaching their children Albanian in the early years and then Greek. Some of the parents stated to have experienced difficulties associated with the speaking Greek. Language values of the Greek by Albanian parents are crucial to the language practices they establish within home and how their young children are socialized as Greek speakers or not. Parents value both languages. Albanian because is their mother tongue language and Greek because is the language of their social interaction and children future language of interaction.

Fourth question-What role do the other people play in interaction with the children and on their language socialization?

The parents stated that the grandparents have a significant negative effect on the Greek LS of the child, because their tendency is to speak Albanian language, mostly because of their limited knowledge of Greek language and the desire to transmit Albanian as a mother tongue to the future generations. For those children with older brothers or sisters, their activities play a significant role in the LS of the younger, because the parents stated that they involve the older children to interact with the

younger children in activities such as reading, watching TV. The language socialization practices increase from the interaction between a child and their older siblings. Also, the activities that children undertake outside the home with other groups such as playing by speaking Greek, singing Greek songs, listening Greek stories etc., provide opportunities for the children to socialize with other children. Children have also the possibility to socialize and interact within the community in activities such as going out, playing at the park, shopping etc.

Fifth question-What are the family practices of interaction and activities?

The day to day family practices of each household includes watching TV, videos/DVD and Greek programs. Another part of daily routine is reading books and using computers in Greek language, listening to Greek songs etc.

Conclusion

When children interact with the people surrounding them in socializing activities they acquire linguistic and social skills. Language socialization process shapes children's way of interacting in their everyday life and future. Parents interact with children differently across cultures and communities. The findings of this survey show to us that a child's language socialization is closely related with the family's interaction. Parents play a significant role in the early second language socialization of their children. They try to facilitate the Greek language socialization of their child in different ways.

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USAGE OF TC@UC METHODS (DESCRIPTIVE AN EXPRESSIVE CONTENTS) OR HYBRID SEMANTICS IN PEJORATIVES' ANALYSIS

Abstract: The article outlines the basic principles of hybrid semantics that employs both, descriptive and causal dimensions simultaneously, since there are many expressions, simple or complex, that are called mixed or hybrid expressions and that contribute to the general understanding of pejoratives or any other emotive words.

Keywords: hybrid semantics (HS), truth- and use-conditions, pejoratives, mode of expression.

Pragmatic theories of “meaning as use” are often regarded as fundamentally opposed to traditional truth-conditional semantics. However, David Kaplan’s research shows that conditions of use can and should have a place in formal approaches to natural language meaning. His project is based on the observation that for certain expressions of natural language, a correct semantic theory would state rules of use rather than something like a concept expressed. It is supported by Wittgenstein’s Philosophical Investigations that for a large class of cases (though not for all) in which we employ the word meaning it can be defined thus: the meaning of a word is its use in the language (...) [1]. He develops a multidimensional approach to meaning, which the author calls hybrid semantics (HS) for short that incorporates use conditions alongside truth conditions in a unified framework. This system overcomes the observational, empirical gaps and theoretical and conceptual problems of previous frameworks of multidimensional semantics [2]. This approach is able to deal not only with the standard cases of pejoratives, but also with other kinds of use-conditional items that are often overlooked in the current literature.

Present-day discussions about the nature of semantic reference have tended to focus on two approaches: theories which emphasize the importance

of descriptive information associated with a referring term, and those which emphasize causal facts about the conditions under which the use of the term originated and was passed on. Evidence were found that the same individuals’ judgments can rely on both descriptive and causal information, such that variation between individuals cannot be explained by appeal to a mixed population of “pure descriptive theorists” and “pure causal theorists.” These findings suggest that the contrast between descriptive and causal theories of reference may be inappropriate; intuitions may instead support a hybrid theory of reference that includes both causal and descriptive factors [3]. In other words, it integrates both descriptive and causal factors as relevant to determining reference. There are many ways in which a hybrid theory of reference might be formulated, and in particular different ways in which causal relations and descriptive information associated with a referring term might work together or independently in order to pick out a referent [4].

According to David Kaplan’s viewpoint, the idea of use-conditional content (causal facts) can receive a formal semantic treatment, just like the notion of truth conditions (descriptive information) that dominates the semantic tradition since its very first days. However, contrasting with more cardinal variations

of a “theory of meaning as use”, the notion of truth still plays an important role in Kaplan’s research, but is supported by the idea of use conditions that govern the conventional meaning of certain expressions of language. That is, while for a large class of expressions, their meaning can be captured by describing the way in which those expressions determine the truth conditions of a sentence (descriptive information), there is another large class of expressions whose meaning has to be described by how they are used (causal factors). While the first class contributes to the truth-conditional content, the second one conveys what could be called use-conditional content. Hence, in addition to the standard truth-conditional sentences that embody the core idea of truth-conditional semantics, there should also be analogous use-conditional sentences that provide the use conditions in order to represent the meaning of use-conditional expressions, that is use-conditional expressions are expressions that contribute to the use conditions of an utterance. Summarizing, according to the use-conditional meaning theory, two distinct dimensions of meaning exist in: the truth-conditional dimension of the sentence and the use-conditional dimension, which consists in the demeaning content of the sentence [5], the one that belittles the object. Among such contents we analyze emotive words, namely pejoratives, that we define as negative emotionally loaded expressive evaluation. The following two sentences exemplify how a T – and a U – sentence may look like (we use the superscripts TC and UC to distinguish truth-conditional from use-conditional content):

And then Riley will probably send me out with more of Raoul’s mutants again [6].

TC: and then Riley will probably send me out with more of Raoul’s *people* again.

UC: and then Riley will probably send me out with more of Raoul’s [*unpleasant and frightening things/humans that I disapprove of them and their actions*] again.

Thus, with HS the meaning of some expressions of a language is best captured by their conditions of

use instead of how they contribute to truth conditions. Accordingly, a sentence receives both a truth and a use value as its interpretation in HS [7].

According to the researches in a field of HS, the idea is to use a use-conditional perspective to supplement truth-conditional semantics, but not to replace it entirely, in order to extend conventional semantic methods to expressions and meaning aspects that, from a purely truth-conditional perspective, are considered to fall outside the scope of conventional semantics. To illustrate the kind of meaning aspects that can be studied within such an extended semantic theory, we take the following minimal pair:

1. A group of *boys* were seen going down the street.

2. A group of *yobs* were seen going down the street.

From a purely truth-conditional perspective, the first and second sentences have the same semantic content, as both are true in just the same situations. However, the second sentence expresses negative attitude, a certain kind of disapproval and disdain, which is absent in the first sentence and which is not captured by simply stating the sentence’s truth-conditions. But what is suggested by the HS’ researches is that negative attitude in the second sentence is associated with the expression *yobs* by linguistic convention, and hence should be regarded as a semantic aspect of meaning instead of a pragmatic one. In order to capture such aspects of meaning, we enhance the truth-conditional perspective by adding an additional layer of use conditions to the semantics. In order to capture the entire conventional (that is, semantic) meaning of second sentence, we need to state both its truth- and use-conditions.

TC. A group of *boys* were seen going down the street [*neutral meaning*].

UC. A group of *yobs* were seen going down the street **is** properly used if the speaker feels negatively about those boys [*negative meaning, namely pejorative*].

We call expressions like *yobs* that contribute simultaneously to both dimensions the lexically

hybrid expressions (or mixed expressions). Besides lexically hybrid expressions like *yobs*, a complex expression may be compositionally hybrid, as shown in the following sentence, in which the negative attitude is conveyed by the expressive adjective *headless yobs* instead of just simply by *yobs* that is also used as the intensifier of a pejorative meaning:

A group of *headless yobs* were seen going down the street.

HS expressions like those described above require a semantic framework that engage both use- and truth-conditions, a hybrid one. As we could see from the examples above, within such semantic, sentences do not just receive a truth-value, but also a use-value [8].

From the semantic viewpoint a challenge is not in the reality of the emotional experience, but in the meaning of words, with the help of which people express, discuss and talk about their emotions [9]. As we have already mentioned, the truth conditions alone cannot capture the whole range of conventional meaning in natural languages [10]. However, the non-truth conditional aspects of meaning are perfect amenable to a treatment by the methods of formal semantics, once we recognize that the meaning of emotive words (or expressives) and other use-conditional items can be captured by asking under which circumstances such expressions are properly *used*. [5]. Instead of asking what makes an exclamation “Take a hike!” true, we ask in which contexts it can pejoratively be uttered:

1. Truth-condition (TC)
 1. “Take a hike!”
 2. is *true*, – mode of expression;
 3. if you are offered to take a hike.
2. Use-condition (UC)
 1. “Take a hike!”
 2. is *properly used*, – mode of expression;
 3. if the speaker experiences negative emotions.

Thus, an expression is connected to a condition that is supposed to capture the meaning of the expression. The crucial difference is the way in which the connection is established (by line 2), in other

words the “**mode of expression**” as it is called [10]. In first case, the condition is connected to the expression by the notion of truth, while it is pejorative in the condition in the second example. We also offer to extend the notion of mode of expression by giving a detailed description of a condition under which the utterance occurs in square brackets, like in the following example:

And then Riley will probably send me out with more of Raoul’s mutants again [6].

TC: and then Riley will probably send me out with more of Raoul’s *people* again.

UC: and then Riley will probably send me out with more of Raoul’s [*unpleasant and frightening thing that I disapprove of them and their actions*] again.

The notion of a use-conditional meaning was introduced by Daniel Gutzmann and Eric McCreedy instead of using the term expressive meaning as introduced by Potts [11] for the simple reason that the class of expressions that contribute to the kind of projective meaning modelled by formal framework proposed by Potts for analyses of content, goes beyond the stereotypical characterization of expressives (emotive words) in a strict sense. They speak of expressions that contribute to the use-conditional meaning as use-conditional items (or UCIs for short). They take expressives to be a semantic subclass of UCIs, namely UCIs which convey an evaluative meaning. Pejoratives, in turn, are then expressives with the negative (default) polarity, in contrast to honorifics. As it has already been stated above we assume the following definition of pejoration: negative emotionally loaded expressive evaluation. We also share the researches’ viewpoint who distinguish between expletive pejoratives (like *bastard*) and mixed (or hybrid) pejoratives (like *Moskal*), which differ with respect to whether that also contribute truth-conditional content (TC) or only use-conditional content (UC):

1. That bastard Diego was faster than others
TC Diego was faster than others.
UC I have negative attitude towards Diego.

2. Oleg is a Moskal

TC Oleg is a Russian.

UC I have a negative attitude towards Russians (or Oleg is a Moskal is properly used if the speaker has a negative attitude towards Russians).

In addition to analysis on the grounds of HS, another distinction can be made between nominal pejoratives like the ones just mentioned and verbal pejoratives, which are hardly acknowledged in the pejorative literature. Instead of conveying a negative attitude towards members of a certain class or group, like nominal pejoratives do, verbal pejoratives express a negative evaluation to the action encoded in the truth-conditional dimension of the pejoratives, e. g. "jabber" conveys a negative characterization towards a speaking situation:

He jabbbers about political situation in his country.

TC He talks about political situation in his country

UC which is annoying

Gutzmann and Eric McCready thus take the position that pejoratives simultaneously convey TC and UC context, where the pejorative part is use-conditional, indicating negative emotionally loaded expressive evaluation, or in other words disapprobation, with respect to (for standard cases of pejoration) particular classes of individuals, and (for other cases) particular individuals or actions [12].

Taking into account everything stated above, we claim that HS in a very clear way the meaning and usage of pejoratives. It not only contributes greatly to the general understanding of pejoratives (and other emotives or expressives) but as well it can be applicable as a useful tool in describing other linguistic events and notions. Apart from everything, HS analysis of pejoratives contributes and (what is more important) proves that the research done has been credible.

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SEMANTICS OF VOICE CONSTRUCTIONS WITH VERBS OF CLASS IV IN THE ANCIENT GERMANIC LANGUAGES

Abstract: The article deals with the semantics of voice constructions with verbs in – nan in ancient Germanic languages: Gothic, Old Saxon, Old English, Old Icelandic and Old High German. The author determined that this phenomenon could not be attributed to the general German phenomenon, but only to the Gothic – Scandinavian language area. Also the author proved that the verbs of class IV became one of the actualizers of the creation of a modern category of voice of the Germanic languages.

Keywords: verbs of class IV, verbs with the suffix -nan, voice construction, pre-categorical construction, voice semantics, mediopassiv, Gothic language, inchoativity.

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СЕМАНТИКА ЗАЛГОВЫХ КОНСТРУКЦИЙ С ГЛАГОЛАМИ IV КЛАССА В ДРЕВНЕГЕРМАНСКИХ ЯЗЫКАХ

Аннотация: В статье рассмотрена семантика залоговых конструкций с глаголами на –nan в древнегерманских языках: готском, древнесаксонском, древнеанглийском, древнеисландском и древневерхненемецком. Автором определено, что данный феномен невозможно было отнести к общегерманскому явлению, а лишь к гото-скандинавскому языковому ареалу. Также автором доказано, что глаголы IV класса стали одним из актуализаторов создания современной категории залога германских языков.

Ключевые слова: глаголы IV класса, глаголы с суффиксом -nan, залоговая конструкция, предкатегориальная конструкция, залоговая семантика, медиопассив, готский язык, инхоативность.

Лексико-морфологические группировки в системе слабых глаголов, так называемые глаголы на – nan наблюдались в довольно значительном количестве в готском языке. Значительно меньше конструкций такого типа можно было проследить других древнегерманских языках. Такие глаголы транслировали залоговые значения или придавали грамматической конструкции раз-

личные оттенки залогового значения. Предкатегориальные конструкции такого типа можно считать относительно-залоговыми, поскольку глагол на – nan выступал главным носителем залогового значения, был ее центром. Указанную проблемную сферу исследовали Х. Аннерхольм, Г. Геринг, Я. Гримм, М. Гухман, В. Краузе, В. Евченко, М. Лебедько, Л. Майер, О. Москальская,

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Однако конструкции такого типа невозможно было отнести к традиционным залоговым: медиопассивным, активным. Указанные группировки возникали как альтернатива классическим и рассматривались как актуализатор, движущая сила для развития залоговых конструкций в современных германских языках. Я. Гримм выделил в свое время ведущую функцию этих конструкций: «<...> это образование передает греческие формы пассивного состояния там, где они могут быть объяснены медиальным значением <...>». Я. Гримм в своих научных трудах противопоставляет эти глаголы активным формам переходных глаголов и конструкциям с оттенками пассивности [1, 21–22]. В. Краузе продолжил исследование таких группировок и отметил их инхоативность и пассивность (в случае, если на передний план выдвигается видовое значение и происходит переход от одного состояния в другое) [2]. Глаголы на *x-nan* М. Гухман рассматривала как одно из средств передачи медиопассивных форм. Эти глаголы принадлежали к IV классу слабого спряжения и в готском языке их насчитывалось около 60-ти [3, 71]. М. Гухман предоставила обобщающую дефиницию залоговым конструкциям с глаголами на *-nan*: «<...> это такие конструкции, которые содержат различные по семантике глаголы, которые имеют признак при неактивном субъекте, то есть они означают состояние такого субъекта, который сам не является исполнителем этого признака <...> процесс, который описывается с помощью таких глаголов можно считать центростремительным <...>» [3, 72–73].

В основном залоговые конструкции с глаголами на *-nan* готского языка по утверждению М. Гухман выражали моральное состояние человека или физические процессы, которые тем или иным образом связаны с нравственным состоянием человека [3, 73–84]. Однако, погружаясь в древние тексты Готской Библии, можно утверждать, что семантика таких конструкций

имела гораздо более широкий спектр проявления: 1) побудительное, императивное действие – USHAUHNAN «прославиться» – *Ei ushauhai namo frauins unsaris* (Т.I, 12) – «чтобы было прославлено имя Господа нашего»; 2) охват действием определенного ареала – USMERNAN «распространить» – *Usmernoda þan þata waurd* (L.V, 15) – «распространилась тогда эта весть»; 3) процесс направлен на объект – WEIHANAN «быть освященным» – *Atta unsar þu in himinam weihnai namo þein* (M.VI, 9) – «Отче наш, да будет освящено имя твоё»; 4) прогрессия, эффективное изменение к лучшему, на большее – SWINþNAN «укрепляться» – *þ þata barn wohs jah swinþnoda ahminus fullnands* (L.II, 40) – «и ребенок рос и укреплялся, наполняясь духом»; 5) процессуальность действия с ориентацией на ее выполнение – GAFULLNAN «наполняться» – *Jah wegots waltidedun in skip, swawse ita juþan gafullnoda* (Mrk. IV, 37) – «волны били о лодку так, что он наполнился»; 6) модальность желаемого действия, процесса – USFULNAN «выполнять» – *Ei þata waurd Esaeiins praufetaus usfullnodedi* (J. XII, 38) – «чтобы исполнилось слово пророка Исаяи»; 7) процесс, который происходит благодаря определенным усилиям – DISHNUPNAN «разорвать» – *Jah þata taujandans galukum manageins fiske filu, swe natja dishnupnodedun ize* (L.V, 6) – «так, чтобы разорвались их сети»; 8) результативность действия – DISSKRITNAN «разорвать» – *Jah þan faurhah alhs disskritnoda in twa* (M. XXVII, 51) – «и тогда завеса в храме разорвалась пополам»; 9) условность или допустимость процессуального действия – GANOHNAN «обеспечивать» – *Aþþan izwis frauja mangjai jah ganohnnan gataujai friapwai* (Th.III 12) – «сделал бы, чтобы быть обеспеченным в любви (уверенным в любви)»; 10) стремление завершения длительного процесса – ANDLETNAN «быть умершим» – *Panuh lustu habands andletnan* (Ph.S, 23) – «и тогда хочу быть отпущенным (умершим)»; 11) инструментальность действия – MIKILNAN «превозносить

через что-то» – *Abþan wen habam at wahsjandein galaubeinai izwarai in izwis mikilnan bi garaideinai unsarai* (К.Х, 15) – «однако надеюсь в случае веры вашей возвеличиться через наши законы»; 12) футуристичность действия – USBRUKNAN «сломаться» – *Ip jabai sumai þize aste usbruknodedum* (R.XI, 17) – «а если некоторые ветви сломаются»; 13) регрессивные процессы, неизбежность судьбы – GAÞAURSNAN «засыхать» – *Rabbe, sai, smakkabagms þanei fragast gaþaursnoda* (Mrk. XI, 24) – «посмотри, смоковница, которую ты проклял, засохла» [4].

Опираясь на приведенные выше материалы, можно утверждать, что залоговые конструкции готского языка имели центральную лексему – глагол на – *nan*, означавшую процесс, настолько пассивно характеризующий субъект, что всегда вне высказывания чувствовалась деятельность внешнего агенса, чаще всего представленного в контексте. Они выражали не просто состояние или непереходность, а охват субъекта процессом, который вызывался внешней силой, так что состояние, в которое попал субъект, наступало не только независимо от его участия, но и было непосредственным результатом деятельности внешнего фактора, чем и можно объяснить осмысление процесса центростремительности. Итак, залоговые конструкции с глаголами на – *nan*, являлись особыми лексико-морфологическими группировками, наиболее присущими готскому языку. Однако конструкции такого типа наблюдались и в других древнегерманских языках: единичные случаи таких конструкций представлены материалами древнеисландского языка. Например, как отмечала М. Гухман [3, 100–101], в древнеисландских памятниках глагола, генетически тождественны готским глаголам IV класса, напр.: двн.-исл. *batna* «улучшаться» = гот. *gabatan*; двн.-исл. *losna* «терять» = гот. *fralusnan*; двн.-исл. *vakna* «просыпаться» = гот. *gawaknan*; двн.-исл. *kvikna* «воскреснуть» = гот. *gaqiunan*; двн.-исл. *strokna* «сохнуть» = гот. *gastaurknan* и др. образовывали

свои формы схожие с глаголами II класса и не существовали как самостоятельная лексико-морфологическая группа. В пользу этого говорят следы несомненной продуктивности этих образований в скандинавских языках, возможность их образования от прилагательного типа, напр.: двн.-исл. *kvikna, kvikr* «живой» или глаголов, напр.: двн.-исл. *svida* «жарить», «сжигать» – *svidna* «гореть», «быть сожженным». Стоит отметить, что количество подобных глаголов около 30. Именно поэтому можно предположить, что в эпоху отделения готского языка от других германских языков в тех диалектах, которые потом служили основой образования скандинавских языков, существовала особая лексико-морфологическая группировка глаголов, которая была генетически тождественной глаголам IV класса готского языка. Однако в VII в. (эпоха создания древнеисландских памятников), она исчезла как особый класс глаголов. М. Гухман [3, С. 101] объясняет это двумя причинами: структурно-морфологической и функционально-семантической, а именно: 1) процесс взаимодействия между глагольными классами – менее производительные поглощались более производительными; 2) конкуренция глаголов IV класса с глаголами с возвратным местоимением, которые составляли настоящую конкуренцию в залоговой парадигме, напр.: двн.-исл. *vana* «уменьшать» – *vanask* «уменьшаться», *tyna* «разрушать» – *tynask* «погибать».

