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*Theoretical bases of philological
researches of modern literature*

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SECTION 4. UKRAINIAN LITERATURE**4.1 Emotive substrat peculiarities in the novel “Felix Austria” by S. Andrukhovich: dialectical materialism of a character psychophysiological state**

Abstract. The study deals with the interdisciplinary approach of research conducting, in particular the combination of literary studies, linguistics, psychology and philosophy. This paper investigates the cognitive paradigm of the empirical and essential and intelligible ousia of the emotive substrate of the person's psychophysiological state. Text signals in the above mentioned work make it possible to understand the emotional states of characters. They are the portrait characteristics, the ways of communication with other characters, the indications of certain physiological conditions (a headache, nausea, dizziness, fever, insomnia, nightmares), the uncontrolled body movements or its individual parts, certain activities and behavioral states. The paper analyzes the corresponding states of the characters, which make it possible to draw attention to the character awareness of his / her emotional state. Using the experience of emotionology, psychology, and philology observations, new approaches are applied in considering emotions and emotional states of characters by means of lexical-semantic and stylistic means, which contribute to determining the level of emotionality of the fiction literature text. It is stated that the emotional component of the character directly affects the consciousness of a person, who appeals to the "motion of matter" reconstruction in his / her memory, language, and the way of thinking. As a result, the philosophy of dialectical materialism is chosen as the basis, which manifests that there is only the matter in the world that involves motion. The work shows the duality of the world traced in the empirical and intelligible struggle of a person with himself, the contradiction and the interaction between the matter motion and the process of consciousness. It is stated that DM in the novel is represented by three primary laws: 1). The law of the unity and conflict of opposites; 2). The law of the passage of quantitative changes into qualitative changes; 3). The law of the negation of the negation.

Key words: emotional substrate, dialectical materialism (DM), psychophysiological state, emotions, matter, illusion, consciousness.

Human emotions have recently become the research subject in various branches of science. They are studied, in particular, in psycholinguistics, stylistics, cognitive linguistics, phraseology, and others. Emotion investigation have become of of considerable interest among literary scholars as well. They actively study emotions, psychic states and experiences of fictional characters in terms of psychopoetics. Using the experience from emotionological observations, literary studies and literature, in particular, can implement new approaches to exploring emotions and emotional states of the characters with lexical-semantic and stylistic means. Such a way allows determining the level of emotionality in the fiction works.

It is well known that the emotional component of the person's character a priori depends on the central nervous system (CNS). Along with the motor, musculoskeletal, auditory and olfactory functions of the brain in the occipital lobe of the cortex, the visual function, which plays a key role in the emotional and psychophysiological system of human consciousness, is activated. Synthesis and the simultaneous operation of these functions involves the following factors: memory, language, thinking, consciousness. All of these factors are the higher mental functions of a person whose logical evolution ranges from reflex reactions, mental activity to abstract thinking and intelligence. Consciousness as the basis of this process is synonymous with invention and freedom (Bergson, 2010, p. 205).

The above mentioned anatomical features of the human brain on the emotional-psychological level correlate with the notion of illusion as one of the forms of internal ontogenesis, supplied by the processes of the human brain. In turn, philosophy defines three approaches to the theory of illusion: agnosticism, dialectical materialism, fictionalism. According to the structural and content guideline of the novel, "Felix Austria" by S. Andrukhovich, the second approach – dialectical materialism – will be logical, since it determines illusion as a reflection of reality the falsity of which has its epistemological, psychological or social causes.

Linguists are more frequently implementing the cognitive paradigm to linguopoetics. It significantly contributes to the formation of new approaches to disclosing the essence of such human emotional states as love (G. A. Oharkova), surprise (N. Dorofieieva), happiness (S. Vorkachov), anger (Y. Pokrovska), fear (O. Borysov, S. Zaikina). Beside these states, in recent years psychologists and psycholinguists are actively studying mechanisms of occurrence and the course of the anxiety state, which is always present in human life. All of the aforementioned emotional states are considered and reconsidered through the prism of fiction in the works of modern Ukrainian literature.

Thus, G. Kharkevych, researching the state of anxiety among characters in English-language fiction, noted: *"Anxiety in a work of fiction acts as a versatile and multifunctional phenomenon. On the one hand, as an emotional state, anxiety is associated with the image of the character in its statics and dynamics, on the other hand, it can be the driving force of the plot, defining content of the whole work as a mental state, for example, in the novels Sophie's Choice by W. Styron, August by J. Rossner and others"* (Sepetyi, 2014, p. 12). So, the researcher emphasizes the functional features of characters' emotional states, which play an important part in shaping their personalities.

