

each other, their speech accompanied by insults and obscenities, which give the plays a darkly comic tone. These verbal insults often end in physical violence and even murder.

Martin McDonagh puts at the centre of his works the closest and holiest relationships: between children and parents, husbands and wives, brothers and sisters. That makes the plays even more terrifying and frightening.

For example, Padraic is ready to kill his father. Mairead is trying to shoot her brother. Donny kills his mother. The fragility of these family ties causes a sense of moral instability and insecurity.

Conclusion. Thus, the aestheticization of violence is the main aspect of McDonagh's works. Anyway, McDonagh suggests that violence is actually an intimate form of social communication not just between characters, but also between the writer and the reader. The brutality of McDonagh's dramas creates a spirit of cynicism, to which a mockery of traditional depictions of Irish life is added. The author is shy of romantic images and uses them as material against which his dirty, realistic depictions of everyday life in ordinary cities reveal all the vices and absurdities not only of the Irish but of the society at all.

1. McDonagh, M. The Lieutenant of Inishmore / M. McDonagh. – New York: Dramatist's Play Service, Inc., 2003. – 14 p.
2. McDonagh, M. The Lieutenant of Inishmore / M. McDonagh. – New York: Dramatist's Play Service, Inc., 2003. – 68 p.

THE INFLUENCE OF BIOGRAPHICAL FACTORS ON WORKS OF FRANZ KAFKA

Natalia Tsvetkova

VSU named after P.M. Masherov, Vitebsk, Belarus

Art and literature of the beginning of the XX century are marked with the appearance of lots of modernistic trends, one of which was expressionism, born in Germany and spread over Austria-Hungary, Belgium, Romania, Poland and Russia. Denying all the stable canons of the past this stream saw its aim in the creation of new abstractive images. One of the differences between expressionism and other modernistic concepts includes minimization or complete absence of buffoonery and provocation appropriate to dadaism, for example. Expressionists saw behind the outer cover of the world its deformed and negative nature. Full of subjectivity and author's sense perception works abound with grotesque and hyperbolised images excluding compositional harmony.

One of the most outstanding representatives of expressionism was writer and philosopher Franz Kafka. Since his childhood, Kafka was destitute of parent's support and felt like a foreigner to this world that was reflected on the

mood of his works and led to its main motives: estrangement, fault, nonsense and existential anxiety. Despite being warm-hearted and cheerful while communication with friends and colleagues, Kafka felt increasing loneliness and the deepest fear of reality.

The aim of the research is analysing the influence of biographical factors on works of Franz Kafka, tracing the reflexion of the author's psycho-emotional state on the development of his characters.

Material and methods. The material of the research is the works of Franz Kafka such as *The Metamorphosis* and *The Diaries*. The methods we used are biographical, comparatively historical and contextual.

Findings and their discussion. During studying and analyzing Franz Kafka's diaries some parallels between proper author's emotions and his character Gregor Samsa can be watched. So, for example, in his note of August 15, 1913, Kafka writes about the misunderstanding with his relatives, about specious empathy, about his wish of running away and being all alone. "Certainly, you are all strangers to me, – he turns to his mother. – we are related only by blood, but it never shows itself" [1, p.297]. In the same pessimistic direction, things are going in the work aspect of the writer's life. In the letter to his bride's father, he expresses his mind in the following way: "My job is unbearable to me because it conflicts with my desire and my only calling. [...] my job will never take possession of me, it may, however, shattered me completely, and this is by no means a remote possibility. Nervous states of the worst sort control me without pause"[1, p. 299]. Both themes, loneliness in a family and job as a cage, can be seen in the narrative *The Metamorphosis*.

When Gregor Samsa awoke one morning from a restless sleep, he found that he had turned into a terrible insect in his bed [2, p.7]. With these words Kafka begins his story, thereby setting the tone for the whole narrative. In one sentence, the author involves the reader into the disturbing world of the main character: restless sleep, insecurity in his bed, all these things emphasize the internal disorder and tension. Also, the author immediately introduces a key grotesque image. And this event is the only plot twist. The story is descriptive, it is focused on the details of the life of the characters. The life of Gregor Samsa is shown by a series of similar actions aimed at one goal that is the maintenance of his family. Automatism and routine existence of the main character is manifested in some moments of the story. For example, Gregor, who is constantly travelling, knows for sure that his alarm clock is set for 4 o'clock, and the morning trains leave at 5 and 7. Samsa hates his job, but cannot give it up because of a sense of duty to his bankrupt father, his sick mother and his young sister. With his endless sacrifice, the protagonist himself builds a consumer attitude at the side of his relatives.

Thus, having turned from the breadwinner into a social ballast, Samsa stops performing the usual function and gradually dies, as a rudiment on the body of his family. Thoughts about death can also be found in Kafka's diaries. "Viewed

from the outside it is terrible for young but mature person to die or worse, to kill himself. Hopelessly to depart in a complete confusion that would make sense only within a further development, or with the sole hope that in the great account this appearance in life will be considered as not having taken place”[1, p.316]. Reflecting the author's thoughts Gregor Samsa dies quietly, disappears as if he had never been born. The movement of life continues despite the loss of one element. Kafka himself finds the end of the story imperfect almost to its very foundations, which means that projecting himself into the image of the hero, the author does not see the right way out.

Speaking of self-projection, we cannot fail to pay attention to the note in the diary of February 11, 1913: 'Georg has the same number of letters as Franz. In Bendemann, "man" is a strengthening of "Bende" to provide for all the as yet unforeseen possibilities in the story. But Bende has the same number of letters as Kafka, and the vowel e occurs in the same places as does the vowel an in Kafka'[1, p. 279]. The same analogy can be made with the name of the main character of the Metamorphosis. 'Samsa' consists of five letters, including two repeated syllables, as in 'Kafka'. Also, the surname Samsa is formed from the Czech word *sám* (by oneself, alone), which emphasizes the depressive attitude of the character and the author.

Conclusion. Based on the arguments above, it can be concluded that the work of Franz Kafka was particularly influenced by the events of his own life. With his characters, the author expresses his position, which consists of depressive moods concerning reality, which is a common characteristic of expressionist writers. Developing the plot Franz Kafka is looking for a solution to his problems and anxieties that haunt him in real life. This indicates the reflection of the psycho-emotional state of the author on the formation of images of his characters.

1. The diaries of Franz Kafka 1910-1913. Edited by Max Brod / Franz Kafka. – London, 1948. – 352 p.
2. Kafka, F. The Metamorphosis / Franz Kafka. – The USA, 1979. – 201 p.

PHRASEOLOGICAL UNITS WITH ONOMASTIC COMPONENT IN ENGLISH

Evgeniya Ustina

VSU named after P.M. Masherov, Vitebsk, Belarus

The relevance of the research is determined primarily by the increased interest of modern researchers in the linguoculturological aspect of the study of phraseology, which allows us to establish national-specific properties of the language, as well as to establish the role of phraseological units with an onomastic component in society.