Возникает вопрос, можно ли отнести к категории залога конструкции с глаголами IV класса и трактовать их как общегерманское явление? Это вопрос спорный, поскольку сомнения вызывает тот факт, что во всех древнегерманских языках можно найти единичные конструкции тождественные с конструкциями с глаголами IV класса готского языка. Можно предложить только небольшой перечень конструкций такого типа, ср., напр.: двн.-англ. *druncnian*, двн.-верхн.-нем. *trunkanen*, двн.-исл. *drunkna* «тонуть»; двн.-англ. *wisnian, weornian* «увядать»; двн.-верхн.-нем.

wesanen «розлагаться»; двн.-исл. *visna* «засохнуть»; двн.-верхн.-нем *storchanen* «застыть». В частности есть в наличии и сомнительные варианты, напр.: двн.-сакс. *tornon* и двн.-верхн.-нем. *tornen* являются глаголами IV класса, однако их эквивалент в готском языке *taurnan* не относится к IV классу. Остаются только единичные изолированные лексические группировки в древнегерманских языках, напр.: двн.-верхн.-нем. *lirnen* «учиться», *stornen* «пугаться», которые лишь подтверждают наличие подобного суффикса вне гото-скандинавского ареала, однако не учитываются ни его производительность, ни существо-

вание специальной лексико-морфологической группировки, которая могла бы использоваться в последовательных оппозициях. Таким образом, можно обобщить, что залоговые конструкции с глаголами IV класса мы не считаем общегерманским феноменом. Эти альтернативные конструкции свойственны были только готско-скандинавскому языковому ареалу – готскому языку и частично древнеисландскому. Во всех остальных древнегерманских языках этот феномен не получил достаточной степени проявления, только зафиксированы единичные случаи их употребления.

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THE NOMINAL PREDICATE (ALBANIAN – ENGLISH)

Abstract: The aim of this paper is to description the nominal of predicate between two languages (Albanian – English). The purpose of the following discussing is to show that some noun phrases, namely predicate nominal's, do not seem to exhibit! What is considering the typical behavior of **noun phrase**? First, they do not seem to be assigned **case**. Second, they may not assign are roles in normal sense so that they are probably as Theta-marker arguments, unlike referential Noun Phrases [1]. In Albanian language the **nominal predicate** can express with auxiliary verb (to be, have) and noun, too. "The predicate has the function of giving information about the subject.

Keywords: Predicate nominal, predicate, noun, verb, auxiliary verb, Albanian and English.

Introduction

The purpose of the following discussing is to show that some noun phrases, namely predicate nominal's, do not seem to exhibit! What is considering the typical behavior of **noun phrase**? First, they do not seem to be assigned Case. Second, they may not assign are roles in normal sense so that they are probably as Theta-marker arguments, unlike referential Noun Phrases [1].

Nominal predicate

In Albanian language the **predicate nominal** can express with auxiliary verb (to be, have) and noun, too. "The predicate has the function of giving information about the subject... The case of the predicate noun requires further clarification, as its correct usage always presents the student with considerable difficulty. The following rule should be remembered: The predicate noun always adaped with the subject in case and number, too. If the predicate noun stands alone or is augmented by an adjective, it stands in the indef. form as in the first sentece, regardless of the form of the subject. If, however, the predicate noun is augmented by a pronoun or noun in the definite form, it stands in the def. form [1].

Zogjtë dhe shtazët në përgjithësi janë **frymorë**.

The birds and the animals in general are living **beings**.

Macja dhe qeni quhen **shtazë shtëpiake** The cat and the dog are called **domestic animals**.

I tha gruaja atij. Ti je **burri im**. The woman said to him. You are **my husband** [3].

Both of languages the predicate noun following the verb e.g.

Unë jam studenti dhe ju jeni **mësuesi im**. (NP)

I am student and you are **my teacher**. (NP)

Kjo ditë kishte për të qenë më e mira **e mënduar**. (ADJ)

This day will be the best **day of thinking**. (NP)

John's mother does **work at University**. (NP)

Studentët janë **ardhmeria e jetës**. (NP)

Njeri që flet si **dhëlpër pak punë kryen**. (NP)

Kush janë ata **studentë atje**. (NP)

Cila është Arta. (pronoun)

Ky libër mos është **i atij**. (pronoun)

The predicate is the same in Albanian and English. In English language the predicate can express

with verb, noun, pronoun, it is same and in Albanian e. g.

John's mother does work at University. The man **gave** me a book [3].

“Arbeni reads a newspaper. Arbeni lexon gazetën. Arbeni and Teuta read books. (Compound subject) Tome and Arta read and enjoys books. (Compound verb) Tome reads books and newspapers. (Compound direct object) Those are the sentences that consist of only one main clause and no subclasses. The noun Anna, (Teuta, John, Arbeni) is the subject, where the sang (works, speaks, read) is the predicate” [3].

In this example, John's mother is the subject of the original statement, **works at University** is the predicate.

The predicate nominative is the noun following a linking verb that restates or stands for the subject. Typically, a predicate nominative has the same value or grammatical weight as the subject.

“Further, bare singular **predicate nominal's** are found in Dutch, Portuguese, as well as in all Balkan and MS languages. Some examples of bare singulars as predicate nominal's in several languages are given (...). Alb:

a). Nëna ime është **mësuese**.

mother my is teacher

My mother is a teacher [4].

The predicate noun follows a form of the verb “to be” it is not usually same in Albanian and English e. g.

He is an **engineer**. (Here engineer is a predicate noun because it follows is)

One fore is where the predicate noun renames the subject of the sentence.

Artani was the **actor**. (**Artani** is the subject and **actor** is the predicate of noun and it follows the verb “was” the past tens of “to be”).

Arta's father remains **the leader** in sales for our country.

The predicate **noun phrase** follows a form of the verb for example in Albanian language:

Atdhetaria është **punë e parë** për **çdo intelektual**. Naimi është **poeti ynë kombëtare**. Fëmijët janë **lulet e jetës**. Kjo s'është **punë e juaj**. Agimi është **djali yt?** “It can be an NP or any other structure in nominal function” [5].

The structure of the sentence between Albanian and English is different and it has the contrast in this phenomena of grammar e. g.

The simple sentence:

Kjo është puna e juaj.

This is your job.

The predicate of noun phrase (in simple or compound sentence) is the same with the function but different with structure.

When the subject complement is NP, it is the predicate nominative. Since predicate nominatives are NPs that follow verbs in the predicate, they look at great deal like direct objects.

I **am** a student.

S P DO

Predicate nominal

I love a teacher.

S P DO

Predicate nominal

I like a book.

S P DO

Predicate nominal

In the sentence I am a student, I and a student are noun phrase that refer to the same individual. If the speaker in the second sentence/I love a teacher/uses a transitive verb, I and a teacher refer to different people.

The direct object and indirect object are both structures within the predicate e. g.

S	Predicate		
↓	↓		
I	gave	Benit	my dictionary.
	P	IO	DO
S	Predicate ↓		
Beni	handed	Artas	the gift
		IO	DO

She always reads the book before breakfast.

S A P DO A (adjuncts-
rrethantor)

I read the kids of story.

The function of the indirect object is normally realized by a noun phrase and only very rarely by a finite/kë, çka, çfarë, ku --- what, where, why, when/-clause etc. The direct object and indirect object are (can be) both structures within the predicate e. g.

S Predicate

I gave Benit my dictionary.

P IO DO [6]

“Shkolla ka dhjetë studentë. In Albanian language the direct object can be the number that has the function of noun. When the subject complement is NP, it is the predicate nominative. Since predicate nominatives are NP-s that follows verb in the predicate, they look at great deal like direct objects.

I am a student.

S P DO

Predicate nominal

Mësuesi **do të flas** më dekanin sot [7].

I love a teacher.

S P DO

Predicate nominal

I like a book.

S P DO” [8].

Predicator [9] Complement

Strictly complement could be used with reference to all those constituents that obligatory complement the verb. “Both of languages with this contrast in syntactic structure can make with noun the subject, direct object, indirect object and predicate” [10].

The predicator complement can realize by the noun phrase e. g.

The boy resembles **his father**.

After a few minutes it began **to rain**.

Father suggests Tomin **to see a doctor**.

Could you help me **to find this book?**

The weather **became warmer**.

I **saw her in the street**.

We **call him Jo**.

If the predicate complement is realized by a non-finite clause containing a to-infinitive, the infinitive may be preceded by a noun phrase functioning as direct object of the finite verb, as in [11]: Mother persuaded Mary to see a doctor. Could you help me to move this cupboard? In English language it is obligation to repeat the predicate and subject too, but in Albanian is not necessary to repeat the subject, because by the predicate we understand for what does the sentence has meaning. The sentence “The cat killed the mouse” we have the definite article “the” that use before the noun, and in Albanian it is contrast, it can use how suffix (Alb.) for example “the cat – maca” [3].

The noun in the sentence can be direct and indirect object. It is same for both of languages. The direct object and indirect can make with noun, noun phrase, noun with preposition etc. The direct or indirect object is the second object in the sentence. “In both of languages the object normally follows the subject and the predicate” [6].

Conclusion: In Albanian and English language the **predicate nominal** [12] can express with auxiliary verb (to be, have) and noun, too. The predicate has the function of giving the information for the subject (...). The case of the predicate noun requires further clarification, as its correct usage always presents the student with considerable difficulty. The predicator is also one of the main functional elements of a sencece. It can be identified by the following main principles.

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Section 2. Literature

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THE VARIETY OF GENRES PRESENTED IN N. LVOV'S WORK

Abstract: The article analyzes examples of poetical skill demonstration by the author, and concludes that, in a range of aspects of his creative work, Lvov can be seen as a predecessor to Romanticism, and while it is impossible to cite any direct influence, as a literary fact this case can be considered symptomatic for the history of literature.

Keywords: N. Lvov; genre; classicism; sentimentalism; ode; Enlightenment; G. Derzhavin; pre-romanticism.

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ЖАНРОВЫЙ ДИАПАЗОН ТВОРЧЕСТВА Н. А. ЛЬВОВА

Аннотация: В статье проанализированы особенности поэтики и очерчен жанровый диапазон творчества Н. А. Львова. Особое внимание уделено жанрам оды и послания. Сделан вывод о том, что Львов в ряде аспектов предвосхищает романтизм, выступая предромантиком.

Ключевые слова: Н. А. Львов; жанр; классицизм; сентиментализм; ода; Просвещение; Г. Р. Державин; предромантизм.

На рубеже XX–XXI веков, на стыке столетий, знаменующемся очередными переломами историко-культурного характера, закономерным видится интерес к прошедшим «переходным эпохам», из которых эпоха Петровских реформ стала одной из важнейших, положив начало новому миропорядку, новой литературе.

Русская литература XVIII века — это литература эпохи, когда ещё не забыты традиции древнерус-

ской литературы, но через прорубленное Петром окно в Европу становится особенно хорошо видна западноевропейская литературная традиция.

Николай Александрович Львов (1753–1803) – один из самых ярких представителей культуры того времени. Его таланты многочисленны, его творческая деятельность оставила след не только в литературе: военный, дипломат, архитектор, учёный-геолог, исследователь. Наконец,

литератор – поэт, переводчик, редактор. Особый интерес при изучении многогранного творчества Львова представляет тот факт, что Львов при жизни был более известен не как литератор, а как архитектор, создатель соборов и гражданских зданий, имений и особняков. Его литературное творчество не менее многообразно, однако долгое время оставалось практически неизвестным. Лишь в недавнее время в литературоведении повышается интерес к литературной составляющей творческого наследия Львова, однако в украинском филологическом пространстве ещё не было специальных работ, посвящённых этому автору.

Обратившись к литературному наследию Львова, находим произведения самых разных жанров. Правда, сами жанровые определения принадлежат не автору, а литературоведам-исследователям творчества поэта. К. Ю. Лаппо-Данилевский в комментариях к первому (и по сей день наиболее полному) изданию сочинений Н. А. Львова [1] пишет, что многие произведения «имели значение творческого эксперимента», в чём и видится причина жанрового и стилового разнообразия [2, 394].

Как писал М. М. Бахтин: «Жанр возрождается и обновляется на каждом новом этапе развития литературы в каждом индивидуальном произведении данного жанра» [3, 178–179].

Именно творчески подходит к литературным жанрам Львов. Практически все жанры эпохи классицизма (сатира, басня, эпиграмма, эпитафия, ода) представлены в его творчестве.

Многочисленные эпиграммы, эпитафии, надписи у Львова всегда связаны непосредственно с жизнью автора, с его друзьями. Эпиграммы направлены часто на самого себя («К моему портрету, написанному г. Левицким», «Эпиграмма на меня», «Сам на себя и на ребят моих» и др.). Эпитафии на смерть близких друзей («Надпись к портрету покойницы Екатерины Яковлевны Державиной») или людей, духовно близких автору («Эпитафия Ж.-Ж. Руссо в Арпакаси»), соседствуют с эпита-

фией любимому псу («Эпитафия верному, могучему, бескорыстному чёрному Брюну»).

Львов – автор ряда басен, оригинальных и переводных. Среди последних – «Старик и смерть». Львов первым в русской литературе выполнил перевод басни Ж. Лафонтена «La mort et le bûcheron», которая позже, уже в XIX веке, стала широко известной в изложении И. А. Крылова.

Львов крайне иронически высказывается в адрес одописцев в шутовском стихотворении «Его сиятельству Александру Андреевичу Безбородке»:

С тех пор парнасские уроды
В пять пуд писать пустились оды
Продажным и тупым пером,
Как словом поразбогатели,
А напротив, пооскудели
Рассудком, вымыслом, умом [1, 81].

Далее следует сатирическое изображение авторов, прекрасно овладевших техникой написания стихотворных произведений в данном жанре, но сочиняющих оды из корыстных побуждений.

«Ода во вкусе Архилоха», состоящая из трёх строф, подчёркнуто правильная, и в этой исключительной нормированности ощущается насмешка. Полное название оды – «Ода во вкусе Архилоха на 1795-й год, во время взятия Варшавы при письме посланная во дворец к графу Бе < збородко > и между городской и придворной обеднею, во время глазной моей болезни сочиненная» – здесь явственно пародируется заглавия ломоносовских од, но не в упрек поэту-предшественнику, а как констатация ущербности существующей жанровой системы, нуждающейся, по мысли Львова, в пересмотре, переоценке.

Эпоха сентиментализма в литературе отмечена новыми идеалами. В произведениях писателей-сентименталистов добродетелями видятся умеренность, любовь, дружба, воспеваются земные радости. Отсюда возрождение интереса к анакреонтической поэзии. Следует отметить, что, во вступительной статье («Жизнь Анакреона Тийского»)

к опубликованному Львовым в 1794 году переводу стихов Анакреона поэт выступил «с оригинальной теорией переложения иноязычного текста» (соч. 20). Анакреонтика Львова – отдельная большая тема, которой мы лишь коснулись в связи с эстетикой сентиментализма.

Сентиментальное восприятие мира и человека отразилось и в оригинальном стихотворении Львова «Не час», где автор рассуждает о быстротечности времени («Час не всегда один. И часу доброму не всякий господин» [2, 89]). Дидактическая установка, заявленная в первых строках, иллюстрируется в духе сентиментализма, историей о двух птичках, однако ситуация описана с изрядной долей иронии, что позволило составителям тома сочинений Львова отнести данное произведение к басням.

Птичек и пичужек в стихотворениях Львова немало, причём, их появление всегда связано с описанием чувств – от грусти («Отпускная двум чижикам») до томления («Идиллия»). Не иначе как чувствительно-сентиментальным можно назвать настроение стихотворения «Снегирь» с трижды рефреном повторённой строкой-уверением: «не пой, мой добренький дружок!», рифмующейся с уменьшительно-ласкательным наименованием птицы – «снегирёк» [2, 56–57].

Один из самых популярных жанров в эпоху сентиментализма – идиллия или пастораль. Ставшая подлинным литературным дебютом Львова «Идиллия. Вечер 1780 года ноября 8» (опубликована в 1783 году) – один из немногочисленных примеров авторского определения жанра. Исследователями отмечались эксперименты с рифмой: «пробуждающаяся между пастухом Меналком и пастушкой Елмирой любовь обретает иронический оттенок, благодаря повторяющейся рифме на *-ало*» [5, 276]. По замечанию К. Ю. Лаппо-Данилевского, стихотворение «отразило увлечение Н. А. Львова французской эротической поэзией, предвосхитив поиски К. Н. Батюшкова начала XIX века» [2, 14].

Эпоха сентиментализма отмечена также интересом к путешествиям различного рода – от кругосветных плаваний до прогулок по окрестностям. Ярким примером может служить «Ботаническое путешествие на Дудорову гору», где Львов, кроме прочего, соединяет стихи и прозу, погружая читателей в атмосферу лёгкой болтовни.

Г. Р. Державин в своём очерке «Память другу», который является авторским комментарием к одноименному стихотворению, пишет про Н. А. Львова: «Ни в каком его творении никогда выработки видно не было. Казалось, сами музы рукой его водили. В кругу его друзей донныне существуют некоторые из его сочинений: «Путешествие на Дудорову гору» в стихах и прозе во вкусе известного «Путешествия Шапеля и Бамошона», «Парисов суд», стихи для оперы «Сильф» и проч. Сам автор [Державин] не иначе вырабатывал свои стихи, как по его [Львова] дружеским советам» [5, 363]. Таким образом Державин дважды – в стихах и прозе – отдаёт дань памяти друга, вводит в литературный обиход ранее не известные публике произведения Львова, подчёркивает значение Львова-литератора для становления собственного поэтического мастерства, придаёт таланту Львова аполлонический ореол.

«Ботаническое путешествие на Дудорову гору 1792 года мая 8-го дня» (названное вполне в духе XVIII века) в первом издании сочинений Львова [1], опубликованном в 1994 году К. Д. Лаппо-Данилевским, помещено в раздел «поэмы». Некоторые современные исследователи, рассматривают это произведение Львова сквозь призму жанра путешествий, называя его ««простачным» травелогом» (Р. А. Бакиров [6]), также анализируется его связь с европейской традицией.

Вновь актуализированный сентименталистами жанр послания можно назвать излюбленным жанром Львова. Примечательно, что многие письма к друзьям – Капнисту, Державину, Муравьёву – имеют рамочные элементы, схожие с теми, что использованы Львовым в его поэтических посланиях.

Любопытен сам факт написания большого количества посланий в то время, когда данный жанр ещё находился на периферии – только в начале XIX в. дружеское послание начнет занимать центральное место в литературе. При этом исследователи отмечают, что у Львова «послания, зачастую содержащие вперемешку самые разные стили и метрические системы, пронизаны искренней дружбой, однако в них проглядывают также иронические и пародийные элементы. Довольно ясный очерк собственной ситуации Львов создает в стихотворении «Гавриле Романовичу ответ»» [4, 268].

Отдельный интерес представляет разработка в творчестве Н. А. Львова жанров, традиционно связываемых с эпохой романтизма – жанра баллады, романтической поэмы. Например, яркая и развернутая разработка темы зимы в поэме «Русский 1791 год» («Зима») представляет собой также декларацию программных установок, синтез различных философских размышлений и бытовых наблюдений автора, демонстрацию собственного поэтического мастерства. Особое внимание к музыке – Ещё один условный раздел – «стихи, предназначенные для вокального исполнения» – своеобразные песни и романсы.