In a work of fiction any emotional state of a character can be indicated and shown through facial expressions, gestures, movements, and reproduced by means of fiction text. Modern emotionologists distinguish text markers in a work of fiction, which make it possible to understand the essence of characters' emotional states; they are appearance descriptions, the ways of communicating with other characters, indications of certain physiological states (headache, nausea, dizziness, fever, insomnia, nightmares); uncontrolled movements of the body or its parts, certain activities, modes of behavior. Analyzing the respective states of the characters in works of fiction, it is important to pay attention to whether the characters themselves understand their emotional states. The following self-assessment can be expressed in behavioral reactions, in reflections of person's own condition.

So, through component analysis, we will try to explore the ways of presenting psychological models of characters in the novel *Felix Austria* by S. Andrukhovich. Cultural scientist O. Schur believes that "*the system of characters and plot conflicts of Felix Austria can be used to illustrate psychoanalytic theories*" (Schur, 2019, p. 6).

Emotionality is an integral part of any fictional text. Totality of emotions in the text is a kind of dynamic array that changes in the course of plot development. Emotions reflect the inner world of a character under various circumstances, and in relations with other characters. Removing emotional vocabulary from the text and studying it separately can give only a superficial idea of the set of emotive senses, implemented in the text in their uniformity or variety, monotonicity or polytonality. The most common way of describing emotions in a fictional text is the lexical representation of a certain state.

The author conveys disappointment and annoyance of the majority of spectators in the novel through the tool of gradation in the following way: "*Krisla ryplyat' dedali enerhiynishe, shepotinnya narostaye, zlyvayet'sya v odnomanitnu tovshchu zvukiv, z yakoyi dedali chastishe vybyvayut'sya okremi, mayzhe holosni, vyhuky*" (Andrukhovich, 2016, p. 17). And then the tension eases and "*prokochuyet'sya khvylyya pozikhannya...*" (Andrukhovich, 2016, p. 17). Thus, in this description the expression of emotions (boredom) on the faces changes unconsciously through purely automatic movements. Described condition is best conveyed by verbal forms.

In addition to general emotional state of the spectators, S. Andrukhovich skillfully conveys the state of rage in some of them: "*...zmiryuye lykhym okom... vytonchuyut'sya na nytku yiyi nervovi huby*" (Andrukhovich, 2016, p. 19). The protagonist's, Adele's, state of admiration for performance of the world-renowned illusionist Ernest Thorne is presented by an array of adverbs visualizing woman's facial expression: "*...yiyi ochi shyroko rozplyushcheni, vusta napivrozkhyleni...*" (Andrukhovich, 2016, p. 22). Consequently, general euphoria engulfs the entire audience. Euphoria is a positive and bright emotion, a special state of bliss, when deep and powerful experiences occur, and leads to a decrease in self-control. In the described scene causes of this state are artificial.

In similar dynamics S. Andrukhovich shows the state of anger of another main character, Adele, who was not so easy to calm down, because the nature of her emotions relied on a solid foundation of infantilism: *"Vona todi yak dytyna: sprobuyesh rozvazhyty – krychyt', lahidno zaspokoyuyesh – plache, hrymnesch – hordo vidvertayet'sya, a todi zhburlayeye u vikno portselyanovoyu zhyrafoyu"* (Andrukhovich, 2016, p. 41). In such moments, Adele clenched her fists in anger. State of Adele's constant "childish anger" the author showed through physiology of the woman's face: *"ochi vuzki, mov shchilyny, hotovi mene prodiryavyty, usta stysnuti v nytku, mizhbrivia zmorshchene, yak u khyzhoi kytsky"* (Andrukhovich, 2016, p. 72). Here the writer adds the glabellum to the traditional Ukrainian culture of perceiving facial expression at the eyebrows, eyes, and mouth level.

In addition to the state of anger, the author describes the state of annoyance experienced by another main character of this novel - maid Stephtsya, who narrates the story. She was annoyed because of making fun of Adele, Stephtsya was reducing her to tears. Adele's tears were stopping Stephtsya, and then the girl was leaving the room: *"...zasliplena, zla, samotnia, rozirvana na chastyny svoimy zhaliamy, liuboviu, obrazoiu"* (Andrukhovich, 2016, p. 47). State of Stephtsya's exasperation indicates acute agitation and annoyance.

Relations between Adele and Stephtsya included moments when Stephtsya incredibly hates her friend. Reasons for this hatred originated from their childhood. Stephtsya was very jealous of Adele for Dr. Anher. She longed to have a father, too, one like Anher, as he was to his own daughter. When she felt hatred, Stephtsya's gaze was so dreadful that on Adele's face *"raptom bezturbotna posmishka zatremtila i z-za nei vystupyla tin dytiachoho pereliaku. V ochakh zablyshchaly slozy"* (Andrukhovich, 2016, p. 75). Adele's quivering smile indicated her helplessness and fear of Stephtsya, who at any moment could leave her alone. It was Adele's tears that did the job: *"vazhke bezsyllia nakrylo mene temnoiu riadnyoiu, nudotno loskotalo v yamtsi vid durnoi nizhnosti"* (Andrukhovich, 2016, p. 75). Adele played Stephtsya's feelings well, so she kept using trusted from childhood the tool of touching her friend's heart.

