

like Kilkenny cats” that originates from an old story about two Irish cities in the 17<sup>th</sup> century. That’s one of the ways national specificities are shown in phraseology.

**Conclusion.** The result of the study shows that the majority of phraseological units with the zoonymic component “cat” are widely used in common speech and have a lot of meanings. As these animals have lived near humans for centuries and people could make a comparison looking at their habits and behaviour, the image of a cat has become a core component of different phraseological units. In Russian phraseology idioms with the component “cat” are not numerous and obtain mostly negative connotations. Whereas in English there’s a larger number of phraseological units containing cats, and the image is rather ambiguous as it describes different characteristics, positive as well as neutral and negative. Also in English there is a tendency to praise cats’ dominance and independence, while in the Russian language cats are seen as practically useful but inferior animals, and that fact actually meets historical context and reflects the differences in the perception of the image of cats in British and Russian cultures.

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## THE INTERTEXTUALITY OF THE POETRY OF MAXIM BOGDANOVICH

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A distinctive feature of the language of Belarusian fiction is the use of intertextual relations as a manifestation of appeal to the values of world culture and literature. Intertextuality is most often interpreted as a connection between two texts belonging to different authors and is temporarily defined as earlier and later. The intertextual connections of works of art are often reflected in various reminiscences, allusions, quotes, which are quoted or remain implicit.

The purpose of the article is to identify textual and artistic reminiscences, their origin and functions in the poetry of Maxim Bogdanovich. The relevance of the topic is associated with the importance of revealing the origins and distinctive characteristics of the work of an outstanding master of the word.

**Material and methods.** The material of the study was the poetic texts of Maxim Bogdanovich. When collecting material, the continuous sampling technique was used. In the analysis of linguistic facts, a descriptive method was used with methods of observation, generalization, interpretation and classification of the units studied.

**Findings and their discussion.** The most striking indicator of inter-textual dialogue is the *epigraph*, which, as a rule, is a quote from some authoritative source and shows the reader the way of interpreting the text.

The shape-forming function is performed by the epigraph to the triolet “Як птушка ў гібкіх трасніках...” *Красавец юны, Триолет*, taken from the creative heritage of the Russian poet K. Fofanov. Konstantin Fofanov is one of those writers, thanks to whom the trio lived through its revival in Russian poetry. And the epigraph is a kind of gratitude to Maxim Bogdanovich.

**Literary reminiscences in the form of references to the names of well-known works, their authors and heroes.** The names of famous writers are recorded in several headings of poetic works: “Д.Д. Дзявольскаму”, “Калі зваліў дужы Геракл у пыл Антэя...”, “Дзень гэты, – так пісаў Катул...” (“Успамін”), “Максім і Магдалена”, “Ліст у рэдакцыю «Нашай Нівы»”, “С. Палуяну”, “Ліст да п. В. Ластоўскага”, “<Пану Антону Навіне>”. Many precedent names are mentioned in the texts of the poems themselves.

Poem lines “Ліст да п. В. Ластоўскага” saturated with links to texts, creators and characters of world literature: *Аб драмах Пушкіна кажу я ў ім. Не Мэры, / Не Фаўст, не цар Барыс, а Моцарт і Сальеры / Варушаць мозаг мой. Здаецца мне, што тут / Сальеры атрымаў несправядлівы суд. <...> Сальеры ў творчасці усё хацеў паняць, / Ва ўсім упэўніцца, усё абмеркаваць... <...> Табе прывет нясу, ласкавая Камэна, – / Натхненнем упаіў нас ключ твой Гіпакрэна. <...> Александрыйскі верш! Ты ціхі, як Эрэбус, / Хавваючы агонь пад снегам* [2, с. 263–265].

In the poem “Безнадзейнасць” we read: *Скарына, доктар лекарскіх навук, / У доўгай вопратцы на вежы сочыць зоры. / Яны спрыяюць! Час! З рухавых рук / Скарыны п’е адвар пан земскі пісар хворы* [2, с. 91]. Skorina was also a famous medical scientist, but even he can not help.