Отметим также постоянный и неослабевающий на протяжении всей жизни писателя интерес к фольклору, крестьянскому, народному быту: записи народных песен, статьи о народной музыке,

подражания народной песне в собственных художественных текстах (например, в комической опере «Ямзики на подставе»). Всё это характерные черты литературной и исследовательской частей творчества Львова, что сближает его с романтиками.

Во время, на которое пришлось жить и творчество Н. А. Львова, русская литература только начинала осваивать и усваивать европейские литературные традиции. «Догоняя» эпоху классицизма, отдавая дань сентиментализму, она «предчувствует» эпоху романтизма. Следует отметить, что все три названные литературные эпохи сформировали собственную жанровую систему. Обладая «ненормативным сознанием» [7, 31], Львов во многом опережает своё время. Ощущая ущербность существующей жанровой системы, он показывает скрытые возможности этих жанров, их способность к трансформации. Синтезируя опыт различных литературных направлений (рококо, классицизма, сентиментализма), Львов приближается к эстетической и жанровой системе предромантизма. Помимо хорошо известных современникам этого чрезвычайно творческого и талантливого человека инженерно-технических изобретений, архитектурных новшеств, геологических открытий, в своей литературной ипостаси Львов также делает шаг вперёд, сближая литературу 18 века с грядущей эпохой романтизма.

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ECHOES OF THE THEMES OF NIZAMI IN THE WESTERN EUROPEAN MEDIEVAL POETRY

Abstract: In article "Nizami's themes in West European mid-century literature" the influence of Nizami's creativity on West-European mid-century poetry is investigated. Nizami's creativity is part of global value, and poet's output in to world literature and culture was magnificent. Author gave samples from German, Russian, English literature, in which Nizami's motives are seen clearly.

Keywords: poem, translation, coincidence.

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ОТГОЛОСКИ ТЕМАТИКИ НИЗАМИ В ЗАПАДНОЕВРОПЕЙСКОЙ СРЕДНЕВЕКОВОЙ ПОЭЗИИ

Аннотация: В статье рассматривается влияние поэта Низами на западноевропейскую литературу. Низами обладал большим творческим потенциалом и оказал глобальное влияние на мировую литературу, что прослеживается в немецкой, русской и английской литературе.

Ключевые слова: поэма, перевод, совпадение.

Установление источников, из которых Низами черпал материал для своих гениальных поэм, требует все еще огромного внимания. Всякое литературное произведение, как-то, хотя бы и приблизительно, соприкасающееся с мотивами, встречающимися в творчестве Низами, должно еще тщательно изучаться. Чувство благодарности требует добром отозваться об ученых, писателях, поэтах, благодаря трудам которых творчество одного из величайших поэтов и мыслителей человечества Низами из Гянджи стало достоянием всего мира. Низами Гянджеви еще девятьсот с лишним лет назад возвестил всему миру о том, что величие народа не зависит от его численности и размеров территории, которую он занимает, а заключается в его вкладе в развитие мировой литературы,

в стремлении своим умом и талантом сделать человека счастливым.

Европейская наука давно осознала значение творчества Низами для человечества. Еще в 17 веке знаменитый француз д'Эрбело оповестил образованный европейский мир о том, что поэт Низами еще в 12 веке в необычно красивой поэтической и широко доступной форме провозгласил лозунг: на земле, в обществе, меж людьми и природой должны царить гармония и согласие, иначе человечество погубит себя.

Большой успех был вызван, вышедшем в Германии «Истории персидской изящной словесности» Й. фон Хаммера Пургштааля, в котором автор на основе восточных источников ознакомил европейских читателей с биографией Низами

и образцами из его произведений, о которых, затем, весьма высоко отозвался великий Гёте.

В России изучением и переводом Низами занимались Кюхельбекер, Сенковский, Эрдман Шармуа — профессор петербургского университета, который опубликовал на основе семи рукописей текст «Искендер-наме», дополнив биографическую справку о поэте новыми сведениями из других восточных источников. Переводы Оболенского, Шпицнагеля, Ознобшина и других, постигших глобальное значение учения Низами о равенстве, братстве, свободе, добре и любви к ближнему и переустройстве общества диктовалось одной простой, осознанной еще тогда истиной о том, что Низами нужно переводить на все языки не только в поэтической форме, но и в прозаической, словом всеми доступными средствами других языков, ибо стих Низами многогранен и неисчерпаем.

Огромный интерес представляемой работы известного русского академика, востоковеда И. Ю. Крачковского, до которого никто не дал полного и детального анализа первоисточников Низами. И. Ю. Крачковский писал: «Нет повести на свете печальней повести о Ромео и Джульетте», — давно заявил Запад про этот сюжет, увлекочный Шекспиром. Драматический гений поднял тему до апогея, и следующие поколения редко решались давать ей новую «форму». Восток, конечно, не знал Ромео и Джульетты и познакомился с ними только в 19 веке, но у него была своя печальная повесть, повесть о Меджнуне и Лейле, которая живет долгие столетия» [1, С. 588]. Восток выдвинул задолго до гениального Шекспира своего Низами, который в своей лиро-эпической поэме в самой драматической форме создал трагическую повесть о двух влюбленных, стремившихся к своему счастью.

В 1836 году один из крупнейших английских востоковедов Дж. Эткинсон опубликовал свой перевод поэмы «Лейли и Меджнун», который дал возможность английским читателям узнать о том,

что оказывается, задолго до великого Шекспира на свете существовала более печальная повесть, чем повесть о Ромео и Джульетте.

Но в данной статье мы не будем возвеличивать и так величайшего мастера слова, а изложим точки соприкосновения и взаимовлияния восточной и западной культур.

Яркими образцами западноевропейской средневековой литературы являются эпосы, баллады, саги древних скандинавов, викингов, норманнов, живших на территории современной Англии, Франции и других западных стран. Были созданы известные баллады о Ричарде, Роланде, Кухулине и т. д.

Содержание одной средневековой английской баллады интересна тем, что она своеобразно соприкасается с одним из эпизодов поэмы Низами «Искендер-наме». Баллада сложилась во времена крестовых походов, т. е. либо при жизни, либо вскоре после смерти Низами, что заставляет приступить к ней особо внимательно. Она повествует о знаменитом Ричарде Львиное Сердце (1157–1199), которому приписывали необыкновенные приключения.

Находясь во время похода в Палестине, Ричард опасно заболел. Врачи долго не могли справиться с его недугом, но в конце концов молитвы его воинства были услышаны, и он начал поправляться. Первым признаком его выздоровления было появившееся у него страстное желание поесть свиного мяса. Но в мусульманской Палестине достать свинины оказалось совершенно невозможно. Об этом узнал какой-то старый рыцарь из дружины Ричарда и посоветовал царскому повару убить жирного молодого сарацина, сварить его со всякими приправами и шафраном и накормить этим короля. Совет выполнили, причем хорошо было сказано, что это — свинина, которой ему так хотелось. После такого страшного обеда король крепко заснул, во сне сильно вспотел и проснулся вполне здоровым. Радуюсь выздоровлению, он идет на бой с сарацинами. Однако после боя он снова почувствовал слабость и потребовал, чтобы ему тотчас же

принесли голову съеденной им свиньи. Повар заявил, что головы у него нет. Король в ярости зарычал: «Или я увижу эту голову или же ты потеряешь свою собственную!». Растерявшийся повар, принес голову жертвы и, бросившись на колени, начал молить о пощаде. Но страшное зрелище отнюдь не вызвало гнева владыки: «Что за дьявол!», — король вскричал и хохот его потряс.

По-видимому, слух об этой чудовищной трапезе дошел до осажденного крестоносцами города и потрясенные жители решили сдаться. Саладин отправил к Ричарду посольства с богатыми дарами; посланные должны были добиться освобождения пленников. Ричард от даров отказался, но пригласил послов на пир, за которым обещал сообщить свое решение относительно пленников. Вызвав повара, он приказал ему отправиться в тюрьму, отобрать среди пленников наиболее именитых, записать точно их имена, а затем отрубить им головы. Эти головы повар должен был сварить и подать на блюде каждому из приглашенных на пир вместе с прикрепленной запиской, содержащей имя убитого. После трапезы он велел передать Саладину, что никакие попытки взять крестоносцев голодом к цели не приведут.

Баллада эта смущала многих английских литературоведов, ибо действительно трудно придумать более гнусный «подвиг», чем это приписанное Ричарду злодеяние. Но весь описанный здесь эпизод имеет значительное сходство с рассказом Низами о военной хитрости Искандера, придуманной им во время трудных боев с зинджами. Царь зинджей Паланчар выпил кровь прибывшего к нему македонского посла Тутиануша. Весть о такой кровавости царя зинджей вызвала в македонском войске панику, и Искандер увидел, что напуганные хищностью зинджей воины в бою с ними не смогут проявить достаточной доблести. Искандер решает пойти на хитрость. Берут в плен небольшой отряд зинджей. Некоторым из пленников на глазах у их товарищей отрубает головы, и Искандер приказывает немедленно сварить их и принести ему.

Однако повару уже заранее было дано указание приготовить черные бараньи головы и принести их, когда будет приказано подать головы зинджей. Бараньи головы принесли. Искандер начал жадно пожирать их на глазах у обомлевших пленников, затем пленникам дали возможность бежать. Вернувшись, они рассказали о том, что видели, и так в рядах войска зинджей была посеяна паника, облегчившая в дальнейшем македонцам победу.

В этих двух эпизодах совпадают важные моменты: и тут и там главное внимание уделено пожиранию голов врагов, в обоих случаях это делается с целью устрашения вражеских воинов, которые затем вернутся обратно к своим. Наиболее существенный момент расхождения в том, что Ричард действительно предается каннибализму, тогда как Искандер только прикидывается людоедом, да и то, как говорит Низами, делает это крайне неохотно, вынуждаемый необходимостью.

Вступительная часть баллады о Ричарде объясняется желанием певца унижить своих врагов, уподобить их тем самым животным, которые для них были нечисты, но мясо которых для рыцарей было самым лакомым яством.

Хронологическое совпадение здесь не случайно. Ричард был на Востоке с весны 1191 г. по осень 1192 г., т. е. за 7–8 лет до того, как была закончена первая часть «Искандер-наме» — «Шарафнаме», и это говорит о том, что легенда в конце 12 века имела хождение по всему мусульманскому миру. Современные литературоведы, изучающие литературу народов Запада и Востока могут при помощи сравнительно-сопоставительного анализа делать интересные выводы, но в данном случае, как и во многих других выяснится, насколько Низами стоял выше очень многих выдающихся мыслителей Запада по величавости своего мировоззрения и изумительной чистоте и красоте. Низами писал «для всех», потому-то его произведения, как он это предвидел, пережили века и в наше время заблестали новыми, еще более яркими красками.

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ART SPACE OF SHORT STORIES OF S. KRZHIZHANOVSKY: TOPOS AND LOCUS

Abstract: The article is devoted to the consideration of topos and locus of art space of cycles of short stories of S. Krzhizhanovsky. Actualization of geographical coordinates, both existing in objective reality and invented by the author, is revealed.

Keywords: topos, locus, art space, spatial coordinates, chronotope.

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ХУДОЖЕСТВЕННОЕ ПРОСТРАНСТВО НОВЕЛЛ С. Д. КРЖИЖАНОВСКОГО: ТОПОСЫ И ЛОКУСЫ

Аннотация: В статье рассмотрены топосы и локусы художественного пространства циклов новелл С. Д. Кржижановского. Выявлена актуализация географических координат, как существующих в объективной действительности, так и вымышленных автором.

Ключевые слова: топос, локус, художественное пространство, пространственные координаты, хронотоп.

Творчеству представителя русской литературы первой половины XX века — С. Д. Кржижановского (1887–1950) — посвящен обширный корпус литературоведческих исследований. Одним из векторов анализа художественной поэтики автора становится специфика художественного времени и художественного пространства — вспомним работы Л. П. Подиной [3], В. Н. Топорова [4] и др. **Целью** настоящей статьи является рассмотрение функционирования пространственных координат циклов новелл С. Д. Кржижановского «Сказки для вундеркиндов» (1918–1925), «Чем люди мертвы» (1926–1933), «Неукушенный локоть» (1927–1941), «Мал мала меньше» (1937–1940).

В основе формирования художественного пространства новелл писателя обнаруживаются два следующих принципа:

1. Указание на реально существующие пространственные точки, выступающие местом действий произведений. В первую очередь, это Россия. Основной локацией циклов (за исключением «Неукушенного локтя»), ориентированных на русскоговорящего читателя, способного воспринять глубокий подтекстный смысл новелл и авторской игры с языковым материалом, становится столица. Она изображается в новеллах «Путешествие тени», «Полспасиба», «Товарищ Брук» и др. За несколько лет до революции

в одном из тесных переулков Москвы происходит действие новеллы «Последние минуты скупца», а уже спустя шесть лет — действие «Автобиографии трупа». Отдельные указания отсылают к топосам и локусам территории современной Украины, во время действия новеллы «Книжная закладка» находящейся под советской властью — например, к Арабатской стреле (или стрелке) — длинной косе на северо-востоке Крымского полуострова, с названием которой герой-прозаист ассоциирует московский Арбат, а также село Алексеевка и город Геничesk в Херсонской области. В Германии, в городе Мюнхен в ночь с 12-го на 13-е февраля произошла встреча завершающего свой трактат философа Якоби и ожившего слова «якобы» из цитаты Канта. Вероятно, действие происходит в 1811 г., когда работа была издана в Лейпциге, за 8 лет до смерти мыслителя («Якоби и “Якобы”»). Воды реки Прегель, упоминающейся в новелле «Катастрофа», подтверждают догадки читателя незадолго до авторского указания о том, что безымянным героем новеллы является великий немецкий философ Кант. Прегель — река в Восточной Пруссии, протекающая в Калининградской области, где находится так называемый «город Канта» (Кенигсберг). Новелла «Кунц и Шиллер» также актуализирует географию Германии: действие происходит в немецком городке, название которого автор якобы забыл — памятник великому поэту расположен на базарной площади (Markplatz), откуда тот проделывает путь к дому Кунца. Подобных памятников на родине Шиллера множество — например, на площади Берлина, перед зданием Берлинского драматического театра, где он стоит в профиль к Французскому собору (в тексте — боком к ратуше). Упоминаются названия улиц (Schillerstrasse, Karls- и Friedrichstrasse, Kaisergasse), однако они оказываются одними из наиболее популярных в немецком государстве, что лишает возможности уточнить место действия и вызывает диссонанс с утверждением писателя о забывчивости,

тем более учитывая его филигранную точность в выборе хронотопа всех текстов. В Берлине развивается действие новелл «Ганс и Фриц», «Желтый уголь», «Чемпион дыхания». Кроме того, в актуализирующие германский хронотоп тексты внедряются немецкие слова (камрад, мозельвейн, фрейнд и т. п.), позволяя читателю глубже окунуться в новый континуум. Выступление на берегу Гаронны в одном из южных городов Франции вспоминает музыкант в новелле «Немая клавиатура», а композитор в «Смерти эльфа» уезжает на Северный вокзал, чтобы покинуть Париж. Преимущественное большинство новелл цикла «Неукушенный локоть» адаптировано под атмосферу жизни Великобритании. В южном городе Гастингсе скончался главный герой «Проигранного игрока» Эдуард Пемброк. Действие «Одиночества» происходит в Лондоне. Упоминается история английской золотой монеты гиней, бывшей в обращении в XVII-начале XIX вв., и некоторые локусы — река Темза, Чельсийское кладбище. При этом, как утверждает В. Г. Перельмутер, в старом лондонском районе Челси никакого кладбища на самом деле нет [1, 607]. Сюжет «Сонаты “Death’s Door”» также разворачивается на улицах главного английского города. Перед нами — зал и фойе Кингс-Холла, где исполняется концерт. Затем мы перемещаемся в прилондонское поместье умирающего героя, причем вспоминаемый здесь магом рецепт традиционного английского десерта – пудинга – становится тем самым вспомогательным элементом для адаптации действительности под стилизованную авторскую задумку, что и употребление калек или введение в обиход иностранной валюты в других англоориентированных новеллах. Так и речевая характеристика героя-мореплавателя из «Воздуха родины» уже в начале новеллы помогает сообщить, что речь идет об Англии («хаф-энд-хаф» означает «пополам» в переводе с английского, а заказываемый напиток эль по своему происхождению является британским). Образ Лондона воз-

никает и в «Смерти эльфа», а также в «Моей партии с королем великанов», где воплощен символ Великобритании – Лондонский Тауэр – и образ Сент-Джеймского лондонского дворца. Со взглядом на его шпиль герой сравнивает необходимость в поднятии головы при разговоре с рослыми собеседниками. Как известно, свифтовский герой был родом из Англии, учился в Кембридже, жил в Лондоне, и предками его были представители Оксфордского графства, что привело Кржижановского к оригинальному авторскому приему рефлексивного воспоминания героя о столичном дворце. При помощи множества авторских деталей, на первый взгляд, не несущих особой ценности, достигается эффект глубокого погружения читателя в мир стилизованного на английский манер текста. Во многих новеллах речь идет о таких городах Америки, как Нью-Йорк («Одиночество», «Чистая работа», «Серый фетр»), Кембридж («Желтый уголь»), а также топосах Италии («Одиночество», «Тридцать серебряников», «Гусь», «Дымчатый бокал») и проч.

Упомянуты и восточные страны: новелла «Фу Ги» ориентируется на восточную традицию, поскольку образ главного героя отсылает к мифическому императору Древнего Китая. Полноценная картина воплощается благодаря авторским деталям – отец героя продавал сверчков и кузнечиков в обмен на китайские монеты – кэши (английское название древней китайской монеты цян) и кандарины. Важно указание на рождение философа в убогой хижине под ветвями восточного плода манго. Если сравним этот текст с воплощающей мифопоэтический хронотоп Древней Греции новеллой «Орфей в аду», то обнаружим следующий флористический образ – песня Орфея напоминает «шуршание капель дождя, смывающих пыль с листьев оливы» [1, 243]. Олива в мировой культуре является мощным символом еще со времен античности. Растение выступает аллегорией мира, чистоты, бессмертия и победы. Манго же в силу

природно-климатических условий стало одним из главных дальневосточных фруктовых плодов, символизирующим любовь. Любое авторское уточнение обретает концептуальное значение для перцептивного воздействия на реципиента. Основой для новеллы «Комната радости» послужила традиция в Индии отводить для радости особое помещение – в случае прочитавшего о ней героя, пришлось ограничиться креслом. В трынинском рассказе гостям об этом предмете даже возникает окказионализм «переиндусить». Топосы Индии изображаются в новеллах «Желтый уголь», «Соната “Death’s Door”», «Украденный колокол». Три последних новеллы цикла «Неукушенный локоть» также ориентируются на восточную топонимику. «Две шелковинки» являются частью узбекистанского текста. Герои персидской новеллы «Левое ухо» помещены в Тегеран, в противовес классическому центру сборника «Тысяча и одна ночь» Багдаду.

2. Создание геопоэтических точек на основе авторского вымысла. Преимущественно изображаются фантастические страны: это и утопическая страна Итанесиэс на севере, которую отчаянно ищет ушастый народ в попытке избежать невыносимого южного шума (здесь вспомним и мифическую Гиперборею, и Землю обетованную (Ханаан)) («Итанесиэс»); и вымышленная Кинь-Сгинь на юге, куда по осени отправляются перелетные птицы, но не удается добраться мельнице («Ветряная мельница»); и страна Еле-Елей, покоренная народом чуть-чутей, и «бумажная страна синих лотосов» [2, 85], изображенных на обоях («Чуть-чуты»); и ущелье Семи Склонов, житель которого первым держал речь на собрании эх в глубокой котловине («Безработное эхо»); и фиктивный провинциальный городок Здесевск, где в чахломе палисаднике на углу Дворянской и Дегтярного переулков наблюдала за ночными звездами влюбленная пара главных героев, а затем невдалеке от него, на пустыре Мушья Стяжки, приобрела участок («Квадрат Пегаса»);

и Страна нетов в одноименной новелле, преподносимая автором как безоговорочная реальность, в которой ему удалось побывать. Необходимость еще более глубоких исследований небытия толкает рассказчика «Страны нетов» на дальнейший путь: он попадает в Мертвую Страну, «<...> где нет ни солнц, ни вещей, – лишь вечное кружение и молчаливый полз теней» [2, 276]. С описанием сей страны коррелирует новелла «Мост через Стикс», открывая мир страны смерти, «Стиксского придонья», из которого главная героиня лягушка переместилась в т. н. «застиксье» – мир человеческий. Между двумя данными пространственными точками путешественница желает соорудить мост, пользуясь чертежом Тинца. Новелла «Смерть эльфа» опускает корни происхождения волшебного существа и указывает лишь на исход его борьбы с антагонистами-антиэльфами, заставившей беднягу эмигрировать из «царства прозрачнокрылых существ» [1, 174] в человеческий город.