Human face is known to reflect entire emotional range of the addresser. In our opinion, addresser's emotions become valuable information for the addressee, necessity to decode the further actions: *"Petro tak hlianuv na mene, shcho ya azh spitnila. Ale posmishka ne znykla z moho oblychchia. Ne tak lehko mene naliakaty, Petryku, ni"* (Andrukhovich, 2016, p. 36).

In the novel *Felix Austria* the writer describes certain emotional states of the characters with their own words: *"Mene zavzhdy okhopliuie rozdratuvannia, koly v nashomu domi zivliaiutsia chuzhi liudy. Krim toho, terpity ne mozhu vyiviv takoi krychushchoi nevvichlyvosti"* (Andrukhovich, 2016, p. 78). This Steftsya's state is derived from the fact that she can't control the situation because the guests are invited by Petro, the master of the house. Unlike Stephtsya, Adele was ecstatic when guests appeared in the house. This state of exaltation is shown by the verbs (rushed, grabbed), which provide some dynamics.

It is interesting how the writer describes Stephtsya's state of extreme anxiety as "growing pallid": *"U roti vmyt peresokhlo tak, niby ya shchoino prozhuvala pryhorshchu paperu. Zabihala ochyma po kimnati, todi blahalno pohlianula na Adeliu..."* (Andrukhovich, 2016, p. 82). The state of growing pallid is very visible on a person's face, because it pales from emotional excitement. Stephtsya's state of rage is expressed by "casting glances", by sharp movements and a hard look directed to the one who caused this state. Unlike anger, the state of rage is one of its forms, to which a short flash is inherent. S. Andrukhovich depicts combinations of various emotional states in her characters: perplexed and joyful, annoyed and nervous, etc.

Beside adults' fear, the writer describes children's fears, expressed by the movements and gestures of a child's body: *"...khlopchyk u moikh obiimakh napruzhenyi, yoho tiltse stalo tverde, yak kamin, rucheniatamy vin tsupko vchepyvsia u mii zhaket, a nihti azh vpyvaiutsia u plechi. Vin ves tremtyt..."* (Andrukhovich, 2016, p. 146). The author describes Steftsya's anxiety with a colloquial verb meaning "bugging" ("it's bugging me"), which is characterized by the following physiological processes: *"...tryvoha ta strakh pidnimaetsia do horla..."* (Andrukhovich, 2016, p. 148). And the colloquial adverb «mulko» meaning anxious uncertainty, used by S.

Andrukhovich to clarify this state, reveals its reasons for it more specifically: *"Tak mulko zavzhdy buvaie pered nevidomistiu. Koly musysh zrobyty shchos, choho ne robyv dosi. Zustritysia z chymos neznanyim, iz chymos chuzhym"* (Andrukhovich, 2016, p. 148). In addition to the described state of this character, the author reveals another one – her burning shame. Psychologists claim that the state of shame includes a beneficial point. The state of shame gives people clues on further course of action. And this state is the most natural for a person. Burning shame in Stepha induces a boy called Felix, a child who always has the same facial expression, and also a child who was deprived from childhood and ruthlessly exploited by adults. That's why the young woman feels burning shame, which always maddens her, when she sees Felix. Interacting with this unusual boy, Steftsya reveals an array of emotions: indignation, anger, aggression. These emotions indicate that the process of being in contact with a child is not so easy. It is difficult for a young childless woman to establish a relationship system with a weird unrelated child, who does not speak, but perceives and comprehends everything well.

Human face is the place of symptomatic expression of a wide range of feelings, one's state of mind and interpersonal relations. That's why emotionologists claim that the emotional function is one of the main functions of the face. Other functions of the face include communication, which involves conveying certain information to the addressee and reflecting interpersonal relationships; regulation, in particular establishing contact, which is used in facial reactions to other people's messages. In a dialogue even the smallest changes in interlocutor's face can be extremely informative. Taking them into account people often make all kinds of judgments regarding their communication partner. In the text of *Felix Austria* there are many examples when the certain facial expressions of the characters become almost only nonverbal reaction to words, events, actions: *"Adelia movchky povernula pakunok iz podarunkom parubkovi, pohliadom vykazavshy yomu vse prezyrstvo, na yake tilky bula zdatna"* (Andrukhovich, 2016, p. 168); *"O, sviatishoho vyrazu oblychchia, nizh u Torna tsiiei myti, nikhto y nikoly na sviti ne bachyv – vyrazu sviatoho oburennia ta vtilennia naivyshchyykh chesnot"* (Andrukhovich, 2016, p. 177). It should be emphasized that when the fiction

