

which women and men adopt in particular circumstances and communicative acts. This article seeks to contribute not only to the language and gender literature, but also intends to be a contribution to the literature of sociolinguistic research.

The novelty of the research: the use of fictional dialogue for linguistic and literary discourse analysis is a relatively unusual practice for contemporary linguistics and sociolinguistics. The hypothetical questions of the research are the following: a) linguistic analysis of an extended segment of fictional discourse can shed light on how stereotypically female and male styles can operate in interaction with each other; b) the examination of the linguistic forms employed by female and male in interactive discourse is a fruitful site for researching such dimensions as dominance and powerlessness while reflecting certain socio-cultural contexts.

The aim of the article is to examine differences between the speech of women and men in Morrison's fiction and to typify the linguistic strategies representing female and male dominance or powerlessness in different social contexts. In order to achieve the aim the following objectives have been set: to present attitudes of various scholars towards gender differences in communication process; to reveal how gender differences in communicative competence are represented in analyzed fiction. The research methods used in the work are: theoretical literature analysis method helped to present theoretical background; contrastive method was used to identify and interpret similarities and differences across gender and language use; linguistic text analysis helped to identify and typify female and male interactional patterns in the aspect of dominance and powerlessness; literary discourse analysis served as the basis for research conclusion making.

V. ZHUKOVSKY'S RECEPTION OF POETICAL WORKS BY W. SCOTT

Svitlana Mykytiuk (Kharkiv, Ukraine)

The English novelist became popular in European and Russian literature first of all as a poet. It was V. Zhukovsky who made the first translations of the poems by Walter Scott in Russia.

V. Zhukovsky showed his interest in the works by W. Scott while preparing the materials for the historical epic *Vladimir*. In 1815 the poet took notes of six cantos of the poem *The Lady of the Lake*, capturing the most important issues related to the course of the poem and means of artistic presentation of events and characters. Searching the form of *Vladimir*, V. Zhukovsky paid special attention to specific features of the structure of the lyrico-epic poem: the combination of different genres – from ballads, songs, battle scenes, legends to the lyrico-philosophical digressions. Some W. Scott's achievements in the poem *The Lady of the Lake* were reflected in the original ballad *Aeolian Harp*.

There is also V. Zhukovsky's summary of the poem *The Lord of the Isles*. The prosaic character of this work indicates that V. Zhukovsky intended to translate this poem.

In 1822 the Russian poet translated the ballad by W. Scott *The Eve of Saint John*. V. Zhukovsky was oriented on the reader prepared to accept literary ballads and unfamiliar with characters and customs of the Middle Ages, that is why he transformed the style of the ballad changing romanticism based on English folklore typical of W. Scott.

Consciousness of a knight, the problem of the man to choose behavior, grim tragedy, a gradual escalation of terror and mystery attracted the attention of V. Zhukovsky to the ballad *The Gray Brother*. The translated ballad (1831) was called *Repentance* («Покаяние»). The Ballad of Scott was unfinished. V. Zhukovsky gave it a finished look and made a number of changes related to his religious and mystical beliefs of those years. Being precise in translating the composition of the English ballad, the Russian translator, however, added the tragic story, which makes the main character repent and which becomes the cause of his pilgrimage to Rome. Taken from the preface of W. Scott, the plot of this story was supplemented with new nuances that seemingly were not important. The events of the tragedy in Russian took place in the chapel («часовня»), while in the preface by W. Scott it was in the «house», and in the ballad – in the «grange». Thus, the conflict of the story was deepened – the guilt of the character was not only in the fact that he had burnt two lovers, but he had burnt them in the house of God, which is an unacceptable sin for a Christian. This change led to the restructuring of the entire system of the original: a distinct contrast between the spiritual world of the sinner and the world of nature in which divine presence is always felt was created.

The interest of V. Zhukovsky in W. Scott became deeper due to the creative evolution of the Russian poet from lyrico-epic works, poems and ballads to wide epic thinking. Attention of V. Zhukovsky in 1832 to the poem by W. Scott *Marmion* is primarily connected with the perception of the epic and philosophical ideas of W. Scott. The translator concentrates mainly on the tragedy of the personality, increases the conflict between the natural human desire and rigid dogmas of the Church. This translation was influenced by V. Zhukovsky's acquaintance with the works of Scott-novelist. This is especially evident in the genre of the translation. The Russian romanticist defined it as a «story», while *Marmion* was a «poem». The translator enhances the drama and psychology at the same time trying to create a narrative within the genre of «story». The translation of the second part of the poem *Marmion* – «Суд в подземелье» – with the focus on narration, enhanced drama and psychology, preceded V. Zhukovsky's epic experiments in the 1830-40s.

References

1. Литературное наследство. Русско-английские литературные связи. XVIII – первая половина XIX века. Исследование акад. М.П.Алексеева. – М.: Наука, 1982. – Т.91. – 864 с.
2. The Reception of Sir Walter Scott in Europe. – London: Continuum, 2006. – 396 p.