Автор задействует и **литературные претекстуальные топосы и локусы** — например, кроме уже упомянутого лондонского пейзажа в новелле «Моя партия с королем великанов», к свифтовскому же роману «Путешествия Гулливера» (1726) возвращает новелла «Гулливер ищет работы»: действие первого текста происходит в стране великанов, действие второго, по контрасту – в стране лилипутов, где в четырех лиликилометрах от столицы расположена Человек-гора.

Поэтика вымысла Кржижановского формируется также благодаря использованию **мифопоэтического и библейского хронотопов**. Например, изображается гора Парнас в новелле «Грайи», где обитал, согласно древнегреческим источникам, крылатый конь вдохновения. Особенно широко мифопоэтическое пространство представлено в легендарно-сказовой обстановке цикла «Мал мала меньше»: греческий миф о затонувшем острове Атлантида, разрушенном пожаром при завоевании Александра Македон-

ского в IV в. до н. э., а также древнеперсидский Персеполис (или Персеполь) и легенда о русском граде Китеже, скрывшемся в озере Светлояре при появлении войска врагов, возникают в «Березайском сапожнике»; в подземное царство Аида спускается персонаж «Орфея в аду»; нити с недожитыми концами жизней в корзинку из тростника, сорванного у берегов мифической реки Леты, бросает Атропос – одна из мойр в новелле «Три сестры». Новеллы эксплицируют и библейское пространство: в новелле «Жан- Мари- Филибер- Блез-Луи де Ку» возникает образ рая, куда стремится попасть покровительствуемый пятью святыми погибший кавалер, а начало сюжета новеллы «Бог умер» происходит «в ангельских сонмах» [2, 255], где обсуждается всеобщее предчувствие смерти Всевышнего. Здесь появляется также вымышленный «Остров Третьего Завета», куда отправляют остатки верующих людей. Вероятно, название позаимствовано из концепции Третьего Завета, положенной в основу философии Д. Мережковского, А. Шмидт и др. мыслителей.

Таким образом, первостепенное значение для хронотопа новелл обретает изображение российских мегаполисов, что связано, в первую очередь, с впечатлениями переезда автора из Киева в Москву. Киев, как ни странно, в его прозе не отражается. Такое же значение приобретает для сюжетных действий Германия. Цикл «Сказки для вундеркиндов» отличается контаминацией различных реальных и вымышленных топосов, «Чем люди мертвы» – их преимущественным отсутствием (место действие уходит на второй план и первостепенное значение приобретает время – обстановка войны, на фоне которой происходит действие), «Неукушенный локоть» – насыщенностью интенсивно коррелирующей между собой топонимики, «Мал мала меньше» – минимальной геопоэтической картиной с преимущественно открытой пространственной структурой новелл.

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WOMAN CHARACTER IN SHAKESPEARE'S REVENGE AND AMBITION TRAGEDIES

Abstract: This article aims to give a general subjective interpretation and analyses of woman character used by William Shakespeare in his revenge and ambition tragedies. The reason why Shakespeare has created these characters in his plays and what they represent related to Renaissance society and ideology. What opinions and feelings want Shakespeare to show and transmit about women and their roles in society during Renaissance time?

Keywords: Renaissance, woman character, revenge and ambition, analysis

Introduction

William Shakespeare is one of the most famous English writers whose works are considered as the greatest in the history of English Literature. Woman is an unseparated character in Shakespeare's plays. In his plays he has described all the qualities, strengths, weaknesses, characteristics and behaviors of Renaissance woman. He has described woman at different stages of life and has chosen different kinds of women. He passes from the intelligent and beautiful woman, ready to love profoundly to the ambitious, fatal, naive, innocent, tragic women. In this way he creates the woman personality and character of the time as a whole, by collecting many pieces with all the characteristics from the different women characters included in his plays, from the most ideal to the most mischievous woman. Shakespeare lived in the Elizabethan Age (the age of Discovery). This was the age of humanism and he shares its basic optimism and good thought about human nature.

Shakespeare's presentation of women in his plays demonstrates his feelings about women and their roles in society. In Renaissance age women have less freedom than their male counterparts. They are "owned" by their husbands or fathers. Women in power are treated as distrust, with doubtful morals,

fatal women with criminal or manipulator minds. For example Gertrude in "Hamlet" marries her husband's murdering brother and Lady Macbeth pushes her husband into murder and for these women the penalty is death, at the end. Shakespeare includes even tragic innocent women who are pure at the beginning of the play and tragically die from their naivety and innocence. Shakespeare's treatment of this women is fairly brutal. When their innocence is taken away they are killed or suicided to signify this loss, such as Ophelia in "Hamlet".

"Hamlet"

The plot

Hamlet is called the tragedy of revenge. Claudius murders in sleep the king Hamlet, his brother, to take the throne of Denmark and he married his wife Gertrude taking prince Hamlet's throne. Prince Hamlet is informed about the murderer from the ghost of his father and he promised to revenge against the king Claudius and to show his immorality. Hamlet acts aside without letting the king doubtful. He pretends to be mad in order to see the king's reaction, to tell all the people what kind of man stands on the throne of Denmark. An immoral, manipulator, usurper man. He completes the promise done to his father about showing the true face of Claudius and at the end dies he too.

Gertrude

She is the queen of Denmark and mother to Hamlet. She marries Claudius only two months after her husband's death. Her character has not taken the attention it deserves, because it is thought to be shallow, superficial and flighty. It seems as an immoral woman, as she had slept before her husband's death with Claudius. But she is warm and loving. She loves very much her son and is not "shallow and dull with a soft animal nature". At the play she asks Hamlet to sit near her trying to make him feel he has a place in the court of Denmark. She helps Hamlet later on telling to Claudius what she knows and what Hamlet has discovered. She had married Claudius not for desire but because she knew what he was capable of and to protect her son helped him to become a king by marrying him. She is a mother and sacrifices herself for her son. Even in the end she drinks the glass of poisoned wine prepared by Claudius for Hamlet. This is the greatest act to show all the people she loved her son and self-sacrifice for him. To show that women are strong. Shakespeare sees her as a human being since he is a humanist and do not has the ideas of the others. He wants to show that she is not a bad hearted woman, and has not a criminal mind but is totally different that is why Shakespeare gives her the possibility to give birth to a son. This kind of woman which looks as immoral does everything needed to protect her son. She sacrifices herself. At the beginning she is seen as that kind of betraying woman toward her husband and son. But later on Shakespeare gives her the true role of her character and she completes her mission with her act of self-sacrifice dying for her son for this reason she cannot be a woman with an evil mind. She is that kind of Renaissance woman that looks like immoral but does all of this to protect her son. She stands all the bad word of her son and all the opinions of others just for him.

Ophelia

She is the daughter of Polonius. She loves Hamlet and is loved by him. But when Hamlet learned about the murder of his father cannot love her because his

heart is invaded by hate. Love is a sensitive feeling and he should be strong to revenge with cold blood. Ophelia shows the example of the obedient or submissive woman of Renaissance. She cannot speak are the others who decide for her fate, she is required to be silent when her father is deciding for her life. She receives advice on how to leave by her brother Laerts. She betrays Hamlet by spying on him for King Claudius. Is dutiful to her father Polonius and ignores Hamlet's love. And as a dutiful daughter Ophelia descends into madness from the grief of losing her father murdered by the man she loved. And then the result of this is her suicide. Shakespeare's reaction to Ophelia is natural in his circumstances. It is the effect of disappointed hope of regrets, of affection suspended etc. She is very beautiful a divine girl very kind and have a heart of gold and is described as innocent. The society, the mentality of the Elizabethan age pushed her into a tragic destiny. She is destined not to be happy even though she is beautiful and kind. She is obliged to obey to her father and to suffer for the man she loves. Being too good and sensitive she cannot bare the death of her father by the hand of the man she loves and goes mad, she is too heavenly to survive to the harsh surrounding world and commits suicide.

"Macbeth"

The plot

Macbeth is called the tragedy of ambition. Macbeth is a general in the army of Scotland. Three witches disturb his mind by telling he could be Thane of Cawdor and King of Scotland. To conclude his ambition pushed by his wife he kills King Duncan and became King himself. His ambition never ends and he continuous to kill later on Banquo and the wife and son of Macduff to be sure that none will take his throne. In the end he is murdered by Macduff. His wife Lady Macbeth ends in suicide.

Lady Macbeth

She is the wife of Macbeth. She is thought to be the fourth witch who pushed her husband to commit the crime (killing King Duncan). Later on he takes alone the decisions without asking her in this case

she is out. So she ended her work now Macbeth has become an ambitious man without end. Being a woman she cannot commit the murder herself she justifies with the resemblance of King Duncan with her father. She comes out as a woman and as a man. She is not decided, she is but her feminine nature makes her insecure to commit the murder. Lady Macbeth has no name because she is the other half of her husband. They both create one Macbeth. She is ambitious but not as much as Macbeth and wants the throne for her husband not for herself. They fulfill each other. Macbeth does not want to commit the crime, she pushes him. He cannot make a plan but she can. He is the body and she is the mind he acts and she plans. In the first part Lady Macbeth is a general in her home as Macbeth is in the war. But in the second part she is totally left out. Macbeth now has no more need to go on with his ambition. Now he has no more sentiments and cannot see his wife as a human being but as a word for which he has no time. Their marriage falls apart. She has no children. Shakespeare has not given her children because she is not good enough to have one and has a criminal mind, she cannot be a mother as lady Macduff. In this case being a humanist Shakespeare does not punish the human himself but the acting mind. She seems like a strong woman but she is not strong enough to deal with her guilt. She suffers terrible nightmares and finally commits suicide ending up as femme fatal. Shakespeare shows in this case his opinion that when wise and educated women miss-use their ability and intelligence this has negative effects on the individual and those surrounding

them. He shows the naked ambition of a woman and her immorality even though she is educated, she uses her intellect to harm.

Lady Macduff

Lady Macduff is the wife of Macduff. Is a devoted woman, has a child, a boy. She is good enough to take care of him to educate him as well as possible. She loves her husband and is loyal to him. She does not have a name the same as Lady Macbeth because she fulfills her husband ideals and characteristics. Shakespeare has created her character as an opposition to Lady Macbeth in order to make a comparison between these two women. Both educated but one uses her intellect to harm with her evil mind and the other uses her intellect to educate her child and to take care of her family. Shakespeare wants to show that if the intellect is used for a good reason bring good and if it is used for a bad reason brings bad. Lady Macduff is innocent but she becomes victim of her destiny and is murdered by Macbeth.

Conclusion

Shakespeare seems to have been raising questions about the standard images of females and males, about their characters in what is defined as masculine and feminine, about the qualities and behaviors, about the nature and power and about the roles women and men should play in acting out the stories of their lives. These questions of course are closely related with Renaissance ideology and society. And by analyzing Shakespeare's women characters we can find answers to these questions. Also, by this analysis we can understand better the ideology of that time.

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Section 3. Philology

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SEMANTICS AND THE FUNCTIONING OF COLOR-NAMING „BLUE“ IN GERMAN POLITICAL DISCOURSE

Abstract: The color-naming “blue” is analyzed in German political discourse from the point of view of semantics and functioning. The research was carried out on the basis of the political articles of the magazines “Focus”, “Spiegel” (2011–2015). The following methods were used in the article: a descriptive method, a method of contextual analysis, a quantitative analysis.

Keywords: color-naming, semantics, semantic component, political discourse.

Современный немецкий политический дискурс представляет собой активную область функционирования различных языковых единиц, некоторую часть которых составляют лексемы цветообозначения. Колористическая гамма, представленная в политической лексике обширна, но если рассматривать частотность употребления цветообозначения в немецком политическом дискурсе, то можно выделить некоторые ядерные цвета спектра – черный, синий, зеленый, красный.

Целью: статьи является семантический анализ цветового поля «синий» и его особенности функционирования в современном немецком политическом дискурсе.

Исходя из цели, можно сформулировать следующие **задачи:**

- 1) рассмотреть различные подходы к изучению лексики цветообозначения;
- 2) определить стилистическую роль лексем, имеющих в своем составе компонент «синий» в немецком политическом дискурсе.

Объектом: исследования являются лексемы, имеющие в своем составе компонент «синий».

Предметом: статьи являются функциональные особенности лексико-семантической организации цветового поля «синий» в немецком политическом дискурсе.

В работе применялись следующие **методы:** метод контекстуального и количественного анализа, семантическое описание.

Цвет является сложной знаковой системой, эффективным каналом коммуникации. Цветовая характеристика является одной из неотъемлемых составляющих процесса визуальной перцепции [5, С. 13]. Изучение цвета является очень актуальным в современной лингвистике и психолингвистике. Исследованиям в этой области посвящены работы Н. А. Завьяловой, И. А. Гольмана, Д. С. Добробабенко, Л. Ю. Гермогеновой, А. В. Литвиновой, Э. Е. Старобинского, Р. В. Фрумкиной [1; 2; 3; 4; 5; 6]. Результаты этих исследований показали, что ассоциация с каким-либо предметом по цвету вызывает у носителей языка определенную оценку – положительную или отрицательную, которая связана с отношением к самим объектам действительности. Мы согласны

с Р. М. Фрумкиной, которая считает, что «сложилась традиция изучения цветообозначений: собственно лингвистическая, но также психологическая и культурно-антропологическая» [6, С. 67].

В немецком политическом дискурсе широко представлены основные цвета спектра, ранее нами были рассмотрены функциональные особенности лексем-цветообозначений с компонентами «белый», «черный» и «зеленый».

Лекско-семантическое поле «синий цвет» было выбрано нами, поскольку наряду с вышеупомянутыми колоративами этот цвет является одним из наиболее частотных.

Синий цвет имел особое значение уже со времен глубокой древности. Его использовали для изображения париков богов и фараонов для указания на их божественное происхождение.

В христианской традиции синева символизирует вечность божественной силы и величайшие таинства, хотя у многих славянских народов синий был цветом горестей и печалей.

У многих народов мира синий цвет является символом стабильности, умиротворенности, глубоких размышлений, духовности, мудрости, терпения, истины и спокойствия. Однако, несмотря на это, значение синего цвета имеет и негативный аспект: слабость, эмоциональная холодность и неуравновешенность, злопамятство и самодовольство [7].

Синий в качестве «официального» цвета присутствует в составе государственных флагов многих стран, таких как Нидерланды, Франция, Россия, Израиль, США, Швеция.

В немецком политическом дискурсе существует несколько функций передачи цвета. Синий цвет в данном случае выступает большей частью в своем первом номинативном значении – цвет голубого неба, моря, имена собственные, имеющую ассоциацию с ним:

„Hamburg/London – Bei einem ersten Blick auf das Plakat der britischen Konservativen zur Unterhauswahl im Mai 2015 ist kein Skandalpotenzial auszumachen: eine lange Straße gesäumt von

Feldern, ein Wald am Horizont, darüber ein blauer Himmel mit flauschigen, weißen Wolken“ [Spiegel-online, 2015].

„Über das unendliche Blau der Bucht von Matala das hier und heute vergessen?“ [Spiegel, 2011, С. 108].

„Bei strahlend blauem Himmel und eiskalten Temperaturen grüßte der Papst danach speziell deutsche Sternsinger, die laut Vatikan aus der Diözese Fulda kamen“ [Spiegel-online, 2015].

В данной статье идет речь о приветствии немецких звезд эстрады Папой Бенедиктом XVI, здесь, на наш взгляд, упоминание сияющего неба подчеркивает торжественность и величие данного события.

В некоторых статьях синий/голубой цвет употребляется в качестве имени собственного для названий мореходного транспорта:

„Athen – Mit unzähligen hilflosen Menschen an Bord trieben die führerlosen Flüchtlingsschiffe „Blue Sky M“ und „Ezadeen“ vor den Küsten Italiens und Griechenlands – nur dank des Eingreifens der Küstenwache konnten die Menschen gerettet werden“ [Spiegel-online, 2015].

Нередко голубой (синий) цвет употребляется для описания внешности человека- *blaue Augen, blaue Jeans, blaues T-Shirt* [Spiegel-online, 2015], а также в качестве цвета зданий и предметов: „Die Polizei riegelte das Gelände um den Tatort ab. In Sultanahmet liegen die weltberühmte Hagia Sophia und die Blaue Moschee, beliebte Ziele bei Touristen“ [Spiegel-online, 2015].

„Blaue Moschee“ – Голубая Мечеть является главной в Стамбуле, а свое название она получила из-за большого количества белых и голубых изразцов ручной работы, которые использовались для декорирования интерьера. В статье речь идет о массовом теракте, произошедшем близ Голубой мечети, в новогоднюю ночь 2015 года в Стамбуле, когда в ночном клубе было расстреляно более 10 человек.

Голубой цвет также является одним из цветов логотипа СвДП (Свободной Демократической Партии):

„Berlin – Blau und Gelb sind geblieben, dazu steht die FDP jetzt auf Magenta“ [Spiegel-online, 2015]. В статье речь идет о подготовке партии к очередным выборам.

Одна из характеристик синего цвета с точки зрения психологии, это уверенность в себе, решительность, целеустремленность, дипломатический подход для решения конфликтов, поэтому этот цвет часто применяют в оформлении помещений для конференций или официальных переговоров:

„Der Minister eröffnet die Islamkonferenz vor einem dunkelblauen Vorhang aus Samt“ [Spiegel, 2011, С. 33].

Политической речи, особенно в предвыборном периоде присуща некая гиперболоизация, что находит свое отражение в следующих примерах:

„Bleu Marine, Himmelblau, wie sie von Parteifreundinnen genannt wird, verspricht den Franzosen das Blaue von Himmel“ [Spiegel, 2012, С. 63].

„Aber wenn es eine Lehre von Afghanistan gibt, dann doch die: Man sollte nicht das Blaue von Himmel versprechen, um eine wackelige Entscheidung zu beeinflussen“ [Spiegel, 2011, С. 26].

В данных примерах лексема blau входит в состав фразеологизма „das Blaue von Himmel versprechen“, что означает «обещать золотые горы, обещать невыполнимое».

„Es hat unübersehbar auch Probleme mit meiner Partei gegeben, mehrere sehr schwierige Parteitage, wo ich nur mit einem blauen Auge über die Runden kam“ [Focus, 2011, С. 45].

В данном предложении прилагательное со значением цвета входит во фразеологизм „mit einem blauen Auge davonkommen“ – «дешево/легко отделаться» (разг. избежать чего-либо, избавиться от кого-либо без особых последствий, неприятностей).

Таким образом, можно сделать вывод, что лексемы – цветообозначения с компонентом «синий цвет» наиболее частотны в своем первом номинативном значении – цвет зданий, флагов, природы, одежды (80%) и наименее употребимы данные лексемы в идиоматическом смысле, как часть фразеологизмов – «дешево, легко отделаться» и «обещать золотые горы» (20%).

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AMERICAN CINEMATIC TEXT AND TRANSLATION

Abstract: This study focuses on the comparative analysis of the titles of feature films produced in the USA and their translation into Latvian and Russian languages, and served as the main method of comparative study was the cognitive discourse analysis, which includes elements of the component analysis, stylistic and other calculations, and, of course, introspection. The main objective of the study is to analyse the titles of feature films (produced in the USA in 1991–2010) and their translation into Latvian and Russian languages to establish implementation of adaptation communication strategy – the systems of communication strategies and communication moves implementing them.

Keywords: cinematic text, translation, film adaptation, follow-ups, remakes.

Introduction

A feature film is one of the most respected consumer visual texts of modern man, and representatives of the cinema art and the film industry are the most outstanding representatives of the reference groups occupying an important place in the world building (cf. metaphorical transfer of nominations of antique and Christian mythology into modern cinema world: celestials, Olympus, pantheon, goddess, deity, idol, icon, pray, worship, etc.).

