

CoronaRegel(n) (die) (rule(s) introduced in connection with COVID-19); Corona-Durststrecke (die) (the period of time during which you have to put up with the measures and restrictions imposed due to COVID-19).

5. Attention is drawn to the fact that a number of words partially or completely modify their meaning, move from one sphere of use to another. We observe various kinds of semantic transformations, for example: das Homeschooling — has significantly expanded its meaning in the context of a pandemic; das Social Distancing is one of the Anglicisms that has changed its meaning (not social distance). The importance of maintaining distance has led to the emergence of such a neologism as die Distanzschlange. The term systemrelevant has changed the sphere of use, came to the service sector from the field of economics and finance.

Conclusion. The process of new words formation in modern German occurs in the following ways: borrowing, abbreviation, affixation, word composition, semantic way. We have come to the conclusion that a number of words partially or completely modify their meaning, move from one sphere of use to another. It should also be noted that Anglicisms enter the German language in the same way as before the pandemic, acquiring all the necessary characteristics (nouns: spelling with a capital letter, article).

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THE PROBLEM OF AUTHORIAL CONSCIOUSNESS IN J.A. PULINOVICH'S PLAY "BEHIND THE LINE"

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Keywords: Russian modern drama, authorial consciousness, genre structure of drama, postmodernism, realism, contamination.

One of the key features of Russian drama of the late 20th and early 21st centuries is an active genre and stylistic dynamic and a high level of experimentalism. In this regard, in modern literary studies there is a need to introduce new research categories

used in the analysis of the work. The problem of authorial consciousness and ways of realization of author's activity in a dramatic text becomes topical.

The aim of this paper is to identify the ways in which authorial consciousness is embodied in J.A. Pulinovich's play "Behind the Line".

Material and methods. The research material was the text of the play "Behind the Line" by J.A. Pulinovich. The descriptive-analytical method was used during the analysis.

Findings and their discussion. Modern literary studies have developed a number of approaches to the problem of studying the phenomenon of authorial consciousness in literature (M.M. Bakhtin, B.O. Korman, V.P. Skobelev, N.T. Rymar, O.V. Zhurcheva, O.S. Naumova, etc.). Based on the generalization of different points of view, the author's consciousness can be defined as a metatextual category of literary analysis, which expresses the writer's worldview and is embodied in the artistic images of the work, its entire structure [1, p. 28]. The study of the authorial consciousness in drama is largely complicated by a smaller number of ways of displaying authorial activity compared to prose. This contrast is noted by I.P. Zaitseva: "Of course, in a prose work, the author has many more opportunities for various manifestations than in drama, where such opportunities are significantly narrowed by the constructive parameters of this type of literature. At the same time, the range of forms of the author's reincarnation in prose is quite wide; some of these forms assume a completely definite presence in the literary work of the author in his different hypostases, his participation in the events described" [4, p. 106].

To determine the ways of embodiment of authorial consciousness in the play "Behind the Line" by J.A. Pulinovich, it is necessary to analyze the text on semantic (type of character, conflict, spatial and temporal organization, artistic method) and morphological (type of plot, speech organization, genre affiliation) levels [2].

The characters in "Behind the Line" are divided into two groups: children and their parents. Given the lack of clear temporal markings, the question of their typification becomes problematic. Nevertheless, assuming that the time period described in the play belongs to the Soviet era (as indicated by Irma's fear that Steshik, who is going to his father's funeral in Poland, might not be allowed in when he decides to return home), it can be stated that the work depicts typical representatives of the city (Alina and Kostya) and village (all other characters) of that time. It is noteworthy that most of the characters' names are given either in short or in diminutive form (to a greater extent this applies to the children). On the one hand, this may be seen as an expression of authorial sympathy and on the other, as an understatement, the aim of which is to contrast the small lives of the characters and the vast world that lies "behind the line", which they have never crossed. The individualisation of the protagonists is carried out mainly through behaviour (e.g. in the situation where Irma's children plaster over the icon's eyes so that she will not see them guessing) and psychologisation (Kostya's experience of his wife's illness and Steshik's grief at his father's funeral).

The conflict in "Behind the Line" can be defined as internal, as there is no external confrontation between two parties or ideas. The main bearer of the conflict is the girl Alina, brought by her father Kostya to her aunt Irma while his wife is ill. In the company of her children, she gradually copes with her worries about her mother, her feelings of loneliness caused by leaving home, and her resentment at her father for abandoning her.