work conveys the communicative content or depicts a characters' emotions, it is the certain area of face that becomes a meaningful detail. These emotions can not only be as informative as the whole face, but even become a more important tool of plot development, character revealing, etc. That is why, describing the predatory behavior of the illusionist Thorne, the writer draws attention to the look in his eyes. Hiding from Thorne the presence of Felix in the house, the entire family behaved discreetly, but their facial expressions easily revealed the general tension. For example, Petro "*zberihav ironichnyi vyraz oblychchia*" (Andrukhovich, 2016, p. 178), Adele had "*...mitsno stysnuti usta, ochi bez naimenshoho slidu koketstva, lyshe serioznist ta zoseredzhenist*" (Andrukhovich, 2016, p. 178), Stephftsya was mostly silent, but the crafty charlatan Thorne read her face easily. It all incredibly annoyed her, since the girl could not manage to conceal anxiety.

Stephtsya's hysterics is depicted with the verbs *vereshchaty*», «*tilo kydaie*», «*ochi vylaziat z orbit*», «*rozduvaie nizdri*», «*usta perekryvliaiutsia v sudomnomu napruzhenni*» (Andrukhovich, 2016, p. 189). All these verbs show the state of hysteria. Stephtsya behaves like she's possessed by a demon. This behavior of Stephtsya not only frightened Adele, but also caused "zohydzhenia". The writer uses facial expressions of the characters as a kind of an artistic means to convey the intensity of emotion or the degree of information explicitness. Psychologists argue that to show the character's emotion, author should focus on the expressions of individual area of the face. It gives the general idea of the facial expression.

One of the characters' confusion is indicated by his furrowed eyebrows. The state of anger the writer describes in the following way: "*Malenkyi sukhyi heneral strashenno rozliutyvsia. Vin poblyskuvav ochyma i sychav pidlehlým prokliattia nimetskoiu movoiu*" (Andrukhovich, 2016, p. 216). This state is quickly and successfully subsided under the influence of Adele's violet perfume and an offer to have some cold Lithuanian kvass. It is worth noting that Adele understood the situation very well and felt the general's dismay; that's why she effortlessly cut short any aspirations to carry out his malicious plans.

The state of "dangerous exasperation" Stephtsya suppresses in the following way: "...*zakhodylas shche enerhiinische draity dereviani doshky, a yimost tym chasom zamriiano hovoryla pro znanu na sviti opernu spivachku...*" (Andrukhovich, 2016, p. 229). It was the physical activity that took away the girl's state of dangerous exasperation, because she was terribly indignant at helplessness and ineptitude of Father Joseph's young wife. Stephtsya was well in control of her condition, and therefore immediately found ways to curb it. All this shows Stephtsya's ability to control her emotions. However, the state of exasperation was sometimes breaking out again, since Father Joseph's wife was following Stephtsya on the heels: "...*ne pryyniaiuchy somnambulichnoi movy*" (Andrukhovich, 2016, p. 238). Using the means of gradation, S. Andrukhovich describes Stephtsya's state of rage: "*Mene trusylo vid liuti, vyvertalo vid ohydy, kintsivky nimily vid rozpachu*" (Andrukhovich, 2016, p. 251). This state affected physiological functions of the woman's body because a strong blast of unpleasant emotions made her disgusted by Adele's and Father Joseph's conduct. All this caused nausea, disgust, and sleep disorders. With metaphorical phrase "*mozok kypiv vid zlyvy dumok*" (Andrukhovich, 2016, p. 251), the writer conveys woman's state of stress, comparing her to "...*spopelilym derevom, u yake vluchyla blyskavka*" (Andrukhovich, 2016, p. 252).

In other words, dialectical materialism, in contrast to agnosticism, which treats illusions as an argument for the inadequacy of the human perception of the real world, and fictionalism, which considers the idea of a person about the world in general illusions, DM makes it possible to understand illusion as a separate world with its own moral and ethical vision, principles. This world takes place and worth no less attention than the real world. The latter is confirmed by S. Andrukhovich in her novel: «*Shchob rozviiaty iliuziiu, dostatno prosto buty uvazhnym. I vyznavaty chesno: ty bachysh same te, shcho bachysh*» (Andrukhovich, 2016, p. 20).

"Felix Austria" by S. Andrukhovich presents the peculiarity of the illusory image through the image of the world-famous illusionist, chevalier Ernest Thorn. The magical, illusory nature of his role is evidenced by a detailed description of the whimsical (and, consequently, attracting the attention of the crowd and enticing trust)

appearance of the magician: *«Na holovi u shevalie – shovkovyi tsylindr, a odiahnutyi vin u frak z lastiviachymy faldamy, shcho pidkresliuie yoho velychnu postavu. Pid frakom – bilosnizhna sorochka z nakrokhmalenym stoiachym komirom, kutyky yakoho zahnuti. Svitlo vykhopliuie smaragdovi iskry na yoho vochevyd koshtovnykh zaponkakh. Poverkh sorochky – bila kamizelka z pike, zastibnuta na try gudzyky. Shovkova kravatka-metelyk. U nahrudnii kysheii – bila khustynka, na rukakh – bili rukavychky. Vse, yak i nalezhyt iliuzionistovi. Na shtanakh – atlasni lampasy. Poblyskuiut lakovani cherevyky. Cherez zihnutu v likti pravu ruku perekynuto tkanynu chornoho koloru. U rutsi Torn trymaie nevelyku podorozhniu skrynku zi shkirianymy remintsiamy»* (Andrukhovich, 2016, p.19).