Cinema is undoubtedly the quintessence of the modern mass culture main features. Features (even functions) of the modern mass culture are largely seen alone in the names of mass culture theories (an overview of the main theories is presented, e.g., in the works of A. R. Karoyan): Magic bullet theory; Hypodermic needle theory; Accumulation theory; Two-step flow theory; Diffusion of innovation theory; Cultivation media effects theory; Gatekeeping theory; Unintentional news distortion theory; Agenda-setting theory; Uses and gratification theory; Dependency theory.

The film world features constitute separate films, which, in turn, in a separate, isolated form also represent a particular world – both film critic and theorist, and the mass consumer repeat this idea. A language of this unique world is also specific – it is

often used the ‘visual language’ notation. A concept of visual language is not so metaphorical: it is the language with its grammar (e.g., adunation of film characters into narrative), vocabulary and semantics (e.g., the meaning and use of characters for an idea, symbol, and concept).

The American cinema, often reducible to designate Hollywood becomes a centripetal (“let’s make real Hollywood films”) and simultaneously a centrifugal forces (“let’s make it different from Hollywood”) of the modern world of mass culture. Historically, film-making always characterises by significant financial investment, and it is not surprising that its making – in contrast to, e.g., literature or art – determines the political and economic system, in other words, the art of cinema inevitably enters into a relationship with money and power, and the emergence and dissemination of successful film expression is more than natural. American cinematic texts (wider – cinematic discourse, or even wider – cinematic communication) are a means of understanding the cinema relationship and features, in particular, the border between the American (it is not often and always correctly synonymous with concepts of mass, commercial, actor) and European cinema (equally as often and wrongly equated to in-

dependent, intellectual, director's cinema). The American cinema cannot reflect the characteristics of American culture that have a certain specificity.

The American cinema structured according to certain laws, reflecting the particularities of the film world in general: it has ambiguity and understatement, its uniqueness and ways of typing, metaphorical and associative mechanisms, this is a historically conditioned unity of rational and emotional, real and unreal, aesthetic and commercial, realised, in particular, in successful strategies.

American cinematic texts, secondary in relation to a previous piece of work – remakes, sequels, adaptations – often under attack from the audience (“can't can come up with anything new, just want to make money”). Although the causes of the secondary in the cinema, apart from the obvious commercial, are great many: precedent, mythologicality, versatility and thus recognisability of the plot. It should also be stated that cinematic text secondarity could often be linked with the question of the versatility of artistic works in general. Since Aristotle, many researchers have attempted to uncover the types of plots, e. g., the K. Jung's archetypes, the V. Propp's elements of a fairy tale story frames, 4 universal plots by Jorge Luis Borges (Besieged City, Return, Search, God's Suicide) etc. Generally speaking, virtually in every film one can see something “former” – the character or story, inspired by real events in politics (e. g., films about political elections, about Watergate), economics (e. g., films about the economic crisis), sports (e. g., biopics about athletes), culture (e. g., the history of works of art), etc. However, the actual situation, its description using means, e. g., of artistic expression in literature and its description by means of cinematic language – the essence of the phenomenon, the comparison of which may not always be on a simple reason – a reflection of the fact and the linearity of the relationship. It's not quite acceptable basis for comparison of the literary source and its film adaptation. Relationship of sequels and remakes also cannot be considered simply linear.

Cinema belongs to the objects of research, which can be studied both from different positions (sciences) and different points of reference: from the standpoint of structuralism, semiotics, psychoanalysis and behaviourism, theories of gender, feminism and queer. Moreover, the cinema places greater emphasis on philosophy, history, culture, aesthetics, ethics, and even the environment. Nevertheless, the modern Russian and Latvian linguistics, cognitive linguistics and the theory and practice of translation system did not pay attention to the object in question in the article: one can mention only some of the individual and fragmentary works in the matter of question that interests us.

This study focuses on the comparative analysis of the titles of feature films produced in the USA and their translation into Latvian and Russian languages, and served as the main method of comparative study was the cognitive discourse analysis, which includes elements of the component analysis, stylistic and other calculations, and, of course, introspection. The main objective of the study is to analyse the titles of feature films (produced in the USA in 1991–2010) and their translation into Latvian and Russian languages to establish implementation of adaptation communication strategy – the systems of communication strategies and communication moves implementing them. The comparative analysis involved 312 titles of adaptations, including 27 absolute precedent titles, 91 full precedent titles, 37 inverse precedent titles and 157 potential precedent titles; b) genre adaptation (250 titles and their translations; c) story adaptation (269 titles and their translations).

The initial sampling of feature film titles as well as their genre markers was based on films made in English [3] and then using the database of titles in the Latvian language [2], we left those film titles that have translation into Latvian, and then sampled translated titles in the database of films in the Russian language [4].

It should be stated that [3] has a section with materials dedicated to translations of film titles in many

languages, but it would not be feasible to take it as the basis as it is not quite fully represents materials for two target languages under review (and not just for them): cf., 625 original titles of feature films between 1991–2000 have 135 Russian translations, 78 Estonian, 14 Lithuanian and only 5 Latvian; and 1125 original film titles between 2001–2010 have 365 Russian, 307 Estonian, 124 Lithuanian and only 46 Latvian translations.

Film adaptation

Most often precedent relations arise between the literary and cinematic text and the implementation of these relations is the film adaptation. In general, researchers G. G. Slyshkin and M. A. Yefremova gave the film adaptation definition: “Adaptation is a translation of the artwork from the language of art into screen verbal language” [5] (Ефремова, 28).

However, the concept of verbal artwork is wide – novels, short stories, plays, and poetry, comics, libretto, especially necessary to note works of a different kind, e.g., computer games. In addition, the latest time foregrounds the issue of journalistic texts, because films are not cinematized only based on articles in journalism, but also on blogs, therefore it is already implemented a broader definition: film adaptation is (virtualised) interpretation of works of art and other types of communication by means of cinema.

Close relationship of the literary and cinematic texts provides a kind of feedback – books, representing retelling, literary record or record of popular movie or TV series dialogues have sprung into popularity: this phenomenon opposite to adaptation is called novelisation.

To evaluate the translation, it is not enough to use the types of adaptations (literal film adaptation, after film adaptation; freestyle film adaptation). Adaptations, their titles and translations can be considered from the standpoint of degree of precedent. In this aspect, the translation becomes the exponent of precedent – the higher the precedent, the closer translation conveys the title of a literary work. Thus, the first group includes works of literature known so that

there is no need to call the author, era or otherwise explanation (typical for classic world literature – Homer, Lev Tolstoy, Stanislaw Lem), thus, this is the degree of absolute precedent (universal precedent phenomena). The second precedent group can include works of national literature, which are often systematically translated into other languages (American works, which became known outside the United States, for example, detective and fiction literature of the United States – **John Grisham, Elmore Leonard, Michael Crichton, Stephen King, Frank Miller**), thus, this is the full precedent (national precedent phenomena). The third precedent group includes works of literature that have been updated due to adaptation (often series editions: “Watch the movie – read the book”, “Actor’s book”, conditionally, it is rather a way to “read a film”), thus, this is the reverse precedent. Finally, the fourth degree of precedent can include popular works of modern times, not yet time-proven, thus, this is a potential precedent (along with the works of the third precedent degree realize the signs of social precedent phenomena). Let us consider the film titles and their translations in a predetermined sequence.

Translations of first precedent degree titles coincide 100–80% with the title of the literary original, often the title coincides with the title of the other adaptation. This group is characterised by multiple translations and adaptations. E.g., *White Fang* (Randal Kleiser, 1991) – *Baltais ilknis* (Ltv. *White Fang*), *Белый клык* (Rus. *White Fang*) fully consistent with the translation of literary works **Jack London** *White Fang*: *Baltais ilknis* (Ltv. *White Fang*), *Белый клык* (Rus. *White Fang*); *Dracula* (Francis Ford Coppola, 1992) – *Drakula* (Ltv. *Dracula*), *Дракула/Дракула Брэма Стокера* (Rus. *Dracula/Bram Stoker's Dracula*) – **Bram Stoker** *Dracula*: *Drakula*, *Дракула*. Changes associated with the deviation from the title of a literary work reflect a literary work adaptation strategy, often retiming the action to present days. E.g., translation into Russian *Romeo + Juliet* (Baz Luhrmann, 1996) – *Romeo un Džuljeta* (Ltv. *Romeo and Juliet*), *Ромео + Джульетта* (Rus. *Romeo + Ju-*

liet) unlike the translation of literary works: **William Shakespeare *Romeo and Juliet***: *Romeo un Dzuljeta* (Ltv. *Romeo and Juliet*), *Ромео и Джульетта* (Rus. *Romeo and Juliet*).

Modification also involve other data: the second precedent degree titles, which include translations of film titles 80–70% identical to the name of the literary original. E. g., Stephen King's adaptation titles: *The Shawshank Redemption* (*Frank Darabont, 1994*) – *Brīvības cena* (Ltv. *The Price of Freedom*), *Побег из Шоушенка* (Rus. *The Escape from Shawshank*) and the original work: **Stephen King *Rita Hayworth and Shawshank Redemption*** and its translations *Rita Heivorte un bēgšana no Šoušenkas* (Ltv. *Rita Hayworth and Escape from Shawshank*), *Пута Хейворт и спасение из Шоушенка* (Rus. *Rita Hayworth and Shawshank Redemption*).

The titles of the third degree of precedent. Translations of film titles 70–60% coincide with literary work. Reverse precedent – a work of literature becomes more known to the non-American public after adaptation, so one of the indicators can be considered a publication of the book in translation after adaptation (usually visually dressed using stills from the film). The group includes both American authors, and representatives of other countries. E. g., *This Boy's Life* (*Michael Caton-Jones, 1993*) – *Šī puīša dzīve* (Ltv. *This Boy's Life*), *Жизнь этого парня* (Rus. *This Boy's Life*) and the original work **Tobias Wolff *This Boy's Life***: *Правдивая история этого парня* (Rus. *The True Story of this boy*; later version *Жизнь этого парня* – Rus. *This Boy's Life*), no Latvian translation.

The fourth precedent degree group titles – potential. Translations of film titles 50–40% coincide with a literary work or there is no translation. Potential precedent awaits the test of time, it includes the film titles, which could be potentially used, or they are known for a particular group, moreover, often books are not translated into one or both of the considered languages. E. g., *Mrs. Doubtfire* (*Chris Columbus, 1993*) – *Mūžīgā aukle* (Ltv. *Eternal Nanny*), *Миссис Даутфайр* (Rus. *Missis Doubtfire*) and the

original work **Anne Fine *Alias Madame Doubtfire***: no translations.

Thus, for a description of the return to the source strategy, it would be appropriate to use the concept of precedent, which is realised in specific phenomena – precedent phenomena (e. g., precedent texts, precedent titles, etc.). Adaptation translation is the return to the source (most often – a literary work). The choice of adaptation title translation depends on the degree of original work precedent: absolute (coinciding 100–80% with the original source title), full (coinciding 80–70% with the original source title), reverse (coinciding 70–60% with the original source title) and potential (coinciding 60–50% with the original source title).

Follow-ups

Follow-ups are created on either forward (the sequel) or backward (prequel) time basis. Besides – it can be created a midquel (development of such a plot occurs within the original story), interquel (development of a plot between the two original stories). Moreover, cross-prequels and sequels or crossovers (simultaneous continuation of two or more films), spin-off sequel (the protagonists of this type are the secondary characters of the original). It can be considered separately false prequels and sequels (quasi prequels and sequels): they use a generic term fakequel. Sequels often make a series of films, sometimes referred to as a franchise (the word comes from the French franchise – a privilege, and denotes the complex formed by a system of characters, chronotope system, etc.).

Let us consider follow-ups (mainly prequels and sequels) and their translations into Latvian and Russian languages. In general, a comparative analysis involved 127 sequel nests (382 titles and their translations), consisting of a different number of component films. Film nests formed on the necessary connection, and, unlike the remakes, creates strict adherence in translation. Thus, this group belongs to the most homogeneous in terms of both titles and translation in two languages. Nevertheless, certain trends we will consider closer are traced mark

the next part of the nest after the original, which usually serve as digital markers – the most typical implementation, which can support the explaining part after the colon. Usually, these methods remain unchanged throughout the nest of original titles and their translations. Sometimes they hedge sequel translations and use an additional follow-up numeric designation. E. g., *Epoch* (Matt Codd, 2001) – *Laikmets, Эпоха* (Ltv. and Rus. *Epoch*); *Underworld* (Len Wiseman, 2003) – *Tumsas pasaule* (Ltv. *The World of Darkness*), *Другой мир* (Rus. *Another World*) and sequel *Epoch: Evolution* (Ian Watson, 2003) – *Lai-kmets: Evolūcija* (Ltv. *Epoch: Evolution*), *Эпоха 2: Эволюция* (Rus. *Epoch: Evolution*); *Underworld: Evolution* (Len Wiseman, 2006) – *Tumsas pasaule 2: Evolūcija* (Ltv. *The World of Darkness 2: Evolution*), *Другой мир 2: Эволюция* (Rus. *Another World 2: Evolution*).

Follow-up marking uses specific lexical or sometimes word-formation means (with the meaning of recurring or regular action) that is easily maintained in the translation, e. g., *When a Stranger Calls* (Fred Walton, 1979) – *Kad zvana svešinieks* (Ltv. *When a Stranger Calls*), *Когда незнакомец звонит* (Rus. *When a Stranger Calls*); *When a Stranger Calls* (2006) – *Kad zvana svešinieks* (Ltv. *When a Stranger Calls*), *Когда звонит незнакомец* (Rus. *When a Stranger Calls*) and *When a Stranger Calls Back* (Fred Walton, 1993) – *Kad svešinieks atzvana* (Ltv. *When a Stranger Calls Back*), *Когда незнакомцу снова звонит* (Rus. (Ltv. *When a Stranger Calls Again*)).

The classic way to design a sequel using lexical means – lexical elements ‘*return*’ (in Russian – *возвращение*, in Latvian – *atgriešanās/atgriezties*) in Russian and Latvian languages, e. g., *The Mummy* (Stephen Sommers, 1999) – *Mūmija, Мумия* (Ltv. and Rus. *The Mummy*), which is a distant remake of *The Mummy* by Boris Karloff in the title role (*Karl Freund*, 1932), the translation of which – *Mūmija, Мумия* (Ltv. and Rus. *The Mummy*). The third part may be presented lexically by the designations of following or third generation (protagonists or an-

tagonists) – *legacy, heir, new blood, new part, a new beginning* (in Russian – *наследство, наследник, новая кровь, новая часть, новое начало*, in Latvian – *mantojums, mantinieks, jaunās asinis, jaunā daļa, jauns sākums*) and so on.

Sometimes translations using localisation or instantiation after the colon emphasize the follow-up distance (quasi follow-ups). E. g., Russian translation of the quasi-continuation *Cruel Intentions* (Roger Kumble, 1999) – *Bīstamās spēles* (Ltv. *Dangerous Games*), *Жестокие игры* (Rus. *Brutal Games*) and *Cruel Intentions 2* (Roger Kumble, 2000) – *Bīstamās spēles 2* (Ltv. *Dangerous Games 2*), *Жестокие игры 2: Манчестерская подготовка* (Rus. *Brutal Games 2: Manchester preparation*). Both films are based on the work of *Les Liaisons dangereuses* (Choderlos de Laclos, 1782).

In general, the addition of elements, slightly opening the new part of the story, often serve as story adaptation in the translations. Translations with changes in genre type almost not needed because the genre is known due the first film. E. g., *The Blair Witch Project* (Daniel Myrick, Eduardo Sánchez, 1999) – *Blēras ragana* (Ltv. *The Blair Witch*), *Ведьма из Блэр: Курсовая с того света* (Rus. *The Blair Witch: The Project from Another World*) and sequel *Book of Shadows: Blair Witch 2* (Joe Berlinger, 2000) – *Ēnu grāmata: Blēras ragana 2* (Ltv. *Sequel Book of Shadows: Blair Witch 2*), *Ведьма из Блэр 2: Книга теней* (Rus. *Sequel Blair Witch 2: Book of Shadows*).

Remakes

Remakes – literary means „alterations“, something that for various reason repeats the certain „passable: film material. The main line of remake title translations – compliance to a source text, i. e. *addressing the source film* – a movie, a TV series, an animated film or series, etc. Titles and translations of sources were taken in the most famous databases [3; 4], in additional databases and sometimes in news portals (lib.rus.ec, delfi.lv, allsubs.org, subtitr.net). The total amount of remake titles makes 90, including titles and their translations to 32 remakes

of American movies, 20 remakes of American serials and 1 of animated serial, 2 remakes to animated movies, 1 remake of documentary, 12 remake of French movies, 1 remake of German movie, 1 remake of Canadian movie, 3 remakes of Italian movies, 6 remakes of UK movies and 1 of UK animated serial, 6 remakes of Japan movies, 2 remakes of Norwegian movies, 1 remake of Swedish movie, 1 remake of Argentina movie, 2 remakes of Thailand movies, 1 remake to Korean movie.

Observations show that in the last 20 years the tendency of remake production expands comparing to previous decades: a remarkable formulation of conclusion of the book about remakes – *Remaking Everything* [6]. The majority of remakes are based on the same American movies, which is not surprising: a movie of the native culture does not create the need to adapt foreign culture realities, „it is recognized, it meets requirements of ensuring reliability by repeating itself and at the same time being a novelty“ [6]. The Hollywood remake, as a rule, means financial success (*madmoney*) of the original, and this success matches the desire to develop the success: if the movie was financially successful once, then why not to repeat this success again [1].

There are several definitions of remakes (the movies based on early scenarios; new versions of already existing movies; the movies covering several previous movies). At such range of understanding the remake's nature it is necessary to define concepts by means of which the analysis will be carried out, e. g., it is possible to operate with such concepts like *the unit of narration* and *intertextuality* as the remake is the reference to „the infinite and open opportunities generated by all discursive practices of culture“. Despite positive factors remakes quite often choose a way of the semi-hidden existence filled with non-ethics, e. g., disguising as the statuses-euphemisms like *encore*, *reworking*, *refitting*, *retooling*, *retread*, *redo*, *makeover*, *new version*, thereby encouraging some audience to place a remake in the general category „alteration“ and accepting the trans textual

reading of the movie. It could have an effect to invite the audience to compare separate elements or information with limited consideration or to refuse the wide general or cultural analysis as means to establish the modern value of the movie [6].

As it was already noted, the most expressed group of the translated remake titles are titles of American remakes that address titles of the same American originals. For example, *Kiss of Death* (*Barbet Schroeder*, 1995) – Latvian translation *Nāves skūpstis*, Russian translation¹ *Поцелуй смерти* and original movie *Kiss of Death* (*Henry Hathaway*, 1947) – *Nāves skūpstis*, *Поцелуй смерти*, compare with another remake: *The Fiend Who Walked the West* (*Gordon Douglas*, 1958). Compliance of three indicators in the narration is characteristic of the most typical type of remakes: plot, timed and spatial frame (chronotope), system of characters. Success of original can serve as criterion for the success of the translation of remake and fundamentals of typology: group of remakes with full compliance of three indicators (a plot, timed and spatial frame), group with the minimum changes in indicators, group with great changes in indicators etc.

Sometimes, titles of American remakes don't address American originals, which could be explained by farther relations between a remake and the original in plot indicators, a chronotope and the system of characters. For example, remake *Vanishing Point* (*Charles Robert Corneer*, 1997) – *Неуловимый*, *Zūdošās robežas* and original movie *Vanishing Point* (*Richard C. Sarafian*, 1971) – *Izgaišanas vieta*, *Исчезающая точка*; *A Perfect Murder* (*Andrew Davis*, 1998) – *Ideāla slepkavība*, *Идеальное убийство* and original movie *Dial M for Murder* (*Alfred Hitchcock*, 1954).

If the factor of popularity of the American movie is a clear criterion, then for movie remakes other cultures the situation is slightly different: financial success of the foreign movie shall be combined with cultural adaptation, thus, cultural adaptation can adjust not only timed and – especially – spatial indicators (action is often transferred to American cultural

soil), but also plot features, leaving the system of characters untouched, avg. endings of a French movie *L'Appartement* and American remake *Wicker Park*.

