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THE PLACE OF THE CITY IN THE FORMATION OF NATIONAL IDENTITY WITH A VIEW TO CONTEMPORARY UKRAINIAN PROSE

With the departure of postmodernism, Ukrainian prose is marked by neomodernism, in which are the remnants of the previous issue, characters from novels embark on a journey of searching for something they might consider their home. They are marked by a constant journey – around the city, in the state and into the past, which shapes the fragmentary consciousness of modern man [3, p. 159–176]. In contemporary works the writers reconsider the past, work out an understanding of their own past, and thus trauma, remembrance and memory become a very frequent phenomenon for Ukrainian prose. The protagonists of contemporary novels have changed, looking to the past to rethink and understand this world, but perhaps they have not yet stopped searching and need to take another path of self-knowledge to stop and fully determine their identity. They often do not look at the place of birth, which for many of them meant the USSR, but at the place of current residence – a city that, as a living organism, influences the formation of a new citizen. Perhaps they had acquired a sense of home or an idea of what it should be like – and more often they counted the city in which they grew up and which became their refuge. However, they did not get rid of the need to

look at the past, which repeatedly appears in the current works of the Ukrainian book market. And again, the past becomes key to finding answers to existential questions and understanding its place in Ukrainian society. However, this was an idealized idea, as the place of birth had accompanied these immigrants throughout their lives, despite the government's desirable efforts to create an artificial nationality. This is also indicated by the popular song of the time, in which it was sung: *"My address is not a house and it is not a street. My address is Soviet Union"*¹. The pattern of post-communist trauma is characteristic of most societies of the former communist states, and as a whole, trauma is *"an essential category of the twentieth-century cultural experience [...] And the result of this destructive process is the loss of meaningful organization and perception of the world, and there can be a massive disruption of self-perception and identity"* [5, p. 93].

The Ukrainian Socialist Republic was no exception, often becoming a new home for families from distant unions, often for families who moved almost continuously and Ukraine was the last stop for them. The theme of family history in contemporary prose works aims at the issue of the upbringing of the youngest generation in the Soviet "multicultural" family. The Ukrainian writer Viktoriia Amelina in her novel *"Home for Dom"* (2017), very aptly describes the story of one of such families, who found herself in Lviv and faced many problems, including self-reflection and an understanding of her nationality. It is a story about the complexity of fitting into a foreign world and about incompetence in it, about tragedy of the fate of people who do not feel anywhere at home, have no patriotic affiliation, and therefore lose any identity. This issue is sensitive and, of course, can give the misleading impression that the facts are described unilaterally and subjectively; perhaps that is why the writer chooses a dog as the narrator of her prose work to maintain her impartial position, because: *"Does the problem of a political nation and a voluntarily chosen identity bother dogs?"*. No, they can't bother the problem of finding a home anyway, because the answer is simple for a dog – the home is where your master is [6].

From the beginning, the story is not about finding a home, but rather about losing it. After failing to fulfill his mission as a hunting dog, a poodle named Dom moves from the non-existent city of Noversk to Lviv to the owner's daughter. He must live in a new family, because that was the command of the lord: *"Тым дим!"* [1, p. 29]. But for a long time to come, he will not see the

