

super-task set by this person for oneself. So the speech image should mark the value systems of ethnic community and its culture, to be ‘an indicator of compatibility’ between the transmitted and expected.

Speech image always operates in a particular language community. Speech image components are selected depending on the mentality, value paradigm, expectations and communicative ideals elaborated by the ethnic group throughout its history. To satisfy the expectations of the target audience becomes the main objective of this process. It should be noted that each of the addressees of this audience is a kind of product of their culture and their language; thus, a collective addressee is united by common cognitive base, mental space, verbal behavior.

The detailed analysis of the speech image-making mechanism required image meeting the following criteria:

- The image should be fixed in the common cultural space that promotes instant recognition and initiation of the ‘associatively lever’.

- It should be complete.

- It should be feature transnational. The expansive force of the image should be obvious.

Communicative organization of the text is based on three main registers: reproductive, informative and reactive. Rhematic dominants in the text are dynamic and stative ones. The former is represented in the system of verbs of physical action, activity, movement: cook, take out, see, come up, have lunch, do shopping; the second defines the internal state of the addresser represented by the verb love. The attitude of the subject to the activities described takes the addressee to the level of content-conceptual information communicating the individual author’s understanding of reality and its fragments, their importance not only in the addresser’s life, but also in the social and cultural life of the people, including the relations of psychological interactions between individuals.

Conclusion. We believe that language (speech) means of influence are universal, i.e. they can be implemented in any linguo-culture taking into consideration ethno-specific features. Speech Image is a combinatorial formation, including the inherent (natural) parameters (the style of communication, the method of communication, individual concept sphere) and the setup of components necessary for a successful cooperation with people.

THE ARTISTIC DETAIL OF FOOD IN NIKOLAI GOGOL’S “THE NIGHT BEFORE CHRISTMAS” AND CHARLES’S DICKENS’S “A CHRISTMAS CAROL”

O. Belskaya

Vitebsk, Vitebsk State University

Nikolai Gogol and Charles Dickens as the universally acclaimed masters of the artistic detail are declared to have independently developed a similar direction in literature, or as one of the scholars, D. Urnov, called it “a Gogol-Dickens style” where “everything becomes a subject which possesses its individuality, admits detailed consideration, feeling, smelling, etc.” [1, 40] The comparative analysis of the writers’ two Christmas stories helps us to observe the functioning of food as a means of the artistic detail.

The purpose of the article is to study artistic detail of food in N. Gogol’s and Ch. Dickens’s works. ¹

Material and methods It should be mentioned that both Gogol and Dickens single out two parts of Christmas holidays – Christmas Eve, the notable period of preparation for Christmas, and the holiday proper.

Findings and discussion. In “The Night before Christmas” on Christmas Eve Cossacks go to the deacon “for kutya”, and “besides kutya there would be spiced vodka, saffron vodka, and lots of other things to eat”. In Orthodox tradition Christmas Eve is the day of a strict fast, when according to the Russian pious habit people had to keep starving until they could see the first star in the sky, which symbolized the Star of Bethlehem. With the appearance of the first star they ate sochivo (a dish of boiled wheat, rye or oats mixed with honey, porridge mixed with honey) or, as Gogol presents it, kutya (boiled rice or wheat with raisins and honey).

Gogol emphasizes the importance of fasting on Christmas Eve; it enables him to reveal the nature of his characters on the bases of the contrast between lenten and non-lenten food. Thus, Paunchy Patsiuk known in the village for his dubious reputation – “they say he knows all the devils

and can do whatever he likes” – on Christmas Eve instead of “hungry kutya” Patsiuk “eats dumplings, non-lenten dumplings” with sour cream. Besides, he eats the dumplings in an unusual, fantastic way: under Patsiuk’s imperious sight “a dumpling flipped out of the bowl, plopped into the sour cream, turned over on the other side, jumped up, and went straight into Patsiuk’s mouth”. This mysterious meal stuns the blacksmith but at the same time it places the character in a ridiculous situation: as the reader knows, Vakula intended to commit suicide, which is regarded as a deadly sin, as the sinners have no opportunity to repent for it. Vakula’s decision seems deliberate. Moreover, he intentionally heads for “dubious” Patsiuk to ask the devil for help. However, the scene of Patsiuk eating dumplings on the strictest day of Christmas fast struck the blacksmith with a sudden idea: “today is a *hungry kutya*, and he eats dumplings, non-lenten dumplings! What a fool I am, really, standing here and heaping up sins! Retreat!”. Thus, the fear of suicide turned out so minor compared with the fear of non-lenten dumplings!