Let us discuss the following group – remakes of French, Italian, British, and other movies. The majority of non-American originals are French movies. A typical situation for American remake, – titles in translation return to French title following the remake itself – not the most characteristic in this case. For example, *Oscar* (John Landis, 1991) – *Oskars*, and original movie *Oscar* (Édouard Molinaro, 1967) – *Oskars, Оскар*; *Dinner for Schmucks* (Jay Roach, 2010) – *Vakariņas idiotiet, Ужин с придурками* and original movie *Le Dîner de Cons* (Francis Veber, 1998) – *Vakariņas ar pamuļķi, Ужин с придурком*. More often the French base don't appear neither in the title, nor in translations of remakes, what reflects in both chronotope differences and even system of characters. For example, *Paradise* (Mary Agnes Donoghue, 1991) – *Parādīze, Рай* and original movie *Le Grand Chemin* (Jean-Loup Hubert, 1987) – *Гран Шман*, no Latvian translation.

Remakes of British movies in general address their base more often. Examples of titles addressing the original: *Village of the Damned* (John Carpenter, 1995) – *Nolādēto ciemats, Деревня проклятых*, and original movie *Village of the Damned* (Wolf Rilla, 1960) – *Nolādēto ciemats, Деревня проклятых*.

Movies with Italian base address the original completely as well as partially. For example, *Scent of a Woman* (Martin Brest, 1992) – *Sievietes smarža, Запах женщины* and original movie *Profumo di*

donna (Dino Risi, 1974) – *Sievietes smarža, Запах женщины*. There are also translations which partially address the Italian base. For example, *The Last Kiss* (Tony Goldwyn, 2006) – *Atvadu skūpsts, Прощальный поцелуй* and original movie *L'ultimo bacio* (Gabriele Muccino, 2001) – *Pēdējais skūpst, Последний поцелуй*. Finally, there are also titles which don't address the Italian base, thus, indicators of a chronotope and a plot change. For example *The Heartbreak Kid* (Bobby Farrelly, Peter Farrelly, 2007) – *Manu murgu teitene, Девушка моих кошмаров* and original movie *Luna di miele in tre* (Elaine May, 1972) – *Медовый месяц, втроем*, no Latvian translation. Canadian, German, Japanese, Thai, Norwegian, Swedish bases are realized once or twice.

For the description of appeal to source strategy, it would be appropriate to use the concept of precedent, which is realised in specific phenomena – precedent phenomena (e. g. precedent texts, precedent titles, etc.). Follow-ups and their translations have recourse to the source (first film, a film that originated a series of sequels). Follow-up titles are centripetal – the tend to a nest together with the film title as well. The analysis of formation of remake titles shows existence of active communicative tactics addressing the original which also realizes in communicative tactics of the translation of remake title. Thus, indicators of a national identity of the original, and also the narration are important for the translations of remakes: plot features, chronotope and system of characters.

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MUSAEI IMITATIO: THE MIGRATION OF ADJECTIVES FROM GREEK AUTHORS TO MUSAEUS GRAMMATICUS

Abstract: The following is an analysis of the use of sea related adjectives in the poem “Hero and Leander” of Musaeus Grammaticus. It is accompanied by a study of their occurrences in various authors of Greek literature, belonging to the Archaic and Classical Age, Hellenism and Late Antiquity. The aim of the work is to study the migration of adjectives from previous authors to Musaeus’ poem.

Two dictionaries have been used for the study of adjectives in the context of the original poem. They provided information on the etymology of the adjectives, while rhetorical and linguistic clues were provided by comparison with the text itself and the bibliography.

Occurrences in previous authors have been identified through the Diogenes search engine, among which the results were sifted in order to find the occurrences which were useful to the research. The analysis of the occurrences, which has been shown in a table, was divided in three chapters dedicated to the Archaic and Classical Age, Hellenism and Late Antiquity respectively. Each chapter is introduced by a description of the literary system of each age. The validity of the loci similes which were identified has been confirmed by comparison with the original text.

The results achieved during the research were summarized in the conclusion, showing how Musaeus employed all his erudition in the use of adjectives, frequently mentioning authors of each age.

Keywords: Musaeus, Hero, Leander, adjectives, quotes.

Introduction

Nothing is known about the identity of Musaeus, author of the brief poem “Τὰ καθ’ Ἡρώ καὶ Λέανδρον”. His name itself, as remarked by Nicola N. Dümmler [1, 429 p], could be a pseudonym, meaning “of or belonging to the Muses” [1, 429 p], exactly as the hellenistic authors, Chariton, “of the Graces” and Heliodor “gift of the sun” [1, 429]. His name is meaningful, as Musaeus, mythical poet and son of Orpheus, was considered as the inventor of the hexameter [2]. The author of the poem was often confused with him, as Julius Caesar Scaliger did [3, 430 p]. In the manuscripts we can find the epithet γραμματικός, “un professeur de lettres s’occupant entre autres

de la critique et de l’édition des textes” [4], or an “expert in scholarly interpretation of the classical prose- and verse-authors, in particular of Homer, the orators and the philosophers” [5, 297 p]. Other information about the age in which he lived can be deduced by his dependence on Nonnus of Panopolis, author of the poem *Dionysiaca* [6, 27 p].

This poem is the narration in hexameters of the sad romance of Hero and Leander, young lovers from Sestos and Abydos, respectively [7]. The purpose of this essay is to highlight the patterns adopted by the Museum in the use of sea-related adjectives, by studying a group of authors ranging from Homeric poems and hymns to the Lyrical Poets, two Hellenic poets, Callimachus and Apollonius

Rhodium, the Palatine Anthology and three authors of Late Antiquity, Quintus Smirnaeus, Libanius and Nonnus. I chose to focus on the sea-related adjective

because the sea is a crucial semantic field in Hero and Leander, and the number of adjectives related to the sea was very high.

Table 1. – Occurrences of sea-related adjectives in Musaeus and in the other poet

Line 2 θαλασσοπόρων	Nonn. Dion. 43.425 (θαλασσοπόρω παρακοίτη) Anth. Gr. 9.376.2 (νηῦς θαλασσοπόρος)
Line 26 ἀλιχέα	/
Line 45 ἀλιτρεφών	/
Line 46 εἰναλῆς	Hymn. In ven. III 5 – II 3 (Κύπρου εἰναλῆς) Callim. Hymn. In del. 32–154 (νησους εἰναλίους) Ap. Rhod. Arg. 1.583 (Σκίατος εἰναλίη) Quint. Posth. 7. 240 (Σκύροιο εἰναλῆς)
Line 46 εἰναλῆς	Anth. Gr. 14.98.2 (εἰναλίην Κυνόσουραν) Nonn. Dion. 42.456 (εἰναλίην Ἀφροδίτην)
Line 189 βαθυκύμονος βαθυκύμονος	Nonn. Dion. 41. 36 (βαθυκύμονος ἀκτῆς)
Line 204 ἄπλοον	Ap. Rhod. Arg. 4.1271 (ἄπλοος ἄλμη) Nonn. Dion. 6,358 (ἄπλοος αἶθηρ) – 32,154 (ἄπλοος πόντος)
Line 208 ἀγάρροον	Hom. Il. 2.845–12.30 (Ἑλλήσποντον ἀγάρροον) Hymn. In cer. 34 (πόντον ἀγάρροον) Anth. Gr. 7.747.1 (Τίγριν ἀγάρροον) Quint. Posth. 10.174 (ἀγάρροος ποταμός)
Line 234 πολυφλοίσβοιο	Hom. Il. 1.34–2.209–6.347–9.182–13.798–23.59 – (πολυφλοίσβοιο θαλάσσης) Hom. Od. 13.85–13.220 (“) Hymn. In ven. II 4 (“) Hes. Op. et di. 648 (“) Arch. Frg. 13.3 (“) Nonn. Dion. 20.356 (πολυφλοίσβοιο μελάθρου) Nonn. Dion. 20,356 (πολυφλοίσβοιο μελάθρου)
Line 262 ἀφροκόμους ἀφροκόμους	Nonn. Dion. 2,618–9,48 (ἀφροκόμω ραθάμιγι)
Line 265 ἀλίπνοον	/
Line 270 ἰχθυόεσσα	/
Line 270 βαρυγδούποιο	Quint. Posth. 1.320–7.369–11.309 (βαρυγδούποιο θαλάσσης) Pind. Pyth. 4.210 (βαρυγδούπων ανέμων) Anth. Gr. 9.674.3 (βαρυγδούποισιν ἀήταις) Anth. Gr. 9,674,3 (βαρυγδούποισιν ἀήταις)
Line 318 ἔρισμαράγοιο ἔρισμαράγοιο	/
Line 320 θαλασσαίην	Nonn. Dion. 2.103–6.308–13.62–33.72 (θαλασσαίης Ἀφροδίτης) – 4.239–7.229– 42.496 (θαλασσαίην Ἀφροδίτην)

1. The adjectives related to the sea in Musaeus

The first of the adjectives related to the research is θαλασσόπορος, found in line 2.

Καὶ νύκιον πλωτῆρα θαλασσοπόρων ὑμεναίων

In this line the adjective is attributed to the noun ὑμέναιος, creating a formula that synthesizes the plot of the poem already from the proem (lines 1–15). The νύκιος πλωτῆρ is Leander, who swims from Sestos to Abydos, where he joins Hero and he marries her. This adjective (composed of θάλασσα, “sea” and πορεύω, “crossing”) could be translated with the expression “sea-faring” [8, 782; 21, 947]. The attribution of this adjective to the wedding could be due to an enallage, considering that the movement expressed by this adjective is shifted from the object which it is logically referred to (in this case Leander) to another part of the period, which is ὑμέναιος.

The second adjective is placed in line 26:

Δίξεο δ' ἀρχαίης ἀλιχέα πορθμόν Ἀβύδου

The adjective ἀλιχής refers to the noun πορθμός. This adjective is a hapax legomenon created by the author [9], a neologism made up of ἄλς, “sea”, and ἤχη, “sound” [10, 65; 20, 131]. The fact that Musaeus uses a neologism (as will also be ἀλίπνοος, line 265) seems to suggest two trends in the use of adjectives in Musaeus. In the first one, which will be analysed throughout the essay, the author seems to reuse the adjectives which have been already employed by the literary tradition, thus complying with a rigorous work of imitation. The second one is distinguished by the creativity in the verbal invention and the creation of neologisms. The clash between these two trends could hardly be analyzed in detail here, as we chose to examine the use of a specific category of adjectives. Nonetheless, we can notice these two attitudes towards the model in Musaeus. Finally, the use of the adjective ἀλιχής, which indicates the noise of the sea of the Abydos' strait, seems to be underlined by an alliteration of aspirated consonants, at first velar,

then dental (ἀρχαίης – ἀλιχέα – πορθμόν), which echo the sound evoked by the line.

The next adjective that will be considered is placed in line 45:

ὄσσοι ναιετάεσκον ἀλιτρεφῶν σφυρὰ νήσων

The adjective ἀλιτρεφής is composed of ἄλς, “sea”, and τρέφω, “to feed”, therefore it means “nourished by the sea” [10]. In this case the adjective is metaphorically attributed to νήσος, being the island an inanimate object. The expression ἀλιτρεφῶν σφυρὰ νήσων of line 45 can be translated as “the extreme islands on the sea”, where people came from to the feast of Aphrodite and Adonis (lines 41–46). As well as ἀλιχής, this adjective is a compound word deriving from the noun ἄλς, but unlike the first one it is not a hapax legomenon [11].

The following adjective, εἰνάλιος, ionic form of ἐνάλιος, is located in line 46:

οἱ μὲν ἀφ' Αἰμονίης, οἱ δ' εἰναλῆς ἀπὸ Κύπρου.

This adjective is one more time a compound of ἄλς, combined with the prefix ἐν -, and can be translated as “marine” [10, P. 553–554; 20, 131]. This adjective is very common among the authors that have been taken into account [13], however, as we could observe in the previous table, few of the occurrences in these authors are useful to this research. In this line εἰνάλιος is attributed to Κύπρος, which, being an island, is defined as “marine”. Cyprus is the place where Aphrodite was born, and the mention of this island is very important, as the traditional worship places of the goddess, Cyprus and Citera (cited in line 47) are neglected. People prefer to go to Abydos to join the festival of which Hero was a priestess.

The next adjective is located in line 189:

Σησιτιάδος πρὸ πόλης ὑπὲρ βαθκύμονας ὄχθας

The adjective βαθκύμων is a compound word made up of the adjective βαθύς, “deep”, and κύμα, “wave”. This adjective can be translated with the expression “deep in waves” [10]. Βαθκύμων is likely

to be a nonnian creation, since it is only present in the *Dionysiaca* [14]. In *Hero and Leander* the adjective is referred to the noun ὄχθη, “shore”, in the speech pronounced by Hero to Leander (lines 174–193). In it the girl exposes her condition as an outcast, excluded from society, segregated into a tower. Therefore not only does the adjective βαθυκύμων show the isolation of the girl, indicating the inaccessibility of the coast nearby the tower, but it also forecasts the danger of the deep waves of the sea, which will lead Leander to death. This adjective contains in itself the noun κύμα, the wave of the sea, which of the poem it is insistently repeated during the poem [15], culminating to the polyptoton of line 314 (κύματι κύμα), where all the strength of the waves hits the young man, and finally in line 324, where the waves bring him to death.

The next adjective is ἄπλοος, located in line 204:

εἰ πυρὶ παφλάζοιτο καὶ ἄπλοον ἔσσεται ὕδωρ.

This adjective is a non-contracted compound of πλοῦς linked to the prefix ἀ – privative, which can be translated as “unseaworthy” [10]. In this line it is related to the noun ὕδωρ, which by metonymy indicates the sea. This adjective is used by Leander in a direct speech (lines 203–220), where he promises to Hero to cross the Hellespont during the night, “even if it was hot and the water was unseaworthy”. Obviously this expression is hyperbolic: despite the fact that the sea can be legitimately defined ἄπλοον, considering the outcome of the story, the mention of the fire seems to have only rhetorical and persuasive purposes.

The next adjective, ἀγάρροος, is placed in line 208:

νήξομαι Ἑλλήσποντον ἀγάρροον. οὐχ ἕκαθεν γὰρ

This adjective is a compound word of the adverb ἄγαν, “very much”, and the verb ῥέω, “to flow”, and it can be translated as “strong-flowing” [10]. This adjective is used in the same context as the previous one, in the speech pronounced by the young boy to the girl. In this case ἀγάρροος is the attribute of Ἑλλήσποντος, the strait which Leander promises to

cross. Even in this case the main character tries to describe with magniloquence the deed which he is going to do, although the context is definitely less hyperbolic than the previous one and more realistic.

The adjective that we are now going to consider is πολύφλοισβος, located in line 234:

ἀλλὰ πολυφλοίσβοιο παρ’ ἠιόνεσσι θαλάσσης

This adjective is a compound word of the adjective πολὺς, “much”, and of the noun φλοῖσβος, “noise”, and has therefore been translated as “loud-roaring” [10]. In this line it is referred to θάλασσα, and it is used during the narrative of the wakefulness of Leander (lines 232–237), while he is waiting for Hero to send him a signal from the top of her tower in Sestos to guide his way. In the scene, in which Leander stays motionless in the dark, the only movement that is described is the one of the sea, whose noise is even more evident in the absence of light and in the static environment. The sound of the sea seems to be part of Leander’s wait, whose stasis is shaken as soon as he sees the lamp of Hero (see line 240).

The following adjective is ἀφρόκομος, placed in line 262:

ἀφροκόμους ραθάμιγγας ἔτι στάζοντα θαλάσσης

This adjective is a compound word of ἀφρός, “foam”, and κόμη, “mane”, and it can be translated as “foam-haired” [10]. The adjective is attributed to the noun ραθάμιγξ, and it is used in the scene where Hero receives Leander in her bedroom, “while still dropping the foamy drops of the sea” (lines 260–266). The expression ἀφρόκομος ραθάμιγξ therefore seems to indicate the moisture which Leander’s body is imbued with. This compound word, as well as βαθυκύμων, seems to be a nonnian creation, since it is only present in the *Dionysiaca* [14].

The adjective which will now be analyzed is ἀλίπνοος, in line 265:

εὐόδμω ῥοδέω, καὶ ἀλίπνοον ἔσβεσεν ὀδμήν.

As well as ἀλιχής, this adjective is a hapax legomenon invented by Musaeus [9, 473]. It is a compound word made up of ἄλς, “sea”, and πνέω, “to breathe”, which can be translated with the expression “redolent of the sea” [10, 66; 20, 132]. The adjective is related to the noun ὀδμή, in the same context as the previous adjective. Hero receives the exhausted Leander, and after having dried him she washes him with balms in order to remove the smell of the sea. It is interesting to notice that, although the poet had a broad vocabulary of sea-related adjectives available, he decides to use a neologism in this circumstance.

The following two adjectives are ἰχθυοεῖς and βαρύγδουπος, both located in line 270:

ὀδμή τ' ἰχθυόεσσα βαρυγδούποιο θαλάσσης.

The first of the two is a derivative of ἰχθύς, “fish” [10, 846; 20, 1091], and it can be translated as “fishy”, while the latter is a compound word, made up of βαρύς, “heavy”, and δοῦπος, “noise”, and it has been translated as “loud-thundering” [10, 307; 20, 415]. The context in which the two adjectives are used is the same as the two previous ones, the rendezvous between Hero and Leander in the girl’s tower, but this time in Leander’s speech. It is interesting to notice how both ἰχθυοεῖς and the previous ἀλίπνοος, with a very similar meaning, are attributed to the same noun, or ὀδμή. This is a clear case of repetition, since an element already described before is repeated in similar form in the boy’s speech. The presence of this process in Musaeus has to be considered as a homage to the epic poetry, in which repetitions like these, due to the style of formulation, were common in the transition from dialogues to narrative sections. On the other hand βαρύγδουπος is referred to θάλασσα, the sea, of which this adjective indicates the noise.

The following adjective, ἐρισμάραγος, is located in line 318:

καὶ κτύπος ἦν ἀλίστος ἐρισμαράγοιο θαλάσσης.

This is a compound word made up of the prefix ἐρι-, “very much”, and the noun σμαραγή [10, 689; 20, 847],

“clamour”, and can therefore be translated as “noisy”. This adjective is referred to the noun θάλασσα, and it is used in the scene where Leander swims through the Hellespont for the last time (lines 309–330). Musaeus describes the sea storm through this adjective in order to make the description more realistic.

The last adjective to consider is θαλασσαῖος, located in line 320:

πολλάκι μὲν λιτάνευε θαλασσαῖην Ἀφροδίτην

This adjective is a derivative of θάλασσα, “sea”, which can be translated as “marine” [10, 782; 20, 947]. It is related with the noun Ἀφροδίτη, and it is used in the scene where, shortly before dying, Leander prays Aphrodite, Poseidon and Borea, bargaining with them to survive. Aphrodite is defined as marine since it was born from the sea foam.

2. Musaeus, the archaic poetry and the classical theatre

It is no surprise that among the models of Musaeus there are the earliest forms of Greek poetry, which are the epic poetry and the lyrical poetry. This testifies the longevity of the Greek language, which, despite the natural changes due to orality, remained intact in the essential elements of syntax and morphology (All spoken languages change over time. Particularly in the Hellenistic Age, when Greek language became progressively κοινή διάλεκτος, it had already profoundly changed. The use of cases and three declination remained unchanged, although the language gained loan words from other languages; the dual disappeared; the use of indicative, conjunctive, imperative mood remained in use, but the optative gradually fell into disuse. The perfect tense was replaced by the aorist to indicate antecedence. The second and third forms of aorist were normalized according to the model of the first, and the verbs ending in -μι were homologated to those in -ω. Said, V. PISANI, *Manuale storico della lingua greca*, Brescia, Paideia Editrice, 1973, page 222), (and still survives today, as neo-greek or δημοτική), and the fixity of the Greek poetry, not influenced by the

spoken word and focused on the imitation of ancient literary models. Greek poetry had remained almost the same since the 8th century BC at the time of Musaeus, then for more than one thousand years. In the first part of this chapter we will highlight the correspondence between some authors of the Archaic Age, Homer, Hesiod, Archilochus and Pindar and the poem of Musaeus, while in the second part we will show several features of the lexicon of tragedy as compare to that of Hero and Leander.