The prerequisite for the collision of the two worlds in the novel, real and illusory, is the monologue of Stephania, delivered prior to the show of an illusionist: *«A nyini – fotohrafichni aparaty za licheni khvylyny zberezhut na vichni viki tvii tochnyi obraz, mov vidobrazhennia v liustri, tilky shche doskonalishe. A telefonnyi aparat dozvolyt tsiiei zh myti kriz triskuchi tovshchi povitria i zavyvannia vitriv, kriz stiny, stovbury derev i skladky pahorbiv pochuty holos kohos, do koho Margoshesovi na svoiemu shvydkisnomu avtomobili shche mchaty i mchaty. Prominnia Rentgena naskriz bachyt liudske tilo z usima fliakamy...Iakshcho tak pide i dali, to i Boha poiasnyt fizyka»* (Andrukhovich, 2016, p. 13). The above quotation shows the appeal of the main character to a rational, materialistic beginning of being, but it is in this monologue that dialectic is traced. On the one hand, Stephania proves the primacy of rational logical reasoning and argumentation. On the other hand, the girl whose psychotype (K. Jung), in our opinion, is between the sensory and ethical introvert (SEI), since the main feature of this type is to feel oneself needed, which shows the characterization of the protagonist, and the intuitive-ethical extrovert (IEE), who can delicately feel people, Stephanie has a developed fantasy (for IEE). Obviously, this contributed to the synthesis of introverted-extravert character traits. Thus, due to the ability to feel the people who are watching on the example of Steffa's attitude to Adele, there is self-assertion of the their live necessity is to other people. So the psychological wall between the real and illusory world collapses. Stephania projects her attitude to others,

also to feel self-necessity: «*Sered moikh dytiachykh fantazii naiuliublenishoiu bula melodrama pro te, yak ya vypadkovo doviduius, shcho doktor Anger naspravdi mii ridnyi batko, shcho vin mav korotkyi zviazok iz moieiu matiriu, koly ta hotuvala dlia pani doktorovoi snizhnu babku zi zbytykh vershkiv. Dovhi hodyny ya provodyla pered liustrom, doshukuiuchys u sebe z Adeleiu spilnykh rys, yaki b odiahnuly v plot moiu mriiu*» (Andrukhovich, 2016, c. 28).

Such thoughts and dreams accompany Stephania throughout the whole piece. Such a tendency in the language of philosophy is characterized by a split of consciousness, where the real and illusory perception in its synthesis is a correlation of imagination. A. Bergson, in his work "Creative Evolution", explains the mind division: "Difficulties and illusions, as a rule, are connected with the fact that the predominantly temporary way of expression is perceived as the final, and the method intended for practice is transferred to the sphere of reasoning" (Bergson, 2010, p. 175). It is a deliberate re-matching of an event, subject or phenomenon, the nomination of things not by their names. The substrate of this process represents the already mentioned features of the protagonist's. Its fundamental (given the content line of the novel) is a trait of the constant necessity to other people. Thus, during the development of events in the work, by actions and acts, as a sign of confirmation of her love and allegiance to Adele, Stephanie is guided by the phrase that Dr. Anher told her before his death: «*Vy z Adeleiu – yak dva dereva, shcho splelysia stovburamy. Podumai pro nei, podumai pro svoie zhyttia. Steftsiu, tobi bude vazhko, ale doslukhaisia do mene: ty musysh Adeli sluzhyty*» (Andrukhovich, 2016, p. 57). Furthermore, Stephania says: "The end of the phrase I already guessed than I heard ..." (Andrukhovich, 2016, p. 57), but it is here and we are dealing with the substitution of concepts, which also relays the split of consciousness. The girl wants to hear Anher's phrase exactly like that. However, in the the novel denouement, illusion is eliminated by reality: «*Vy z Adeleiu – yak dva dereva, shcho splelysia stovburamy. Podumai pro nei, podumai pro svoie zhyttia. Steftsiu, tobi bude vazhko, ale doslukhaisia do mene: ty musysh Adeliu lyshyty*» (Andrukhovich, 2016, p. 260). Thus, in the finale of the novel Stephania comes from the shadow of the cave (Plato) into the rational ontology, which once again proves the girl's tendency to

rational thinking. The characterization of the fantasy and illusions can be explained by the lack of parental care and love in her life. Hence – a sense of necessity of other people. Applying to A. Bergson's thought about the split of consciousness, we can assume that Stephania in her internal monologues-considerations refers to the lack of visualizing in her life, rather than the testing of the existing one. Illusion, keeping in mind and memory a vivid image through the visual function of the brain, positively affects the emotional state of the character. Feeling fit, Stephania is in constant motion, is merry, zealous, attentive to Adele, her dishes - works of art: «*Meni ne shkoda moho zhyttia. Ale poky vono ye, ya mushu buty pry Adeli*» (Andrukhovich, 2016, p. 92).

