

видається лексико-семантичне словотворення, за якого звукова оболонка твірного слова залишається незмінною, а слово набуває нового значення і стає похідним. Процес семантичного словотворення зводиться до переходу семми слова в окреме слово, формантом є зміна семантики – переосмислення первинних слів: *набір меблів “Харків’янка”*, *набір меблів для кабінету “Амбасадор”*; *комплект меблів “Вівальді”*, *набір меблів для спальні “Афродіта”*, *шафа-вітрина “Герда”* тощо.

Активними у творенні сучасної меблевої лексики є юстапозити. Це іменники зі стрижневим компонентом та прикладкою, які логічно і за змістом поєднані. У таких назвах основним є стрижневий компонент, а постпозитивна прикладка називає одиницю предмета й водночас дає йому іншу назву, наприклад: *стіл-книжка*, *стіл-тумба*, *стіл-топ*, *стіл-трансформер*, *бюро-циліндр*, *підставка-бар* тощо. У наведених юстапозитах один з компонентів служить другою (вужчою, конкретнішою) назвою предмета, вираженою опорним словом. Будують їх за зразком словосполучень прикладкового типу, у яких знаходять мовне втілення гіперо-гіпонімічні або видові зв’язки об’єктів мовної дійсності. Між компонентами наявний синтаксичний зв’язок кореляції, у якому реалізуються апозитивні відношення.

Отже, аналіз сучасних назв меблів житлового приміщення свідчить про значні тенденції в еволюції меблевої лексикосистеми, а саме: уживання однослівних утворень (збільшення кількості композитних найменувань); зростання кількості номенів, утворених шляхом метафоризації; прагнення до короткості та змістовності найменування завдяки утворенню юстапозитів.

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*Namestyuk Svitlana, Zazulia Iryna  
Chernivtsi*

#### THEORETICAL BASIS OF A NEW INTERPRETATION OF THE PROTOTEXT

In our paper, the theory of TTPI (theory of traditional plots and images) is interpreted as a segment of intertextuality, personosphere, narrative and their postmodern specificity (Neamtsu, 2001, p. 12). The sequels by V. Ruchinsky, V. Kulikov as well by Ch. Aytmatov were

reviewed. At the level of the personosphere, the named authors metamorphize the genre matrix of the novel “Master and Margarita”, while maintaining recognition. It is the personosphere, that on the basis of a certain plot, each time determines the specifics of a new plot.

V. Ruchinsky consciously deforms the Bulgakov’s model of the personosphere due to deviations in the plot. Using the example of V. Kulikov’s text with Bulgakov’s plot of the well-known novel, it is noted that the preservation of the main characters of the personosphere plays an important role in shaping the dynamic continuation of the original storyline strategy (Namestyuk, 2018, p. 105–110).

The elliptical model of the plot in a postmodern text allows a change in the interpretation of prototext. Translating the events of the genius novel into a new modernity, the authors showed the generative potential of the classics.

All this is aimed not only at the reflection of the worldviews of his time, but also, in his creative program, works to reformat the borrowed genre pattern into a specific, different genre form – a sequel.

Chingiz Aitmatov, in which he conveys the past, present and future, reflecting in a “miniature” the novelistic narrative methods introduced by M. Bulgakov. There is an inside typological rapport between the “metaphor” of Aytmatov and the “metatext” of Bulgakov’s original. We pronounced the transformation of the cultural heritage of M. Bulgakov in Aytmatov’s literary attainment. The material of our research is Bulgakov’s novel “The Master and Margarita” and “The Scaffold” by Ch. Aytmatov. In this context, the object of the work is legendary and mythological structures that provide a variety of forms and methods of the usage of the literary heritage of Bulgakov. Reliant on the remoteness of the conception and epoch recipient a traditional motive or image is modified (Namestyuk, 2017, p. 118–125). In our case, the standing of the novel “The Master and Margarita” in the interpretation of Aytmatov is not decreasing despite the temporal aspects (Bronskih, 2015, p. 12-23). The aim was to identify how this novel can be attributed to the rare, single interpretations (continuations), where the writer tells about the future life of Bulgakov’s characters in the twentieth century.

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This sequel is styled in agreement with the typical genre structures of ordinary romance, consisting of characteristic features. This, in specific, the sphere, as an incident centripetal point of the logic of arrangement of events; the lively love triangle of the sequel, which in V. Kulikov's text gets the signs of a philosophical parable; the section of temporal anachronisms hired from the Bulgakov's key source, which qualifies the time-space movement of characters in time. The peculiarity of the postmodernist narrative in the sequel by V. Kulikov defines the functions of citations in postmodern symbols, which play an assimilating role in the practice of the narrative on the example of the prototype personosphere of this sequel. The specificity of the postmodern narrative, consequently, is transformed depending on the metamorphic model of the personosphere of the sequel. Transformation occurs due to the presence of eclecticism.

Transitivity as an aspect of genreological deformations is closely related to the intertextuality as a rather complex and mosaic phenomenon. The structure of our study is based on the theory of communicative-discursive analysis (in the segment of narratology) that, in kin to the principle of intertextuality, too accurately, the devotion to the adequacy of reading does not make sense of any message. In our opinion, the prospect of reading is very important on the basis of a well-understood methodological basis. In our case, we prefer to follow theoretical dogmatism of narratology. In the tactic of our research, we agree as well with the theory of perception (in the segment of narratology) that, mixed with intertextuality's component brands the sense of the reading. In our opinion, it is important not only to infer the phenomenon of intertextuality in different schools, but, in fact, the very prospect of reading on the source of a specifically well-understood methodological basis. The scientific significance of the concept of intertextuality corresponds to the deep demands of the modern era with its attraction to a radical renewal of the entire genre of literature. The time-space function in the aspect of genre metamorphism as a form of intertextual experimentation confirms that time-space coordinates determine the plot of artistic text. Consciousness of the author's narrative and practical principles of the personosphere in terms of time and space underwrites to the immanent reception of an artistic effort. So, the analysis of the artistic nature of time space, the signs and ways of expression in the novel "Master and Margarita" and in his novel-continuations arises. Typically, postmodernism is characterized by modification of archaic genres, forming new, derivative, "secondary" forms. Therefore, the borrowing of traditional

material in the following interpretations may pass into a zone of another literary genus. Regarding Bulgakov's "Master and Margarita" it is a fairly frequent practice.

All this is aimed not only at the reflection of the worldviews of his time, but also, in its creative program, works to reformat the borrowed genre pattern into a specific, different genre form – a sequel.

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*Небелюк Леся  
Івано-Франківськ*

### **КОГНІТИВНІ МЕХАНІЗМИ ТВОРЕННЯ ЕВФЕМІЗМІВ АМЕРИКАНСЬКОГО АНГЛОМОВНОГО ПОЛІТИЧНОГО ДИСКУРСУ**

Політичні події дають поштовх до виникнення лексичних засобів з яскраво вираженими вуалітивними функціями. Одним із таких засобів є евфемізми, які широко застосовуються в політичному дискурсі. Їх широке використання пов'язане з тим, що все частіше з'являються негативні факти, які потребують позитивнішого та не надто різкого подання реципієнтам. Евфемізм трактуємо за визначенням В. Б. Великороди, яка розглядає евфемізми як одиниці