¹ Song by band Samotsvety, year 1973

new city as his real home, as will its new “owners”, the colonel’s family, who often lived in various parts of the Soviet Union and were ready to move at any time: *“Тут складено все, що може знадобитися потім, у тому житті, яке колись розпочнеться, – невідомо коли, й невідомо, яка ще війна має для цього скінчитися. А поки майбутнє чекає на книжкових полицях, у шафах, на шафах, в сервантах і під ліжками в коробках”* [1, p. 49]. This is further confirmed by the nomadic way of life of these people, who, in the confusion of constant migration, forgot their customs and traditions, their roots, and all they had left was to hope for a better future. Three generations are shown here – the oldest Ivan Tsilyk and his wife Liliia, their daughters Tamara and Oliia and two granddaughters Maria’s (Masha and Marusiia) as the youngest representatives of this family. Everyone experiences their personal life drama, where the question of national identification also has its place, because everyone must have some affiliation, regardless of the fact that we are not born with the knowledge of which nationality we belong to, but during adolescence we cultivate in ourselves a vision that he can know what nation we belong to [4, p.171]. But members of the Tsilyk family no longer know, or never knew, their nationality, even officially: *“У свідоцтва про народження своїх дітей Іван та Ліля записали різні національності: Тамарі – «росіянка», Олі – «українка». Ніби підкоряючись розтиражованій ідеї старшого й молодшого брата. Обидві онуки вже якимось дивом народилися росіянками”* [1, p. 79]. Both figures of the daughters are a typical image of the women of this time – they are divorced and disappointed with life. Elder Tamara is out of work and often reaches for a bottle of vodka, the only thing that will save her from alcoholism is emigration to work in Spain. Oliia works as a teacher, but soon resigns, as she finds out after an inspection at school that she is not suitable for the job because she only knows Soviet history and does not feel like a good teacher in the new Ukrainian society. Unlike Tamara, who identifies herself as Russia: *“Вона ж визначала себе за матір’ю, яка не дуже, м’яко кажучи, знала свій родовід, – росіянкою”* [1, p. 249] Oliia is most in trouble in matters of self-reflection. Despite the fact that everything is foreign to her here, she does not know where this is not the case, because even the seemingly simple question “where is she from” can worry her mind: *“Звідки? Мама Оля застигла й мовчала. Що вона має відповісти? І справа не в тому, аби знайти правильну відповідь для перевірки. Просто справді, а звідки вона? Можливо, вона з Баку? [...] А може, вона з селища на Забайкаллі, де ходила до першого класу? А може, з якого-небудь Саратова, де й не бувала ніколи, бо*

звідти втекла від невідомих бід це її бабуся, за течією Волги аж до Каспійського моря. Чи, може, Оля таки з України? З села, куди скоро поїде батько ставити пам'ятник на могилі своєї матері. Звідки вона? – Мама Оля просто ніколи про це не думала...” [1, р. 116]. The author herself offers them an interesting opportunity to answer this unquenchable question in the novel, who puts human wisdom into the mouth of an innocent dog – they are people from nowhere and everywhere. We learn about this from the first pages: “нові знайомі, може, люди і непогані. Та здається, прийшли сюди, хоч і давно за моєю міркою, але чи то нізвідки – чи то звідусюди” [1, р. 31]. The oldest of the women in this family Liliia Tsilyk will soon come to same conclusion: “Якби раптом взялась вона переписати всі ці рецепти так, щоб з гучним заголовком, як в пані Віри, щоб це вийшла за збірка? «Нічії рецепти»? «Соціалістичні рецепти»? «Рецепти звідусюди й нізвідки»? Так, здається так було б добре – звідусюди й нізвідки” [1, р. 77]. It's no coincidence that her mother may have lived in Baku, but she had nothing but a house she didn't want to give up.

It seems that the only one who knew exactly about his origin was a colonel who grew up in the village of Krainovka in the Kharkiv region. But it is clear that during all the years of service in the Soviet army, a ban on being a Ukrainian was etched in his subconscious. Already at a young age he spoke a Ukrainian dialect with his friend from Donetsk: “Говорили ж майже однаковою говіркою (не при чужих, поміж собою)” [1, р. 47]. And not only did he like to remember his home with his friend, but also alone: “Кричав українською посеред карельських сосон, як серед своїх. Хто його там чув? Хіба що диспетчер. Хто його там розумів? Хіба привиди” [1, р. 171]. The fact that Ivan Tsilyk would like to feel Ukrainian is also indicated in the novel by his participation in the demonstration, where his daughter Oliia once saw him among young people with Ukrainian flags. But he doesn't talk about it at home. The colonel keeps it a secret and never even says the name of his state: “[...] ‘у нас’, як каже Цілик – я вже знаю – про Україну. Він наче боїться вимовляти назву своєї країни, тільки «у нас» і все – як пароль. [...] він же ніяк не хоче вимовляти всує це слово – ‘Україна’” [1, р. 173, 197]. And so a unique kind of character is created, always a little scared, without a specific self-feeling and expression of one's own attitude, because Ivan Tsilyk: “[...] не був ні священником, ні дворянином, ні євреєм, ні ромом, ні буржуазним націоналістом, ні польським офіцером у полоні, ні надто щирим комуністом” [1, р. 380].