The first occurrence which can be identified is located in line 234 of Hero and Leander:

ἀλλὰ πολυφλοίσβοιο παρ' ἠιόνεσσι θαλάσσης

The expression πολυφλοίσβοιο θαλάσσης is a homeric quote. This expression is used six times in Homer [15]. The biggest difference between the way Musaeus uses it and the homeric model is that the poet chose to insert a preposition and a noun in the formula. In this way not only does Musaeus change the model through a *variatio*, but he also distances himself from the formularity of the epic poetry. The composition of the epic poetry is in fact closely related to the aedic performance, in which an aoidos re-elaborated a song which he had already heard from another aoidos, drawing from his memory [16].

In order to fully understand this process it is necessary to imagine how the aoidoi perceived the verse. The hexameter was seen as a set of formulas with a precise metric value, which they could compose and reconfigure as they needed. In this case, the expression πολυφλοίσβοιο θαλάσσης has this metric structure $\sim / - \sim / - \sim \sim / - -$, which completes a hexameter with a female pentemimer cesure, thus forming a hexameter. Musaeus, who wrote a poem for reading, with no formularity did not use this *modus operandi*. In this context, the homeric quotation is like an erudite detail, whose value is exalted because it is isolated. The expression also occurs in Hes. Op. et Di. 648:

δείξω δὴ τοι μέτρα πολυφλοίσβοιο θαλάσσης

in Hymn. In Ven. II 4:

ἦνικεν κατὰ κῦμα πολυφλοίσβοιο θαλάσσης
and in frg. 13 of Archilochus, line 3:

τοίους γὰρ κατὰ κῦμα πολυφλοίσβοιο θαλάσσης

Even in Archilochus the two words are not used with their formula value, but as a homage to the epic poetry, in order to raise the prestige of the poetic dictation. The case of Hesiod seems to be more peculiar, since he is also an epic poet. We do not know the compositional methods of Hesiod, whether they were completely generated by formularity or compounded in a definitive form from the beginning. However, it would be redundant to go into a problematic topic such as this in this essay.

On the other hand, the occurrence in line 208 of Musaeus' poem can not be defined as an epic formula:

νήξομαι Ἐλλήσποντον ἀγάρροον. οὐχ ἕκαθεν γὰρ

The adjective ἀγάρροος appears in Homer in the expression Ἐλλήσποντος ἀγάρροος, in Il. 2.845:

ὄσσοις Ἐλλήσποντος ἀγάρροος ἐντὸς ἔργει

and in Il. 12.30:

λεῖα δ' ἐποίησεν παρ' ἀγάρροον Ἐλλήσποντον

As is clear, the only noun which the adjective ἀγάρροος is referred to in Homer is Ἐλλήσποντος. Even though the position of the two terms is too irregular and poorly attested to make a formula, it can still be defined as a distinctive adjective of the Hellespont. The adjective is also used in the pseudo-homeric Hymn to Demeter, in line 34:

λεῦσε θεὰ καὶ πόντον ἀγάρροον ἰχθυόεντα

where the adjective is referred to πόντος, built according to the homeric expression. Musaeus quotes a homeric expression once again, embellishing his own poem with the authority of the ancient poet. The occurrence in lines 2–3 of the second Hymn to Aphrodite and in line 5 of the third:

ἄσομαι, ἢ πάσης κύπρου κρήδεμνα λέλογχεν
εἰναλῆς

and

εἰναλῆς τε Κύπρου

In these lines, the homeland of Aphrodite, Cyprus, is described with the adjective εἰνάλιος, the same used by Musaeus in line 46:

οἱ μὲν ἀφ' Αἰμονίης, οἱ δ' εἰναλῆς ἀπὸ Κύπρου ·

These are the only attestations of the combination of this noun and this attribute, so there is a high possibility that these are the models which Musaeus cited in line 46.

In the fourth pythian ode (lines 209–210) there is an occurrence of the adjective βαρύγδουπος:

κραιπνότεραι ἢ βαρυγδούπων ἀνέμων στίχες

The context in which this adjective is used is that of the sea voyage of the Argonauts, during the crossing of the Symplegades, which are compared to the winds. Here the adjective in question is referred to the noun στίξ, “column”, which describes the wind turbine that is produced during a storm. Considering that Musaeus attributes this adjective to the noun θάλασσα (line 270), it is evident that both poets have used the same adjective to describe a similar situation, which is a storm. The former, Pindar, does this implicitly, by comparing the movement of the rocks to the winds, while the latter does so explicitly, by referring the adjective to the noun θάλασσα.

Although there are no important occurrences in the classical dramas which have been considered [17], we still have to comment the lexicon of the dramatic works taken into account. It is extraordinary that among all the adjectives considered the only one to have been used in these dramas is εἰνάλιος, and only in the choral sections. We could speculate that such an adjective was considered as aulic in the classical age, and therefore it was used exclusively in choruses to make the diction more solemn. To use Meillet's words, in the tragedy “le voci [...] non sono in note-

vole parte quelle della lingua di tutti i giorni” and yet “si tratta sempre di evitare la parola usuale, sostituendola però con una che sia comprensibile” [18, P. 268–269]. The adjective εἰνάλιος, (ionic form of ἐνάλιος) belongs to the epic tradition, as it can be noticed by the occurrences which have been recorded, three in the *Odyssey* and two in homeric hymns. Although it was not a very usual word, it probably looked like a more sophisticated alternative to other synonyms in the classical age, such as the more prosaic θαλασσαῖος. The fact that this adjective was used in the choruses and not in the episodes could be explained by the difference between the vocabulary used in the choral and recitative sections. While the stasimon, the parodon and the exodus are characterized by lyricism and sublime poetic diction, as in Pindar and in Bacchylides, the episodios, in iambic trimeter, is syntactically and lexically closer to the everyday language [18, P. 265].

3. Musaeus and the Hellenistic poetry

The number of occurrences in Hellenistic authors is even larger than the one in archaic poets. The reason for this could be found in the close proximity of Musaeus' poetics to that of Alexandrine authors. As it has already been pointed out, Musaeus, as well as the major Hellenistic poets, has full knowledge of the previous literature. He constantly refers to the previous authors in his poem and he shapes their contents to the sensitivity of his time. This singular relationship between the “modern” literature and the “ancient” literature was made possible by the diffusion of writing in poetic fruition. While earlier epics, lyrical poets and tragic dramatists composed their lines well aware that these would be orally enjoyed, through aedical, lyrical and dramatic performances respectively, the Alexandrine poets entrusted their writings to scrolls. As Bing [19] stated, “The new prominence of the ‘written’ word had many consequences. The poets rethought their methods, modified their goals and, in doing so, created a new aesthetic which affected not only subsequent Greek authors, but the Latin poets of the Augustan Age as well” [19, 11]. The written fruition of poetry

has therefore created a new aesthetic, opposed to the former based on aurality, which makes the allusion to classics its main element, and which will characterize poetry even beyond this age, until Late Antiquity [2]. In this section we will highlight the occurrences in Callimachus, Apollonius Rhodius and Palatine Anthology.

The occurrences in Callimachus are located in the Hymn to Delos. Here the poet celebrates the floating island that gave birth to Apollo and Artemis, different from the other islands because it was not rooted in the sea bottom, like all the other islands created by Poseidon. Here is shown line 32:

νήσους εἰναλίας εἰργάζετο, νέρθε δὲ πάσας

and lines 153–154:

ἧ καὶ πολλὰ πάροιθεν ἐπεὶ κάμεν ἔστιχε νήσους
εἰναλίας.

In these lines the adjective εἰνάλιος is referred to the noun νῆσος, similarly to what happens in line 46 of Hero and Leander, where it is attributed to Κύπρος, which is an island. Although Callimachus does not attribute this adjective to Cyprus, he refers it to the noun νῆσος twice. In these two loci the use of the adjective is similar, for they are both referred to an island, the former called by its own name, the other through a general definition.

There are two occurrences in the poem Argonautica of Apollonius Rhodius. The first of these is placed in line 583 of the first book:

φαίνεται δ' εἰναλίη Σκίαθος, φαίνοντο δ' ἄπωθεν

In this line the adjective is referred to Σκίαθος, an island, similarly to the occurrences in the Hymn to Delos of Callimachus in line 32 and lines 153–154. Once again there is an occurrence of the adjective εἰνάλιος, where it is attributed to an island, which is called by its own name, Σκίαθος, as in Musaeus. The second occurrence is located in lines 1270–1271 of the fourth book:

νῦν δ' ἢ μὲν πέλαγόςδε μετέσσεται, οἴοθι δ'
ἄλμη ἄπλοος εἰλεῖται, γαίης ὑπερ ὅσον ἔχουσα.

The sentence is pronounced by Ancaeus, Argo's pilot, ship of the Argonauts. He despairs as the ship is blocked in the Sirte, can no longer be moved due to the absence of waves. In this case, the adjective ἄπλοος is used differently than in line 204 of Hero and Leander. In Musaeus' poem Leander says that he would cross the sea even if it was unseaworthy (ἄπλοον ὕδωρ) due to the storm, while in Argonautica the unseaworthiness is caused not by the movement of water, but by the absence of the waves. Nevertheless, the use of the adjective in the two cases is similar, since both the noun which they are referred to (ὕδωρ and ἄλμη are synonyms) and for the context, through antithesis. In the first case Ancaeus the anxious helmsman is depressed from the unseaworthiness of the sea. On the other hand, even though Leander is aware that he could not be able to cross the sea, which is described with the same words as in Argonautica, he stays determined in his purpose to consume his love for the young Hero.

Now we will highlight the occurrences in Palatine Anthology. The first one is located in the epigram 14. 98:

Ἄλλ' ὅταν Ἀρτέμιδος χρυσαόρου ἱερὸν ἀκτὴν
νηυσὶ γεφυρώσωσι καὶ εἰναλίην Κυνόσουραν
ἐλπίδι μαινομένη λιπαρὰς πέρσαντες Ἀθήνας, διὰ
Δίκη σβέσσει κρατερὸν Κόρον, Ὑβριος υἱόν,
δεινὸν μαιμώντα δοκεῦντ' ἀνὰ πάντα πιθέσθαι.
χαλκὸς γὰρ χαλκῶ συμμιξεται, αἵματι δ' Ἄρης
πόντον φοινίξει· τότε' ἐλεύθερον Ἑλλάδος ἡμᾶρ
εὐρύοπα Κρονίδης ἐπάγει καὶ πότνια Νίκη.

It is a post eventum prophecy concerning the events of the Second Persian War, handed down by Herodotus, VIII, 77,1. In this epigram the adjective εἰνάλιος is referred to the noun Κυνόσουρα in line 2, which is the name of a site near Salamis. Considering that in Musaeus the adjective is referred to a city,

which is Cyprus (line 46), we can notice similarities in its use.

The next, which is θαλασσοπόρος, is placed in the anonymous epigram 9.376:

Τίπτε με τὴν ἀνέμοισιν ἀλώσιμον, ἦλεε τέκτον, τήνδε
 πίτυν τεύχεις νῆα θαλασσοπόρον
 οὐδ' οἰωνὸν ἔδεισας; ὁ τοι Βορέης μ' ἐδίωξεν ἐν
 χθονί, πῶς ἀνέμους φεύζομαι ἐν πελάγει;

In this ironic epigram we witness a conversation between a pine and a carpenter, who wants to build a ship with its wood. We have already noticed that in line 2 of the poem the adjective θαλασσοπόρος is referred to the noun ὑμέναιος, even though it could be referred, through enallage, to Leander. However, a connection between the two loci could be found in the fact that in line 255 Musaeus describes the young man as αὐτόματος νηῦς, spontaneous ship. Considering that in the poem there is an epithet which compares the boy who crosses the Hellespont to a ship, the use of the adjective θαλασσοπόρος in the anonymous epigram above can be considered to be compatible with Musaeus' poem. The idea of a ship that crosses the sea, expressed by the epithet νῆα θαλασσοπόρον, seems to be implied in the expression θαλασσοπόρων ὑμεναίων.

The next occurrence is located in the epigram Anth. Gr. 9,674,3, in line 3:

Πύργος ἐγὼ ναύτησιν ἀλωομένοισιν ἀρήγων
 εἰμὶ Ποσειδάωνος ἀπενθέα πυρσὸν ἀνάπτων,
 καί με πεσεῖν μέλλοντα βαρυγδούποισιν ἀήταις
 στήσεν ἑοῖς καμάτοις Ἀμμώνιος, ὃς βασιλῆος
 ἐστὶ πατήρ· κείνῳ δὲ μετ' ἄγρια κύματα ναῦται
 χεῖρας ἀερτάζουσιν ἄτε κλυτῷ Ἐννοσιγαίῳ.

This epigram is structured as speech pronounced by the Pharos of Alexandria. These lines recall the work of Ammonius, the father of the Emperor, who seems to have restructured the building. The adjective is used in line 3, referred to the noun ἀήτη, to indicate the wind which undermined the structure. However, since it is a building near the

sea, we could think that a wind force of this strength would be accompanied by an equal movement of the sea. Considering that in line 270 Musaeus attributes the adjective βαρύγδουπος to the noun θάλασσα, and that even the author of the epigram describes a stormy marine landscape through this adjective, we could state that these two contexts are related.

4. The late – antique poetry, Nonnus and Musaeus

Late Antiquity can be defined as the period between the last centuries of the Roman Empire and the early Middle Ages. This age of transition is characterized by several peculiar aspects, such as the abandonment of the Hellenistic principles in the visual arts, and the triumph of Christianity following the edict of Milan sanctioned by Emperor Constantine in 313 AD [21]. These features also characterize the literary production of this age. Many of the authors of this age tend to swing between traditional and Christian religion. At first, Nonnus wrote a long epic poem about Dionysus' deeds and, after his conversion to Christianity, the Paraphrases of the Gospel of John, a version of the work of the homonymous evangelist in hexameters. In this way the poet emphasized his conversion from paganism (though contaminated from many Christian ideas) to the new religion. Also Quintus Smyrnaeus, author of Posthomerica (Τὰ μεθ' Ὀμηρον) is part of this phenomenon, due to the ὄρασις Δωροθέου (known as Visio Dorothei), a poem of 343 hexameters transmitted fragmentarily by the manuscript PBodm. 29. At the end of the manuscript we can find this σφραγίς: “τέλος τῆς ὁράσεως Δωροθέου Κυῖντου ποιητοῦ”. The expression is ambiguous, and could mean either “the end of the vision of the poet Quintus Dorotheus” or “son of the poet Quintus”. However, considering that in line 300 he defines himself as ὁ Κυντιάδης Δωρόθεος, the answer seems to be the second one. It has been speculated that such “Quintus Poet” may have been the author of the Posthomerica [22]. Although there is no concrete evidence of this statement, yet it is possible, as Nonnus demonstrates that if pagan and Christian

suggestions can coexist in the same person, then they may be more easily found in a common school or in a family [23].

Quintus Smyrnaeus is the representative of a traditionalist epic poetry, which transcends the genres of the Hellenism. The Posthomeric narrates the events which occurred between the Iliad and the Odyssey (Among these: the Iliouperis, the νόστοι, Penthesilea's death, Ajax' suicide, the theft of the Palladium, the Trojan Horse, Cassandra's rape, the meeting between Menelaus and Hellen after Priamus' death), which were previously narrated by the so-called Epic Cycle (The Cyprica, the Aethiopsis, the Little Iliad, the Iliouperis, the Telegony, the Nostoi). In the Alexandrine age three types of epic poetry developed, which have been described by Valentina Zanusso [24]: the callimachean epyllion, the apollonian epic poetry, and the "consumer epic, often with local and encomiastic features". Quintus chooses a fourth way to the epic poetry, through a return to the classic, the old, Homer, and the most recent, Vergil. He employs a "faceted approach" to mythical material, through cuts and pathetic amplifications of events.

The language and style of Quintus are modeled on Homer [24]. According to Köchly [25], the poet would use an orthodox, homogeneous κοινή, without archaic constructions. Vian [17, 145], on the other hand, claims that he used archaic forms where he could have used more common forms, and that he has often re-used many homeric hapax legomena, thus challenging the theory of a homeric κοινή. What may be useful to our research is that Quintus shapes his own style on Homer's model. However, he is not a mere imitator, as often he re-elaborates Homer's adjectives and epithets by creating original compounds. This process is evident in the poet's use of fixed formulas. Lost any kind of orality-related function, these formulas are employed by Quintus as a homage to the genre: "Quinto conserva lo schema metrico impiegato da Omero, ma all'interno di questo sostituisce l'epiteto tradizio-

nale con un sinonimo meno comune: così la formula πολυφλοίσβοιο θαλάσσης, della quale si registrano circa dieci occorrenze complessivamente nei poemi omerici e negli Inni, scompare nei Posthomeric sostituita dalle varianti originali βαρυγδούποιο θαλάσσης (1,320; 7,369; 11,309) e πολυρρόθοιο θαλάσσης (7,395)" [24]. Here we will focus on the occurrences of the adjective βαρύγδουπος, ἀγάρροος and εἰνάλιος.

The expression βαρυγδούποιο θαλάσσης is located in lines 1.320, 7.369 and 11.309:

ἢ δ' ἔπειτ' ἤντε κῦμα βαρυγδούποιο θαλάσσης
ἔλθόντες δ' ἐπὶ θῖνα βαρυγδούποιο θαλάσσης
δούρασιν, εὗτ' ἐπὶ θινὶ βαρυγδούποιο θαλάσσης

In these three occurrences this adjective is referred to the noun θάλασσα, just like in Musaeus (line 270):

ὄδμη τ' ἰχθυόεσσα βαρυγδούποιο θαλάσσης

As it is evident, the way Musaeus uses this adjective is dependent on Quintus, considering that in no other author cited the adjective βαρύγδουπος is attributed to the noun θάλασσα. One could almost state that Musaeus contaminates the traditional homeric formula, πολυφλοίσβοιο θαλάσσης (line 234) with the variation made by Quintus. There is apparently no link between these three loci of the Posthomeric (1,320, the arisia of Penthesilea, 7,369, the departure of Neoptolemus, 11,309, the horror of war), and line 270 of Hero and Leander, in which Leander is welcomed by Hero. Therefore, we can assume that the only link between these loci is the lexicon. This is a proof of the eclecticism of Musaeus in choosing the models for his poem.

The next occurrence, related to the adjective ἀγάρροος, is located in 10,174:

ἀέναός περ ἔων καὶ ἀγάρροος, οὐδέ νυ τόν γε

Unlike line 208 of Hero and Leander, in which this adjective is attributed to the noun Ἐλλέσποντος, in this case the adjective is referred to pronoun ὅς, dependent on the noun ποταμός. In both the con-

texts, the adjective is related to a name indicating watercourses, the former referring to a basin, the Hellespon, the latter to a river.

An occurrence of the adjective εἰνάλιος is located in 7.240:

πάντες ὅσοι Σκύροιο πένος περιναιετάεσκον
εἰναλῆς,

In these lines the adjective εἰνάλιος is referred to the noun Σκύρος, the name of an island. This adjective is referred to an island, Κύπρος, also in Hero and Leander. Although the two authors combine the adjective to a different noun, the use of the adjective can be considered similar.

Unquestionably master of the poets who came after him, until the seventh century AD [26, 376], Nonnus is the author of the longest epic poem of the Greek literature. He is the representative of the new poetics of the Late – Antiquity, which derives directly from the Hellenistic principles. Imaginative descriptions and the lack of narrative coherence are distinctive features in Nonnus, which explain his frequent use of the ἔκφρασις [27, 21].

The first of the occurrences in the Dionysiaca is located in 2.103:

μη̄ ροθίων ψάσειε θαλασσαίης Ἀφροδίτης.

Through an echo of the myth of the Argonauts [27], a Hamadriad (In Greek mythology the Amadriads were the nymphs of the oaks, as revealed by her own name (δρῦς, oak) nymph, upset by the destruction of the trees perpetrated by Typhon, asks a woodcutter to spare the few remaining. She hopes that the wood will not be used to build ships which will push the waves of Marine Aphrodite (θαλασσαίης Ἀφροδίτης).