Dialectical materialism states that there is only matter in the world that involves motion. However, the concept of consciousness is diametrically opposed to matter. By F. Engels, consciousness (psyche) is a "form of matter", its special foundation, the state of material processes (Engels, 1965, p. 322). Therefore, consciousness belongs to the higher function of the ontogenetic development of a person, who does not obey the matter, especially the central nervous system. Hence there is a conflict between the real and the illusory, since everything that exists outside the consciousness is explicated and manifested; everything that is out of matter can not be explicated, because consciousness belongs to the internal processes of the central nervous system. So, here the dialectics is implemented, which is based on three basic laws:

- 1). The law of the unity and conflict of opposites;
- 2). The law of the passage of quantitative changes into qualitative changes;
- 3). The law of the negation of the negation (Kharkevych, 2007, p. 356).

Dialectical materialism most fully visualizes both the psychology of Stephania in general, and her emotional structure in particular. Stephtsya, guided by the last words of Dr. Anher in relation to her and Adele, created a psychological mask not only of Adele's need, but also the impossibility of her existence without Stefa. In psychology, such technique reveals a protective function: thus, following the comments of Father Josef and Velvele on her slave status in Dr. Anher's house, Stephtsya defends her greatest illusion - the need of this family. The emphasis of this idea is seen in the conversation between Stepha and her father Joseph in terms of Dr. Anger's last words

on the deathbed: « – *Ty pevna, shcho vin tak skazav? – Nu zvisno. Ya chula tse tak samo, yak teper chuiu vashi slova, otche. Chomu vy dyvuietes? – Stefo, koly dereva splitaiutsia stovburamy, vony ne daiut odne odnomu rosty. Dumaiu, doktor Anger tse mav na uvazi. Ya ne rozumila. – Ya chula, shcho vin skazav. U mene dobryi zir i dobryi slukh, otche. Ya sebe ne obmaniuiu. Chy vy dumaiete, sluzhinnia Adeli – med? – Azh niiak. – Ya davno by vzhe pishla sobi, yakby ne obitsianka, yaku dala doktorovi» (Andrukhovich, 2016, c. 137).*

Actually, Father Joseph, as well as Chevalier Ernest Thorn, appears in the novel as a symbol of illusion. First of all, he is well aware of Dr. Anher's letter to him about the role of Stephania in the house. However at the same time as well as Stepha herself, he is subjected to illusions, trying to assure Stephania that she should leave Adele. Perhaps, from the moral and ethical point of view, Father Joseph is afraid of the reaction of the young orphan girl. He did not dare to destroy that myth that she created for herself, and in which she feels happy. However, from the letter of Dr. Anger, he knew well the key function of Stephania in the house of Adel and Peter and the causal actions of this function: "... *true, Stefania, like a dog, watches near my deathbed – but not because she is merciful, but because, she has not been taught anything else*" (Andrukhovich, 2016, p. 258). The aforementioned quotation, in addition to the denial of mercy of Stepha, appeals to another universal question: does ignorance of something else overwhelm the dialectic knowledge of anything else? How then, to deal with a "form of matter", with processes that continuously occur in the human mind and in their essence do not provide a monolithic result? The plot line of the novel reveals that Dr. Anger was right: "*In any case, I'm not sure that I have the right to go somewhere from here. Because, perhaps, I myself am Adel*" (Andrukhovich, 2016, p. 269). However, it is logical that the development of the plot line simply would not have happened, so that the existential truth of Stepha was monolithic.

Stephania herself in her monologue talks repeatedly about "*two axes of my world*" (Andrukhovich, 2016, p. 158). The latter indicates what has already been highlighted before: the girl has a rational mindset, capable to logical and consistent thinking and deducing conclusions: "*Two axes of my world around which life suddenly bloomed :*

Felix, a small nut that hides from all, climbing into the dungeons, is it not the same as I've always climbed into the dungeons, avoiding having anything of my own, escaping from myself? .. " (Andrukhovich, 2016, p. 158). The quotation shows that the girl is at the crossroads of matter and her own consciousness. This is, in a way, an empirical and intelligible struggle of a person with oneself, the contradiction and the interaction between the motion of matter and the process of consciousness. Based on the foregoing, we observe the duality of the world (the very "two axes") of Stephania, which change each other, depending on the events that takes place at Dr. Anher's house, the mood of the owners and Stephantsya herself. The symbol of illusion is the tricks of Thorne, and the symbol of its dispersal – the smoke left after the magical holidays: «*Neosiahnenno Bezmezhenyi zaraz zasope, solodko vytyahne kintsivky – i prokynetsia. Tiiei zh myti nas, iz nashymy vrokamy y protiahamy, strakhamy, zoikanniamy, prystrastiamy i slozamy, ne stane. My rozchynymos u nebi, yak chornyi zadushlyvyi dym pozhezhi*» (Andrukhovich, 2016, c. 11).