In Dickens’s story as well as in Gogol’s tale much attention is devoted to preparation for Christmas holiday. However, the feast is depicted in a bit different key. While Gogol’s narration is full of religious allusions, the holiday in Dickens’s interpretation tends to teach general human virtues – kindness, generosity, philanthropy, sympathy and compassion. Yet these ideas are framed with typical features of English national traditions of celebrating Christmas, such as holiday rush, cooking Christmas dinner, visiting relatives, caroling. And the chief function of the preparation is festive mood: “the customers were all so hurried and so eager in the hopeful promise of the day, that they tumbled up against each other at the door, crashing their wicker baskets wildly, and left their purchases upon the counter, and came running back to fetch them, and committed hundreds of the like mistakes, in the best humour possible; while the Grocer and his people were so frank and fresh that the polished hearts with which they fastened their aprons behind might have been their own, worn outside for general inspection, and for Christmas daws to peck at if they chose.”.

In both “The Night Before Christmas” and “A Christmas Carol” we can find certain correspondences on the bases of skimpy (lenten) meals. Thus, if in “The Night before Christmas” characters eat lenten kutya, in “A Christmas Carol” Scrooge “takes his gruel”. In both cases the kutya and the gruel are sorts of cooked cereal. Yet, the approaches of both writers to this meal are different. The reason for the fast of Gogol’s characters is piety while in the case with Dickens’s Scrooge it is greediness and absolute unacceptance of Christmas merriment. So, Patsiuk is distinguished among Cossacks by eating non-lenten dumplings as well as Scrooge who also stands out against the mass of celebrating people by eating skimpy gruel at Christmas time.

Christmas celebration begins with a church service. References to this may be found in both narratives: Gogol notes “Even before dawn the whole church was filled with people”, and Dickens narrates: “soon the steeples called good people all, to church and chapel, and away they came, flocking through the streets in their best clothes, and with their gayest faces”.

The direct stage of the holiday is reflected by both writers through the prism of the national merriment accompanied by Christmas dinner. Gogol and Dickens provide detailed descriptions of Christmas dishes, which deeply reflect the national traditions of the Ukraine and England. In the Ukrainian Christmastide songs, dances and fancy-dress rites merged to transform the dull atmosphere into the atmosphere of a festival which is proved by special treats on the tables and in the sacks “with all sorts of things” in them. What did they throw into the sacks? The remarks of Gogol’s characters together with the writer’s notes let us know the contents of the sacks: “unloaded their sacks and boasted about the loaves, sausages, and dumplings”, “A little window would be raised, and the lean arm of an old woman <...> would reach out with a sausage or a piece of pie”; “I think he’s got whole quarters of lamb thrown in there; and sausages and loaves of bread probably beyond count”; “There must be pork in them”; “Suppose they’re stuffed with buckwheat loaves and lard biscuits –that’s good enough. If it’s nothing but flatbread, that’s already something”; “And what’s in the sacks, wheat loaves or flatbread?”. Directing the plot according to festive rules Gogol places his characters in comic positions: “Eh, there’s a whole boar in there!” – “It’s my chum!” – “And you probably wanted to eat me as pork? Wait, I’ve got good news for you: there’s something else in the sack—if not a boar, then surely a piglet or some other live thing.” This “some other live thing” turned out to be the deacon.

Dickens’s descriptions contain no less details and humour than those created by Gogol. The reader can see the traditional components of British national dinner – roast turkey or goose, Christmas pudding, lots of sweets and spices: “Heaped up on the floor, to form a kind of throne, were turkeys, geese, game, poultry, brawn, great joints of meat, sucking-pigs, long wreaths of sausages, mince-pies,

plum-puddings, barrels of oysters, red-hot chestnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth-cakes, and seething bowls of punch, that made the chamber dim with their delicious steam”; “There were great, round, pot-bellied baskets of chestnuts, <...> There were pears and apples, clustered high in blooming pyramids; there were bunches of grapes, <...> there were piles of filberts, mossy and brown, <...> there were Norfolk Biffins, squat and swarthy, setting off the yellow of the oranges and lemons”; “the blended scents of tea and coffee were so grateful to the nose, or even that the raisins were so plentiful and rare, the almonds so extremely white, the sticks of cinnamon so long and straight, the other spices so delicious, the candied fruits so caked and spotted with molten sugar as to make the coldest lookers-on feel faint and subsequently bilious”; “Mrs. Cratchit entered – flushed, but smiling proudly – with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of half-a-quartern of ignited brandy, and bedight with Christmas holly stuck into the top”.