Here is line 320 of Hero and Leander:

πολλάκι μὲν λιτάνευε θαλασσαίην Ἀφροδίτην

In this line Leander implores the gods before drowning in the Hellespont. Thus, the occurrence of the adjective θαλασσαῖος in Musaeus is a direct quo-

tation from the Dionysiaca. This adjective is used twentythree times in this poem (1,108–2,103–4,239–6,308–7,229–9,90–13,62–21,52–21,187–22,400–23,153–33,72–37,307–37,470–39,82–39,257–40,322–42,496–43,397–43,35–43,210–43,265–43,397), and the 26% of the time it is attributed to Aphrodite, thus being a recurring stylistic feature in Nonnus' poem. The lines in which the adjective θαλασσαῖος is referred to Ἀφροδίτη are: 4.239 (1,108–2,103–4,239–6,308–7,229–9,90–13,62–21,52–21,187–22,400–23,153–33,72–37,307–37,470–39,82–39,257–40,322–42,496–43,397–43,35–43,210–43,265–43,397) 6.308 (“ὑία τεκεῖν πλωτῆρα θαλασσαίην Ἀφροδίτην.”), 7.229 (“ἔξομένη δελφίνι θαλασσαίης Ἀφροδίτης”), 13.62 (“ὄπλοτέρην ὦδινε θαλασσαίην Ἀφροδίτην;”), 33.72 (“ὄρμον ἐντρήρωνα θαλασσαίης Ἀφροδίτης;”). Line 2.229 is particularly interesting, as in it a young woman is compared to Aphrodite. This is a τόπος which occurs also in Musaeus, in lines 33 (“ὄρμον ἐντρήρωνα θαλασσαίης Ἀφροδίτης;”) and 135 (“ἄλλη Κύπρις ἄνασσα. σαοφροσύνη δὲ καὶ αἰδοῖ”). Although there is no quotation in these two loci, the allusion in Hero and Leander to the Dionysiaca needed to be pointed out.

Line 42,496 is also interesting:

πολλὰ μάτην ἰκέτευε θαλασσαίην Ἀφροδίτην.

In this line Dionysus begs Aphrodite to give him Beroe's hand in marriage. This line's structure is almost identical to line 320 of Musaeus' poem:

πολλάκι μὲν λιτάνευε θαλασσαίην Ἀφροδίτην

Not only do they share the combination of θαλασσαῖος and Ἀφροδίτη, but they also show the parallelism between πολλά/πολλάκι and ἰκέτευε/λιτάνευε. It is undeniable that line 320 of Hero and Leander is built on the model of Nonnus.

The next occurrence is placed in line 2. 618:

ἀγροκόμῳ ραθάμιγχι διάβροχον ἀνθερεῶνα.

At the end of the battle against Typhon, Zeus defeats the giant, who gets mocked by the father of

the gods, who compares him to a wild boar. The adjective ἀφρόκομος is referred to the drops of saliva from the boar's fangs. It is matched with the same name, ραθάμιγξ, in 9.48 (“Κύπρι φίλη μετὰ Κύπριν, Ἀθηναίη μετ’ Ἀθήνην”), which refers to the foamy mouth of Lamus' daughters, whose madness was induced by Hera. Now we will compare these loci with line 262 of Hero and Leander:

ἀφροκόμους ραθάμιγγας ἔτι στάζοντα θαλάσσης

In this line Musaeus describes the rendezvous between Leander and Hero right after he crossed the Hellespont. Although the poet mutates the context (Nonnus clearly mentions saliva, while Musaeus mentions sea water), we can state that the two occurrences of the adjective in Nonnus become a model for the author of Hero and Leander. Musaeus may have recalled the strong descriptions of the lines 2.618 and 9.48 of the Dionysiaca, and he may have softened them by using these two words in a sober erotic context. The author of Hero and Leander, with great literary awareness, resemantized the nonnian expression, by applying it to different circumstances.

There is an occurrence of the adjective ἄπλοος in line 5.358:

ἄπλοος ἀφριώντι ρόω κυμαίνεται αἰθήρ·

In this line the adjective is referred to the noun αἰθήρ. Here the river Alphaios expresses his concerns for the distance between Arethusa and the river Nile and Pyram. He states that love is making him suffer more than the flood, even though the unseaworthy sky is crossed by the waves. Immediately after his speech, Deucalion crosses the sky with his ship, thus denying the river. The only purpose of Deucalion's action is to generate a paradox (“ἀφροκόμω ραθάμιγγι χιτῶν λευκαίνεται κούρης”). Now we will highlight how Musaeus used the adjective in his poem (line 294).

εἰ πυρὶ παφλάζοιτο καὶ ἄπλοον ἔσσειται ὕδωρ.

This is the beginning of Leander's speech, in which he promised Hero to cross the Hellespont. In both

the poems there is a boy who talks about overcoming an obstacle in order to fulfill his love. In Nonnus the obstacle is the sky, while in Musaeus it is the sea, but both the elements are described with the adjective ἄπλοος. In both cases, the unseaworthiness of the elements is overcome, in Musaeus by Leander's words themselves, while in Nonnus by Deucalion. Furthermore, the sad outcome of Hero and Leander's love is recalled by the nymph Echo, recalled by Galatea. The tragic character of Echo in the version of myth adopted by Nonnus might be a figura futurorum of Hero. These two loci have common features, and Musaeus may have taken into account this episode in the composition of this scene of his poem.

Another occurrence of this adjective can be found in line 32,154:

ἄπλοος ἀντιπόροις βακχεύετο πόντος ἀέλλαις,

In this line the adjective is referred to the noun πόντος. It is used during a long similitude used to describe Derias' wrath, which is compared to a stormy sea. In this case, the adjective is properly used with its most natural noun, just like in Musaeus, with the only difference being that he uses ὕδωρ, by metonymy, rather than πόντος.

The next adjective, πολύφλοισβος, is very frequent in the Dionysiaca [29, 534]. The use of the adjective πολύφλοισβος, distinctive of the Homeric language, is generally very common in late-antique poetry [14]. Musaeus diverges from Nonnus, as in Hero and Leander the adjective is referred to the traditional θαλάσσης (line 234), which πολύφλοισβος is never referred to in the eight occurrences attested in the Dionysiaca. The only occurrence which seems to be similar to the line 234 of Hero and Leander is in the line 20.356:

καὶ μιν ἔσω δύνοντα πολυφλοίσβοιο μελάθρου

In this line the adjective πολύφλοισβος is referred to the noun μέλαθρος, which indicates Tetis' palace. In this case, the variation on the homeric formula πολυφλοίσβοιο θαλάσσης seems more coherent with

the model. The combination of the adjective to the noun μέλαθρος may be due to an enallage, as this adjective is logically referred to the sea.

The next adjective is βαθυκύμων [14], a compound word invented by Nonnus. Three of the occurrences of this adjective in this poem are useful for the research, which are located in line 41.36 [29]. In this occurrence the adjective is referred to the noun ἀκτή, a synonym of the noun used in line 189 of Hero and Leander, ὄχθη, thus creating a clear parallelism. Since all the occurrences of the adjective which have been found are located in Nonnus [14], it seems very likely that Musaeus quotes Nonnus' Dionysiaca by using βαθυκύμων.

Now we will focus on the adjective εἰνάλιος, which is located in line 42.456 (“ἀρκτώην παρὰ πέζαν, ὅπη βαθυκύμονος ἀκτῆς”. In this line the common formula θαλασσαίης Ἀφροδίτης is modified, replacing the adjective θαλασσαίος with εἰνάλιος. However, the importance of Poseidon's speech to Beroe in the book 42, in which the previous occurrence is present, is to be found in its relationship with the lines 47–83 of Hero and Leander. The common features range from mentioning the typical cities of the aphrodisiac cult (Cyprus and Citera) which have been neglected because of Hero and Beroe's beauty respectively [14,], to the mention of the stereotype of the beauty of Spartan women (“εἰναλίην Κυθήρειαν ἀλλὸς μεδέων Ἐνοσίχθων”). They also have in common the comparison of these girls with the Graces [14] and a prayer to Aphrodite [14]. It is clear that Poseidon's speech has been an important model for the composition of Hero and Leander, in particular for the description of Hero's beauty.

The last adjective to be analyzed is θαλασσόπορος, and it is located in lines 43.425:

παῖδα λαβῶν ἔζευξα θαλασσόπορῳ παρακοίτη·

The noun to which the adjective is related is παρακοίτης. This noun is used in Musaeus' poem three times and in each of them it indicates Leander [14]. As already stated, the adjective

θαλασσόπορος, used in line 2, is probably referred to the noun ὑμεναῖος to designate, by enallage, Leander. It has already been highlighted that a large section of the introduction of Hero and Leander depends on Poseidon's speech in the lines 42.59–67 of Dionysiaca. We can assume that even the occurrence in line 43.425 may be important in the interpretation of Musaeus' poem. Not only is the epithet θαλασσόπορος παρακοίτης shaped on a lexicon which is common to both Nonnus and Musaeus, but it seems also coherent with the narrative context of Hero and Leander. It is likely that the enallage of line 2 has been solved in a simpler expression in the Dionysiaca.

The last occurrence among the poets of Late-Antiquity is located in the epigram 7.747 of the Palatine Anthology, written by Libanius (IV century AD):

Ἰουλιανὸς μετὰ Τίγριν ἀγάρροον ἐνθάδε κείται,
ἀμφοτέρων, βασιλεύς τ' ἀγαθὸς κρατερός τ' αἰχμητής.

In this epitaph the poet mourns the death of Emperor Julianus [14, P. 456–458]. Here we can find an occurrence of the adjective ἀγάρροος, referred to the Tigris River (line 1 Τίγριν ἀγάρροον). In Musaeus' poem the adjective is related to the noun Ἑλλήσποντος (line 208), and, as we stated in the second chapter, the two adjectives are often linked in Homer. Although the noun which the adjective is linked to is different, in both cases it is referred to a proper name, the former to the sea and the latter to a river. The context of use of the two adjectives is clearly very similar.

5. Conclusions

The occurrences which have been taken into account are 48:

Archaic Age (17):

Hom. Il. 1.34–2.209–6.347–9.182–13.798–23.59

Hom. Il. 2.845–12.30

Hom. Od. 13.85–13.220

Hymn. In ven. 4

Hymn. In ven. III 5 – II 3

Hymn. In cer. 34

Hes. Op. et di. 648
 Arch. Frg. 13.3
 Pind. Pyth. 4.210
 Hellenism (7):
 Callim. Hymn. In del. 32–154
 Ap Rhod. Arg. 1.583
 Ap. Rhod. Arg. 4.1271
 Anth. Gr. 9.376.2
 Anth. Gr. 9.674.3
 Anth. Gr. 14.98.2
 Late – Antiquity (24):
 Quint. Posth. 1.320–7.369–11.309
 Quint. Posth. 7.240
 Quint. Posth. 10.174
 Nonn. Dion. 2.103–4.239–7.229–39.263–
 42.496–6.308–13.62–33.72
 Nonn. Dion. 2.618–9.48
 Nonn. Dion. 6.358–32.154
 Nonn. Dion. 20.356

Nonn. Dion. 21.171–21.178
 Nonn. Dion. 41.36
 Nonn. Dion. 42.456
 Nonn. Dion. 43.425
 Anth. Gr. 7.747.1

The majority of occurrences have been found in Late – Antiquity, due to the presence of Nonnus' *Dionysiaca*, in which there are eighteen occurrences. This high frequency of matches between Musaeus and Nonnus was predictable, as the dependence of Hero and Leander on the *Dionysics* had already been underlined in the introduction. A slightly smaller number of occurrences is located in the Archaic Age, many of which are related to the formula *πολυφλοίσβοιο θαλάσσης*, which recurs in the majority of the authors. It is worth highlighting how some of the occurrences included in the authors of Archaic Age and Late – Antiquity are referred to the same noun used by Musaeus:

Table 2.

Line 234 πολυφλοίσβοιο θαλάσσης	Hom. Il. 1,34–2,209–6,347–9,182–13,798–23,59 (πολυφλοίσβοιο θαλάσσης) Hom. Od. 13,85–13,220 (“) Hes. Op. et di. 648 (“) Arch. Frg. 13,3 (“) Hymn. In ven. II, 4 (“)
Line 208 Ἑλλήσποντον ἀγάρροον	Hom. Il. 2,845–12,30 (Ἑλλήσποντον ἀγάρροον)
Line 46 Κύπρου εἰναλῆς	Hymn. In ven. III 5 — II 3 (Κύπρου εἰναλῆς)
Line 270 βαρυγδούποιο θαλάσσης	Quint. Posth. 1,320–7,369–11,309 (βαρυγδούπος θαλάσσης)
Line 320 θαλασσαῖην Ἀφροδίτην	Nonn. Dion. 2,103–6,308–13,62–33,72 (θαλασσαῖης Ἀφροδίτης)
Line 262 ἀφροκόμους ραθάμιγας	Nonn. Dion. 2,618–9,48 (ἀφροκόμω ραθάμιγγι)

It is worth noticing that the choice of authors whose expressions Musaeus quotes with no modifications is programmatic. He quoted Homer and the homeric hymns, which have defined the rules of the epic genre, in which Hero and Leander can be included. He also quoted Quintus Smyrnaeus, a late-antique

poet who emulates the homeric style, by changing it and renewing it, and Nonnus of Panopolis, the main model of Musaeus' poetics. The author of Hero and Leander seems to be paying homage to these authors by explicitly quoting them, as they inspired him through their works. The formulas *πολυφλοίσβοιο*

θαλάσσης and Ἑλλήσποντος ἀγάρροος are borrowed directly from Homer, while the expression Κύπρος εἰναλίη is derived from the homeric hymns. These three expressions make the style of Hero and Leander more solemn, being references to archaic poetry. The expression βαρυγδούποιο θαλάσσης, taken from Quintus Smirnaeus, is a variation on the formula πολυφλοισβοιο θαλάσσης. They are both used in Musaeus' poem. The expressions θαλασσαίη Ἀφροδίτη and ἀφρόκομος ραθάμιγξ, taken from Nonnus of Panopolis, underline the dependence of Hero and Leander on Nonnus' Dionysiaca, both in the use of recurring formulas (θαλασσαίη Ἀφροδίτη), and in resematising nonnian expressions in new contexts (ἀφρόκομος ραθάμιγξ).

Although the other adjectives are not referred to the same noun as in Musaeus' poem, they still show interesting features. The adjective θαλασσοπόρος (line 2) is used in Nonn. Dion. 43.425, referred to παρακοίτης, and in Anth. Gr. 9,376,2, related to the noun νηῦς. Although the two nouns which they are referred to are different, the two occurrences are still useful to the research. The former (θαλασσοπόρος παρακοίτης) has been related to θαλασσοπόρων ὑμεναίων (line 2) of Hero and Leander, as παρακοίτη is often referred to Leander, and the adjective θαλασσοπόρος indicates, by enallage, Leander himself. The latter (θαλασσοπόρος νηῦς) has been compared to the expression αὐτόματος νηῦς (line 255), in which the noun νηῦς can be explained by the expression αὐτόματος νηῦς (line 255), indicating Leander by enallage.

In almost all the occurrences of the adjective εἰνάλιος (line 46) this adjective is referred to nouns which are similar to the one used by Musaeus in the line 46, Κύπρος. In Callim. Hymn. In del. 32 and 154 the expression νῆσος εἰνάλιος has been taken into account since the noun νῆσος is the generic term to indicate an island, and Κύπρος is an island. For the same reason the occurrences in Ap. Rhod. Arg. 1, 583 and Quint. Posth. 7, 240 (respectively Σκίατος εἰναλίη and Σκύρος εἰνάλιος) have been in-

cluded since the two cities, Σκίατος and Σκύρος are both islands. The occurrence in Anth. Gr. 14,98,2 (εἰναλίη Κυνόσουρα) has been taken into account since the adjective εἰνάλιος is referred to a toponym, Κυνόσουρα, as in Hero and Leander. The only occurrence which seems different is the line 42.456 of Dionysiaca (εἰναλίην Ἀφροδίτην), in which Nonnus uses the adjective εἰνάλιος to make a variation on the formula θαλασσαίη Ἀφροδίτη.

The adjective βαθυκύμων is located in Nonn. Dion. 41.36, related to the noun ἀκτή. In this occurrence this adjective is referred to the noun ἀκτή, which is a synonym of the noun used by Musaeus, ὄχθη.

The adjective ἄπλοος is located in Ap. Rhod. Arg. 4,1271 (ἄπλοος ἄλμη) Nonn. Dion. 32,154 (ἄπλοος πόντος) and 6,358 (ἄπλοος αἶθηρ). In the first two occurrences, the use of this adjective is similar to that of the line 205 of Hero and Leander. In this line Musaeus uses the expression ἄπλοος ὕδωρ, which is a synonym of the nouns ἄλμη and πόντος. In the third occurrence, the analogy between the two loci is given by the context. In Nonnus the sky, which is defined as unseaworthy by the river Alphaios, is crossed by Deucalion, while in Musaeus the sea, also defined as unseaworthy by Leander, is crossed by the boy himself.

The adjective ἀγάρροος (line 208) is used in Hymn. In cer. 34 (πόντος ἀγάρροος), Anth. Gr. 7,747.1 (Τίγρις ἀγάρροος) and Quint. Posth. 10,174 (ἀγάρροος ποταμός). Considering that in Musaeus' poem this adjective is referred to Ἑλλήσποντος, these three expressions have been taken into account as they refer to watercourses. The first is referred to the sea in general (πόντος), while the second is referred to the proper name of a river, the Tigris (Τίγρις), and the third to the common river name (ποταμός). The adjective πολυφλοισβος (line 234) is located in Nonn. Dion. 20,356 (πολύφλοισβος μέλαθρος). In this expression the noun μέλαθρος is referred to the marine palace of Tetis by enallage, as it should be logically referred to the sea.

The adjective βαρύγδουπος (line 320) is placed in Pind. Pyth. 4,210 (βαρύγδουπος ἄνεμος)

and in Anth. Gr. 9,674.3 (βαρύγδουπος ἀήτη). In both cases, although the adjective is not attributed to θάλασσα as in Hero and Leander, it is used to describe the rough sea, the former due to the move-

ment of the Symplegades, while the latter due to the sea breezes, which are about to destroy the Pharos of Alexandria.

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13. The occurrences which have been found are the following: Hom. Od. 4, 443–5, 67–15, 479, Hymn. In ven. III 5 – II 3, Theogn. Eleg. 1, 576, Eur. Elec. 450, Eur. Tr. 1095, Eur. Iph. Taur. 1240, Eur. Hel. 526–14–60, Soph. Ant. 345, Aristoph. Thesm. 325, Callim. Hymn. In del. 32–154–243, Arat. Phaen. 1, 410–1, 911–1, 942, Ap. Rhod. Arg. 1, 583, Mosch. Epitaph. Bion. 37, Quint. Posth. 2, 435–3, 671–4, 191–5, 88–9, 316–12, 382–4, 129–7, 240, Nonn. Dion. 26, 281–39, 372–40, 332–1, 100–6, 266–9, 80–18, 301–37, 449–39, 81–39, 127–39, 388–40, 63–41, 35–42, 409–42, 456–43, 90–43, 121–43, 202–43, 226–43, 257–43, 267–43, 300–43, 397, Anth. Gr. 1, 23, 2–2, 1, 64–6, 13, 4–6, 28, 4–6, 179, 5–6, 180, 3–6, 181, 4–6, 185, 6–6, 192, 4–6, 223, 8–7, 1, 3–7, 214, 2–7, 275, 4–7, 404, 4–7, 585, 4–9, 10, 1–9, 17, 4–9, 308, 1–9, 371, 5–9, 485, 2–9, 14, 8–9, 60, 1–14, 52, 4–14, 61, 4–14, 98, 2–16, 215, 5–6, 276, 3.
14. Nonn. Dion. 21.171–21.178–23.320–41.36.
15. Hom. Il. 1.34–1.209–6.347–9.182–13.798–23.59; Hom. Od. 13.85–13.220.
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adapted to hexameter composition. These qualities preserved it until the day when the same bard, or another, wanted to express an idea more or less close to that of the expression in question, and found he could do so by modifying it. Thus in the course of the time there came into being series of formulae from the most simple to the most complex types“.

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28. Eur. Med. vv. 2–3 „μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε τμηθεῖσα πέυκη“.
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