The empirical and intelligible struggle of a person with oneself is unlikely to have a kalokagatia in the finale. Rather, on the contrary – such collisions can lead to a psychophysiological disorder. This occurs precisely under the condition of a dialectic, which in its essence is multivariable. Objective reality is capable of reproduction, it is copied, repeated in the art form and content, it is altered in science and combined with other objects. Consciousness, in turn, is not capable of external visualization. Consequently, its product is a speech act, a mental state, because of its external non-reproducibility – an illusion. Despite the rational beginning of Stephanie's consciousness, there is still the desire of the girl to plunge into the illusory world as much as possible - in a place where she feels comfortable and safe. That is why she tries to justify the so-called primacy of "form of matter" over the objective reality: "*What we live in – buildings, clothes, furniture, utensils, can not only serve our needs But the best is their non-necessity. After all, the excitement is still reduced to a single point, which you are. Points that tend to emptiness*" (Andrukhovich, 2016, p. 52). Following this thought, Stefa doubts the existence of the real world, even their house "*... somewhere it moves, does not stand still, does not grow into the earth. It seems to*

be dissolving now in the air. Now here again, and in a moment - will disappear without a trace" (Andrukhovich, 2016, p. 52-53).

Given the emotional substrate of the novel by S. Andrukhovich "Felix Austria" and its dialectical materialism, we must note that in the broadest sense, the concept of emotivity as a result of processes of consciousness is explicated by the head of Cartesian philosophy – R. Descartes. The physical philosopher nominates the "attribute of length", which by itself correlates with the motion of matter, and thinking, in his opinion, having a phenomenal essence, is a subjective factor in the ontogenesis of man, and therefore - an "attribute of thinking" that embraces emotions, sensations and feelings. The characters of the novel "Felix Austria" undoubtedly are subject to the doctrine of R. Descartes, because their attribute of thinking appeals to a sense of love. Dr. Anher, saving Stephania from a fire, takes her to her house, brings up the girl as his own daughter. The rational grain, in fact, the very objective (physical) reality, indicates the destruction of the father's code with his daughter Adele and the birth of another, illusory world, negative for Stephania. Adele supposedly loves Stephtsya as her sister, but in fact Adele's dependence on Stefa lies in the inability of the first to organize her life, as this inability to the greatest extent owes to the devotion and help to the second. Stephtsya is also the most striking example of this illusion and its greatest victim: *“Liubov – tse yedynyi vyiv mahii v nashomu sviti, skhozhomu na kholodnyi hodynnikovyi mekhanizm. Bez liubovi vsi tsi metalevi kolishchatka shvydko zarzhavily b i pokryshylys»* (Andrukhovich, 2016, p. 181).

According to F. Engels, consciousness, "the form of motion," corresponds to the following types of matter: mechanical, physical, chemical, biological, social. Therefore, the following principles of the vital characteristics of "forms of movement" are singled out: 1) the forms of motion should be considered taking into account the level of organization of matter – each level correspond to its forms; 2) there is a genetic relationship between forms of movement of different levels: the higher ones occur on the basis of the lower ones; 3). higher forms of motion are specific and invulnerable to the lower (Andrukhovich, 2016, p. 127). Between these principles and the plot line of the novel, S. Andrukhovich, "Felix Austria" is a logical connection. If to turn to the