The visible intention of the novel is to arouse personal and national contradiction, even the city is subject to a historical rift, because past events cannot be erased, their influence will continue for a long time: *“Велика страшна країна розбилася й розлилася, як розливається часом олія, куплена на Привокзальному ринку якоюсь львівською пані. Країна розтікалася бруківкою струмочками, ріками. І так просто її не витреши із вулиць”* [1, p. 10]. And so even a city with a rich European past cannot be transformed immediately, because the rule of the communist regime has undoubtedly left its mark on it. Lviv is not portrayed in the book only by the streets, which are symbolically explored by his dog Dom and his blind granddaughter Marusiia. There are also figures of entrenched inhabitants. The insincerity of these characters is manifested in small lies, for example, Marusiia’s second grandmother, Mrs. Vira – native Lviv citizen, who condemns the Tsilyk family for their “sovietism”, insists that she names her son in honor of St. George, to whose temple she goes every Sunday. But the truth is that Marusia’s father is named Yurii after the famous Soviet cosmonaut Gagarin¹.

The novel makes us think about the white spot in history, Viktorija Amelina also mentions it in an interview about the book: *“There is an episode in the novel where a girl has to tell about her family at school. He takes a photo with his grandfather, who is in the uniform of the Soviet army. But adults tell her it’s not what she has to focus on or talk about. A certain white spot is formed. Because, although we can remove Soviet symbols on the walls of a subway station, it is not possible to delete them from family photos. So we have to understand our history in a different way”* [7]. In the novel *“Home for Dome”* we meet characters with different roots and culture, which is not strange for the city of Lviv given the historical events and the whole house on Galan Street is a kind of reflection of the whole Ukraine – people from different parts of the Soviet Union who speak different languages have different traditions, but somehow they have remained for each other, they have come to terms with their constant torment, and now they can hope for the future of their children, who will already know the answers to unanswered questions. At the end of the story, Marusiia and child of Masha represent a new generation, this time certainly Ukrainians, although still marked by the past. And so maybe today it is not the origin and pedigree that is important,

¹ *“І хороше ж ім'я. І Гагарін – сміливий льотчик. Навіщо ж було вигадувати, скажіть, пані Віро?”* [1, с. 289–290]

but the home present, because the house is where we are remembered: “*Дім там, де тебе пам’ятають, – розпорошений, як уламки замерзлих річок над Землею. Я можу зараз сказати «моє місто», та це так само безглуздо, як сказати «моє повітря». [...] Дім наш, доки він в нас*” [1, p. 381].

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ОСОБЛИВОСТІ ФУНКЦІОНУВАННЯ ДІЄСЛІВ КОНСТРУКТИВНОЇ І ДЕСТРУКТИВНОЇ СЕМАНТИКИ У РЕКЛАМНОМУ МЕДИЧНОМУ ДИСКУРСІ

Для лінгвістичних розвідок останніх років характерним є зростання інтересу до вивчення текстів рекламних повідомлень медичного спрямування. Зокрема, серед частиномовних одиниць предмет дослідження мовознавців становлять дієслова найчисленніших груп позитивного і негативного впливу на об’єкт – дієслова конструктивної і деструктивної семантики.