In the poem of Maxim Bogdanovich “У старым садзе” there are such names as Watteau and Parny. Watteau is a French painter, and Parny is a French poet. It is interesting that the artist and the poet are nearby. And this is because they are both creative people. They lived in different centuries, and this is mentioned in the poem:

*Прыгожы сад, які любіў Вато:  
Між дрэў зялёных статуі паўсталі,  
Вось грот, гадзіннік сонечны, а далі  
Фантан... Напэўна, саду год са сто.  
Стаю я, сню пра знікнуўшыя дні  
І кніжку новага пісьменніка трымаю.*

*Яе я разгарнуў... і закрываю,  
Здзіўлёны ўкрай, што гэта не Парні [2, с. 262].*

In the poem “Ў краіне светлай, дзе я ўміраю...” it is no accident that the name of Martin Kuhto is mentioned. Indeed, it was in Vilnius in the Martin Kuhto printing house in 1913 that the collection of the poet “Вянок” was published, which is mentioned in the poem:

*Ў краіне светлай, дзе я ўміраю,  
У белым доме ля сіняй бухты,  
Я не самотны, я кнігу маю  
З друкарні пана Марціна Кухты [2, с. 320].*

**Biblical motives in the poems of Maxim Bogdanovich.** Christian motives are found in the poem of Maxim Bogdanovich “Хрэсьбіны лесуна”. According to Jesus Christ, christening is a necessary condition for being born again in order to enter the Kingdom of God. Baptism is a great sacrament, but without our faith it does not work. Whoever believes and is baptized will be saved; and whoever does not believe will be condemned. Only after baptism does a person gain access to all church secrets, first of all, to Communion, in which, according to the teaching of the church, a person joins God. Sacrament consists either in triple immersion of a person in water, or in pouring a person with the prayers of a priest.

*Яму месяц маркотны свяціў,  
Падымалі крыжы ў неба елі, —  
І у сіняй нябеснай купелі  
Душу дзікую ён ахрысціў [2, с. 208].*

**Mythological motives in the verses of Maxim Bogdanovich.** In the poem “Дзве смерці” Maxim Bogdanovich combines in his plot two tragic stories of suicide: one from the time of Ancient Rome, and the second from the days modern to the poet. The poem can be divided thematically into two parts. The first story is about the death of a patrician: when a patrician met death with greetings:

*...Прабіўшы жылы на руках,  
Дрыжэлі спевы флейт, дзень ясны дагараў,  
А праз вакно струёю вецер павяваў  
І... мігдаловы горкі пах [2, с. 103].*  
And the second – the death of a resident of Vilna:  
*Ты, грозны жэрабій, учора ўзяты зноў;  
На срога сціснутых губах  
Не мліцца люстра гладзь; застыгла ў жылах кроў;  
Скрозь вее цяжкі дым ад спаленых лістоў  
І... мігдаловы горкі пах [2, с. 103].*

Combines both cases of “мігдаловы горкі пах”. Almonds are a symbol of fertility, and in relation to people in ancient Rome, this plant took care of procreation. Therefore, we can assume that the presence of this smell on the site

of suicide indicates the bitterness of the loss of people as continuers of the human race. The antique motif is realized as a mention of patricia – the Roman aristocrat is not mythological, but a very real acting person. Remembering this person is advisable in that connection that the problem of suicide brings the times of Antiquity closer to modern times.

**Conclusion.** The product of Maxim Bogdanovich's relationship with other texts shown in maximal concentrated form. The most striking figure of inter-textual dialogue are epigraphs, which, as a rule, is a quotation from any authoritative source, and indicates to the reader the way of interpretation of the text. The poet in his works often turned to world-renowned works of literature, music, classical and biblical stories, images and motives.

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## ARTISTIC PECULIARITIES OF MODERN LITERARY TALE

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Tales were created and established in the pieces of Shakespeare plays. In the XVI and XVII centuries, Robin Hood and others were introduced to readers by B. Johnson, J. Dryden, etc. At the beginning of the 18 century, the tale became less popular among writers. They focused mainly on moralising novels where the edification was dominant. Lately, disillusionment with pure reason set in and authors of moralizing tales gradually started to develop a fascinating plot, integrating fantasy elements into their extensive sermons that led to a combination of fairy tales and morality. The next romantic period of literature broadened fantasy and interest to folklore. Having become an independent, developing genre, English tale started drawing the attention of such great writers as L. Carroll, Ch. Kingsley, W. Teckerey, K. Lewis which tended to raise serious questions in children stories. One of such authors was Roald Dahl, who reflected relevant problems of the time in the child's perception.

Dahl was quite popular during the lifetime. According to the statistics Even nowadays every third child in Great Britain buys his book per year, an additional the great majority of his books hold top positions in the lists of the most popular works in the UK and the USA. It makes relevant to define the basic artistic peculiarities of the contemporary fairytale.

The purpose of such pieces of work was to represent without any entertainment and artistic merit, representing a proper model of behaviour and the way of thinking.