

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.

Material and methods. Conclusions about the diversity of representation of images of vampires and ghouls are made on the basis of the works of A.S. Pushkin, V.I. Dahl, A.K. Tolstoy.

Results and their discussion. The image of a ghoul in the 19th century can be found in the works of A.S. Pushkin, A.K. Tolstoy, V.I. Dahl.

The concept of "ghoul", as a synonym for a vampire, probably appeared in the Russian literary language thanks to the poem by Alexander Pushkin "Ghoul", written in 1836 as "Songs of the Western Slavs". Pushkin's motive was inspired by Prosper Merimee's ballad "Vampire".

The inspired poet turns to traditional Slavic beliefs about fearsome creatures that turn into wolves at night and hunt humans. The author describes the horror of a man who passed the cemetery at night: frightened by a possible attack of a ghoul, he was going to eat a handful of the grave earth, which, according to legend, could save a person from this creature. Pushkin's "Ghoul" parodies the scheme of a fantastic story with a real denouement.

In general, the East Slavic legends about ghouls resemble the general European ideas about vampires in many ways, but they also differ from them in a number of essential features. Moreover, many researchers of Slavic mythology (for example, E. Prokofiev) emphasize the importance and correctness of the use of the nomination "ghoul" - from the word "drink", "revel".

According to popular belief, people who died "an unnatural death" became ghouls – murdered, suicides, etc. Ghouls, according to mythology, live in cemeteries.

Just such a plot is described in the story of Vladimir Ivanovich Dahl "The Ghoul", which in most cases recalls scary tales about the dead. At the same time, Dahl avoids blood-physiological detailing when describing the ghoul.

Dahl's ghoul is a handsome man who has fallen in love with a young maiden, but he is far from being as grateful and noble as many heroes of Western European literature. In the work of V. I. Dahl, the ghoul is deprived of psychological and moral problems, for him the path to spiritual transformation and healing is impossible.

Several stories dedicated to ghouls were created by A.K. Tolstoy. So the story "Ghoul" was written under the influence of the story "Vampyre" by John William Polidori, which was published in Russian translation in Moscow in 1828. In the 1830s, the story "The Family of a Ghoul" was written, which was published only after the death of the author.

A distinctive feature of the images of ghouls in A.K. Tolstoy becomes their description in the context of ordinary, contemporary life of the author. Moreover, all events are described from the position of guesses, assumptions, and an unhealthy psychological atmosphere. This fact supposes the "co-creation" of the reader, who chooses how to evaluate the reality - the unreality of what is being described himself.

At the same time, A.K. Tolstoy did not take these stories seriously enough, did not consider the images being worth careful studying, since the fact that the author did not want to include these stories in his complete works and did not republish them.

Conclusion. The basis set by the classics of Western European Gothic literature, Russian literature of the 19th century, is actively developing in the 20th and especially the 21st century. Since the end of the 1990s, the series "Patrols" by S. Lukyanenko, "If I were a vampire" by A. Kosh, "By the Will of the Gods" by Y. Tsyplenkova have been published. The themes of vampirism, the images of ghouls remain quite relevant and have great artistic potential.

LINGUISTIC REPRESENTATION OF EMOTIONS IN FILM DISCOURSE

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The psycho-emotional sphere of human activity, which embraces emotions and experiences, has long been subjected to constant research by scientists in various fields.

The person touching every boundary of all things is always in the spotlight of linguistic research model. Any person can not only experience certain emotions, but also express them in speech. Emotionality, in turn, is rated as information filtering. Emotions are most often conveyed not only by language, but also by linguistic means. And the necessary models for the representation of emotions are established by the purpose and components of the communicative situation. Language, therefore, is the most significant medium for exchanging information.

Cinema is considered to be audiovisual discourse. It remains a focus of attention among the components of information abundance due to the audiovisual nature which makes a powerful effect on its audience.

From a linguistic point of view, a film discourse acts as a special, audiovisual type of text that is analyzed taking into account all the parameters of the communicative situation. Each film is exceptional in its own way, as it is a living example of film discourse, the so-called 'speech immersed in life'.

The aim of our research is to study various cinematic representations of emotions from the point of their communicative persuasive potential to the audience.

Material and methods. The research was based on the material from Mike Newell's and David Yates' films "Harry Potter and the Goblet of Fire" (2005), "Harry Potter and the Order of the Phoenix" (2007). To gain the mentioned aim we have used the following methods: descriptive method, contextual analysis, logical and semantic analysis, interpretation method.