The conflict is resolved when Alina, at the end of the third act of the play, buries the backpack she came to the village with in order to accept her father's departure forever and accept that her new family is Irma, her husband and their children.

The spatio-temporal organisation of "Behind the Line" is ambiguous. The space in the work is a small village and the natural landscape adjacent to it, but the insularity and detachment of this territory is emphasized from the outset by the railway line, which becomes a symbolic divide between the idyllic world of the village and the so-called "Big Land":

"Toshka. There's everything on the big land. The shops, the swings are still there... Mum goes there. And daddy. He does.

Alina. The big land is where?

Toshka. There... (points behind the railway.) More houses. Do you want me to show you?" [3].

Remarkably, the images the children encounter after crossing the railway track are "*black coal mounds, an old ruined factory... wormwood, sprawling lilac bushes... flies, rusty carriages...*" which underscore the heavy and dystopian state of the "Big Land" [3].

The movement of time in the play is linear, but it is compressed and accelerated as much as possible. Thus, each action of the play is named according to the seasons and represents only one day. There are three days in total, autumn, winter and spring, overloaded with events such as the birth of another child by Irma, the departure and return of Steshik, the departure of Alina's father and the fire in the house where the characters live. At the same time, summer does not become an isolated day, but only a final remark in which the author perhaps expresses his idealistic vision of a family that, despite difficulties, remains whole and maintains the pursuit of happiness.

Thus, we can conclude that, in terms of *artistic method*, the play "Behind the Line" embodies the principles of the *conflation of realism*, which is dominant, embodied in the categories of *type of character* and *conflict type*, and *postmodernism*, which has a significant impact on *the spatio-temporal organisation* of the work.

The type of plot in "Behind the Line" can be defined as chronological (or centrifugal), as the events in it develop linearly, but there is no pronounced plotline.

The speech of the characters in "Behind the Line" is stylised according to their characters and age. It is coherent and can be correlated with the real speech behaviour of the villagers, who gravitate towards colloquialism, swear words and dialectisms.

Despite the author's definition of *the genre* of the play "Beyond the Line", "three days from a small life", in terms of classical genre classification it can be defined as a *drama*.

Conclusion. J.A. Pulinovich's play "Behind the Line" embodies the concern with the problems of coexistence of an individual and the outside world and children's loneliness: in this respect, the author inclines towards the eternal issues presented in the classical realist drama. However, from a formal point of view, the author appeals to postmodernist methodology, which is mainly manifested in an unconventional approach to the spatial and temporal organisation of the dramatic work.

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FAMILY MODELS IN F. HENSHER'S NOVEL "THE FRIENDLY ONES"

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Keywords: novel, genre, storyline, artistic image, family image.

The novel by the modern English writer Philip Hensher "The Friendly Ones" is devoted to a number of acute problems of the Western world, among which the problem of the modern family stands out. It is considered in the context of a broad problem-thematic field, which includes the problem of the clash of Western and Eastern civilizations, the problem of immigrants and their integration into modern English society.

The relevance of this topic lies in the study of models of the modern family on the example of F. Hensher's novel "The Friendly Ones".

The purpose of the article based on the material of the literary text of F. Hensher's "The Friendly Ones" is to identify the types of families and conduct a comparative characterization of the "western" and "eastern" family models.

The interpretation of this novel can be found in the reviews of authors, mainly foreign. It should be emphasized that domestic research has not been conducted at a sufficiently serious level.

Material and methods. The material for the study was the novel by F. Hensher's "The Friendly ones". The paper uses the method of analysis of a literary text, as well as a comparative method of research.

Results and their discussion. As noted by A.V. Novoseltseva, "a significant phenomenon of fiction is a novel that reveals the specifics of the interaction of man and society" [1, p. 4]. The writer's anonymous literary text addresses the burning problem of modern British society. At first glance, the author's interest is focused on the problem of integration of immigrants from the East into English society, the ability to establish interethnic relations and become a full-fledged part of Western civilization. Note that this topic is considered on the example of several families. The plot analysis of the novel allows us to identify two family models: the first can be conditionally called the "Western" model of the family (the family of the old man Spinster, as well as the families of his adult children: Blossom, Lavinia, Hugh, Leo). Another model presented in the novel can be called the traditional "oriental". It is typical of the family of Spinster's neighbor: Sharif, Nazia and their children. This family hails from East Pakistan, Bangladesh.

The author says that the model of the "Western" family is going through a serious crisis. For example, Dr. Hillary Spinster wants to divorce from his wife, with whom he was married for many years. Only at the end of his life did he realize that he was unhappy