

where forms in a negative connotation are used. «Успокойся, **тигр**! Он ни в чем не виноват» ('Calm down, tiger! It is not his fault') [3]. As for *tiger*, it has the following connotations: 1) "a large wild animal of the cat family with yellowish-orange fur with black lines"; 2) "used to refer to someone who is very determined and strong"; 3) "a very energetic or persevering person"; 4) "a fierce, belligerent person". Examples of usage: 1) *The meekest, most submissive wife of today is a **tiger** by her grandmother's standards* (positive) [3]; 2) *You are just another fierce **tiger*** (negative) [3].

**Conclusion.** Zoomorphisms of the first group are the most spread ones in the Russian language. Often, Russian lexical units do not have equivalent evaluative connotations in English due to the peculiarities of the morphological system. Zoomorphisms of the second group are spread in both languages. There are examples that coincide – fully or in partly – in their meanings regardless of the fact that their number is very small. But there are lexical units that do not have mutual elements in their semantics. It is explained by different cultural traditions and mentality of people of two societies, as well as by geographical position. All these features as a whole compile a different image of the same animal in two languages.

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2. CIDO – Cambridge International Dictionaries Online [Electronic resource]. – 2000. – Access mode: /www.cup.org.-/esl./dictionary. – Access date: 04.10.2020.
3. Oxford Dictionary [Electronic resource]. – 2020. – Access mode: <https://www.oxfordlearnersdictionaries.com/>. – Access date: 04.10.2020.
4. Urban dictionary [Electronic resource]. – 2020. – Access mode: <https://www.urbandictionary.com/>. – Access date: 17.10.2020.
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## ARTISTIC FEATURES OF "SONNET TO FORM" BY VALERY BRYUSOV

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The relevance of this research is also due to the fact that interest in the literature of the turn of the XIX-XX centuries has again sharpened.

The form of a sonnet, for all its complexity, severity and conciseness, has the ability to remarkably reveal all the richness of a particular poetic language. The variety of rhymes, the rarity and value of all pictorial poetic means, the flexibility of its rhythms, the ability to obey various stanza types - all this appears with exceptional completeness in this most demanding of poetic forms.

The canonical combination of two quatrains and two tercets "seems to inspect all the metric-linguistic riches of the whole poetry" [1].

In 1894, the direction of symbolism was born in Russia, at the origins of which was Valery Bryusov. The manifesto of the Symbolists and the almanacs "Russian Symbolists" was published at the expense of Bryusov. "Sonnet to Form" is a poem about the embodiment of the ideas of symbolism in poetry. The genre of this poem is philosophical lyrics, it is a kind of poetic manifesto, an artistic declaration of the principles of symbolism.

The purpose of our research is to reveal the artistic features of the "Sonnet to Form" Bryusov.

**Material and methods.** The material for our research is V. Ya. Bryusov's poem "sonnet to form", and the methods are structural-typological and descriptive.

**Findings and their discussion.** This sonnet is a program work by V. Ya. Bryusov:

There is some subtle, imperious connection  
Between the flower's perfume and silhouette,  
Such is the diamond's invisible perfection  
Until the facets make it animate.  
So are the images of ever changing fancies,  
That, like the clouds, in the heavens race,  
Turned into stone, they exist for centuries  
In a fulfilled, exactly chiselled phrase.  
And I belief, that all my dear dreams,  
That have attained the world of word and light,  
May find for them the long-awaited brims.  
And may my friend, in every poem's site  
Take full delight in sweetness of a rime  
And in beauty of its letters' streams [2].

Since the "sonnet in form" is a kind of hymn to symbolism, we can trace here all the characteristic features of this direction: we capture the essence with the help of innuendo and hints, mysterious and mysterious images. The praise of a sonnet comes through an analysis of its structure.

The first image that Bryusov uses is the image of a flower, which we can associate with the ingenious poetic matter, based as it were on two important components, without which it cannot exist: the contour and the smell (for us, this is the form and content of the sonnet). In continuation of this, Bryusov convinces us that the form and content themselves are not yet a work of art. To become such, they must be filled with meaning, get "processing", "a kind of cut", and therefore it is here that the image of a diamond is very revealing. It all starts with the ideas that have appeared in the mind of the author. Images of changeable fantasies are transformed into words and phrases that form an ideal poetic form – a sonnet, the perfection and capacity of which is unlimited.

Bryusov uses a special tone, which gives his reflections on the form of the majestic pathos. It helps to create a certain inspired mood, which is imbued with the poet's message to the reader. It is also necessary to put some emphasis on the paths found in the poem. They characterize poetry in General and sonnet form in particular. The metaphors in the sonnet are amazing in their correlation with reality and the creative process: fantasies "run" as well as clouds; dreams "reach" the word and the light (the idea of generating thought); a friend-reader who is mentioned by the lyrical hero is able to "revel" in the sonnet. On a friend, as well as on a lyrical hero, the ideal form has a magical and mysterious effect. The vocabulary used in this poem is literary and bookish, which further emphasizes the tradition, harmony and beauty of the sonnet form.

**Conclusion.** The artistic features of "Sonnet in form" are the unique image system, the use of stately intonation, the unexpected and unusual tropes, the bookish nature of syntax, and the poetization of form as a means of expressing content.

1. Problems of poetics: a collection of articles; edited by V. Ya. Bryusov. – M.: L. ZIF., 1925. – 117 p.
2. Russian sonnet: XVIII – early XX century / comp.: V. S. Sovalina, L. O. Velikanova. – Moscow: Moskovsky Rabochy, 1986. – 266 p.

## THE IMAGE OF THE GHOUL IN RUSSIAN LITERATURE OF THE XIX CENTURY

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Monsters, vampires, ghouls are the mythical embodiment of the dark forces, over which the forces of good won the victory. With the emergence of the author's fairy tale in the 19th century, literary monsters were reborn. Tales of creatures capable of taking the guise of objects, animals and people can be found in fairy tales and legends of almost any country. In the literature of Western Europe, images of werewolves, vampires become characteristic of Gothic literature ("The mysteries of Udolpho" by A. Radcliffe, "The Castle of Otranto" by H. Walpole, "The Monk" by M.G. Lewis, "Frankenstein" by M. Shelley, "Melmot the Wanderer" Ch. Maturin).

Russian authors try to use the artistic possibilities of Slavic mythology. Moreover, the expansion of cultural ties and the study of the traditions of Western European literature lead to active inclusion of the Gothic canons and related to its images in the classical Russian literature of the 19th century.

The relevance of the study of images of ghouls, vampires in Russian literature of the XIX century is due to the importance of the works of the classics as the basis for many works of fiction of the XX-XXI centuries.

Purpose: to study the image of a ghoul and a vampire in the works of Russian classics of the 19th century in the context of world literature.