first principle, we will see that Adele's inability to organize her life is the same "form of movement" of Stephtsya, who assured herself that Adel would not live without her. However, this assurance is expressed primarily in the love of Stephi to Adel: "*What am I if not a Little Danube. I am flowing and loving Adel*" (Andrukhovich, 2016, p. 41). According to the second principle, the illusion of necessity created by Stephania leads to a constant, continuous overlapping of the meanings and contexts that the girl invented, and finally concludes that Adele equally relates to Stephania, with sisterly love,: "*We are with Adel – not a girlfriend, not a sister. There is no such word that could describe the connection we are sewn with*" (Andrukhovich, 2016, p. 48). The third principle finally manifests the emotional substrate of Stephania in view of the dialectical materialism of F. Engels. As already mentioned, the red thread, the premise of the main character's existence, is the notion of love. As we see from the development of the plot line of the work, Stephania, having succumbed first with the illusory axis of his world, holds the idea that her "*love is indivisible, immutable. It will not suffice for anyone anymore*" (Andrukhovich, 2016, p. 49). Already in the final work, when all illusory masks were removed, and the real axis outstripped, Stephania would say: "*My love is reliable, unchangeable, eternal. Eternal and immutable, as the Austro-Hungarian Empire*" (Andrukhovich, 2016, p. 278). The Austro-Hungarian Empire here functions as a bilateral sign (F. de Saussure). The logic of this sign reproduces lethargy, shakiness, temporality of everything that is on earth. Given the specifics of the work, such temporality is subject not only to matter, objective reality, but also to the "form of motion", consciousness, since the latter has no copies, that is, a specific visualization. All this is confirmed by the vision of objective reality as an illusion. To Stephtsya all seemed illusory, but real at the same time. The symbol of this synthesis is the house of Dr. Anher, who in the mind of the girl turned into a metaphorical legisign (C. Pearce): «*Budynok vyrostaie z zemli, mov velychezna slymakova mushlia, yaku vidkopuiesh na horodi. Budivlia niby y priamokutnoi formy, ale zavdiaky nechitkym khvyliastym formam ta opuklostiam spravliaie vrazhennia vidobrazhenoi v kryvomu dzerkali ...nash budynok skhozhyi na marevo, yake ot-ot rozviietsia. Na khytryi mahichnyi triuk, yakyi nesyla rozghadaty* (Andrukhovich, 2016, p. 50-51).

The matter takes the primary place in the novel, which confirms the logic of dialectical materialism. Consciousness is a flexible substance and consequently, it changes in the way of thinking. The visual function of the cerebral cortex forms only an internal vision of objects, phenomena and events, but does not produce a concrete result. Hence, illusions appear, because such factors of visual function as language, thinking, memory have the property of endless motion – in the sense of stratification of contexts. The absence of the material result leads to the destruction of not only the illusion itself, but also the mental state of man in general, from where fear and resentment, anger, aggression arise. The collision is due to the lack of illusory fictional objects in reality. However, the illusion is a kind of sublimation of the reality that I would really like to have. Ernest Thorn, who was arguably anti-utopic: «*Budynok vyrostaie z zemli, mov velychezna slymakova mushlia, yaku vidkopuiesh na horodi. Budivlia niby y priamokutnoi formy, ale zavdiaky nechitkym khvyliastym formam ta opuklostiam spravliaie vrazhennia vidobrazhenoi v kryvomu dzerkali ...nash budynok skhozhyi na marevo, yake ot-ot rozviietsia. Na khytryi mahichnyi triuk, yakyi nesyla rozghadaty*» (Andrukhovich, 2016, p. 175).

S. Andrukhovich depicts a number of universal human emotions, but the nature of their verbalization in the artistic text of the novel is specific. The text of the work is dominated by descriptions of the negative states of the characters over the positive ones. They are mainly anger, rage, irritation and its modifications, hysterics, etc. In addition, the author reveals the essence of such a state as "refresh". All manifestations of emotions, studies in the text under study, can be divided into the following groups:

- prosodic (sound perceived by the organs of hearing, speech, cry, whisper, silence, laughter, moan, crying);
- mimic (changes in the expression of the face and its parts);- manual (hands movements);
- vegetative (changes in the activity of internal organs, secretion of the gland, work of the heart, which are not subject to consciousness and will of man);
- kinetic (movement of the body and its parts, the nature of the movement, posture).

The emotional component of character directly affects the consciousness of a person, who, in turn, appeals to the reconstruction of the "motion of matter" in memory, language, and thought. The psychotype of the main character of the novel, Stephania, between the sensory and ethical introvert (CEI) (involves self-assertion in the need of other people), and the intuitive-ethical extrovert (IEE) (the ability to feel people), appeals to the thirst for the creation of another (one's own, internal) of the world inspired by imagination. Therefore, the emotional substrate is opposed to matter itself and ideal in its ousia. All this implies dialectical materialism, developed by the German philosopher F. Engels. DM in the novel has the expression of the three most important laws of the doctrine: 1). The law of the unity and conflict of opposites completely reproduces the bivalent essence of two main images (Stephania and Adele). To a greater extent, this is due to the illusory self-assertion and self-affirmation of Stephania. 2). The law of the passage of quantitative changes into qualitative changes is revealed in the function of Stephania in the house of Dr. Anher, where she is herself in charge of all domestic affairs herself. In spite of the self-assurance in everyday affairs, Stephania performs her work well. However, on the other hand, the labor of the girl cannot be called "work", because she does not receive any reward in return. 3). The law of the negation of the negation – lies in the close interweaving of both worlds the real and the illusory one. The contradiction between them confirms their interconnection and in the same time exclusiveness. The controversial combination of worlds involves a psychophysiological disorder, pertaining to the protagonist.