Conclusion: Thus, we can conclude that the detail of food helps Nikolai Gogol and Charles Dickens reveal in their Christmas stories a special national coloring of the Ukrainian and British festive traditions, create images of characters and express their attitude towards them.

ЛІНГВІСТЫЧНЫ СТАТУС УСТОЙЛИВЫХ ВЫРАЗАЎ

I.V. Бондал
Віцебск, ВДУ імя П.М. Машэрава

Агульнавядома, што слоўнікавы склад любой мовы бесперапынна змяняецца і абнаўляецца. Невычэрпнай крыніцай яго папаўнення побач з лексікай выступаюць устойлівыя выразы: фразеалагізмы, прыказкі, прымаўкі, афарызмы, крылатыя словы, перыфразы.

Фальклорныя сваімі вытокамі, яны адлюстроўваюць і перадаюць шматвяковы вопыт народа, дапамагаюць зразумець яго менталітэт, нацыянальнае светаўспрыманне. Акрамя таго, такія устойлівыя адзінкі вызначаюцца лаканічнай будовай, арыгінальнымі сродкамі вобразнай экспрэсіі, дасканаласцю формы – з’яўляюцца адным з дзейсных стылістычных і выяўленчых сродкаў мовы.

Мэта артыкула – супаставіць розныя погляды даследчыкаў на прадмет і аб’ём фразеалогіі, абазначыць лінгвістычны статус устойлівых выказаў, вызначаўшы іх агульнае і адметнае.

Матэрыял і метады. Матэрыялам даследавання з’яўляюцца ўстойлівыя выразы: фразеалагізмы, прыказкі, прымаўкі, афарызмы, перыфразы; іх класіфікацыя і лінгвістычны статус. У даследаванні выкарыстаны наступныя метады: апісальна-аналітычны, параўнальна-супастаўляльны.

Вынікі і іх абмеркаванне. Пэўны час устойлівыя выразы аб’ядноўваліся адным паняццем «*фразеалогія*». Тэрмін паходзіць з мовы грэкаў (ад *phrasis* – зварот, выслоўе, *logos* – вучэнне, навука). Літаральна выходзіць, што *фразеалогія* – навука пра выразы (выслоўі). Аднак тэрміналагізуючыся слова *фразеалогія* набыло іншае значэнне: у сучаснай лінгвістыцы – гэта раздзел мовазнаўства, які вывучае фразеалагічныя адзінкі (фраземы), іх значэнне, структуру, адносіны да слова і сінтаксічных адзінак (словазлучэння, сказа), іх ужыванне ў мове, паходжанне. Тэрмін «фразеалогія» ўжываецца і са значэннем «сукупнасць фразеалагічных адзінак пэўнай мовы або пэўнага аўтара, твора, перыяду і інш.»

Разам з тым прадмет і аб’ём фразеалогіі даследчыкамі мовы трактуецца па-рознаму, што не дазваляе канчаткова вызначыць статус розных устойлівых выказаў. Фразеалогію разглядаюць у шырокім і вузкім плане [4, 8]. Пры шырокім разуменні да фразеалагічных адзінак адносяць не толькі ўласна фраземы (*рукой падаць, на шапачны разбор, лісам падшыты, хоць іголкі збірай, кату на пяту*), а і выслоўі іншага плану:

прыказкі: *Дарагая тая хатка, дзе радзіла мяне матка, Адклад на ідзе ў лад, Позняя птушачка вочкі трэ, а ранняя ўжо дзюбку чысціць, Той не можа быць другам, хто ў бядзе абыдзе кругам, Рана загоіцца, а злое слова ніколі;*

крылатыя выслоўі і афарызмы: *Без чалавечнасці не будзе вечнасці* (Пімен Панчанка). *Кожны чалавек – гэта цэлы свет* (Кузьма Чорны). *Хваробы лечыць і атрутамі* (Максім Багдановіч). *Не шукай ты ічасця, долі на чужым, далёкім полі* (Янка Купала). *Спынішся – плыню адгоніць назад* (Сяргей Грахоўскі);