

denotative or lexico-grammatical meaning or both may have changed so much that the clipping becomes a separate word. Consequently a pair of etymological doublets comes into being: e.g. fan – a devotee (enthusiastic) < fanatic. The relationship between curtailed forms and prototypes in this second group is irrelevant to the present-day vocabulary system. It is a matter of historic, i.e. diachronic study.

It is typically of the curtailed words to render only one of the secondary meanings of a polysemantic word. Between the two groups of well-defined – extreme cases, namely variants or synonyms or doublets, there exist numerous intermediate cases, where the classification is difficult. The appearance of a more complex semantic structure in a word is a step toward its acquiring greater independence and thus becoming not a variant but a doublet of the prototype.

The carried out study of the state of investigated problem, theoretical substantiations and practical research with linguistic analysis, the results of which have been generalized, allow us to make the following conclusions:

1. The problem of shortening as a productive way of word formation in the English language has been investigated by many linguists, but it still requires deeper study for teaching and learning purposes.

2. Shortening is a productive and active way of word-formation in the English language. There are three main types of shortened words: clippings, abbreviations and blendings, abbreviations being used most often.

3. The wide usage of shortened words can be explained by ever-increasing tempo of every-day life and by the law of economy of time and space that works at the present-day stage of language development.

4. Shortenings are characteristic to all spheres of human activity, but are best reflected in various types of slang, in mass media and in the language of science and technique.

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THE PECULIARITIES OF FEMINIST DISCOURSE IN LITERATURE

Among the hot issues in literature are the ones that deal with women's position, their existence and input into writing. The need for equal rights for women became part of the complex of new, revolutionary ideas. Generations of feminists incite women against the patriarchal order, or consciousness. That is why this topic is regarded to be of a valid importance in literature studies and analysis.

For many centuries women are asking the same question: "Why aren't we thought of as equal in intelligence to men and able to do many of the same tasks?"

During of a long period of time people argue, whether there is a difference between men and women, or the conditioning has made us think so.

Biologically, of course, there is – there has never yet been a man who bore a child – but the theory that there is a "male" character and a "female" character is not easy to prove. In Chinese philosophy there is the idea of Yin and Yang. Yin is earth, female, dark, passive and absorbing, while Yang is heaven, male, light, active and penetrating: the active male and the passive female [3,115].

The traditional attitudes of what is "masculine" and what is "feminine" have strongly influenced the behaviour of both men and women. Because women have had less physical strength than men, women were thought of as "the weaker sex".

But there have always been rebels – those who refused to accept their role and were determined pursue another course.

During the last decade our academic, literary and cultural life have all felt the impact of a feminist critical evolution. Feminist criticism has flourished in combination with every other critical approach from formalism to semiotics, and in the literary study of every period. Since the 1960s, when feminist criticism developed as a part of the international women's movement, the assumptions of literary study have been profoundly altered. Feminist criticism has shown that women readers and critics bring different perceptions and expectations to their literary experience, and has insisted that

women have also told important stories of our culture. Whether concerned with the literary representations of sexual difference, with the ways that literary genres have been shaped by male or female values, or with the exclusion of the female voice from the institution of literature, feminist criticism established gender as a fundamental category of literary analysis.

There are scores of names of leading feminist theorists in front of any reader who attempts to read through the literature available. Here is a sweeping list of some names that have contributed to the movement in various ways: Dale Spender, Dorothy Richardson, Elaine Showalter, Ivy Compton-Burnett, Jane Gallop, Juliet Mitchell, Kate Millet, Marry Ellmann, Simone de Bouvoir, Virginia Woolf. They draw distinct lines among the main elements that form feminist being and identity. At the beginning, there is the FEMALE who is a biological product of nature or being. Next, appears the FEMININE, who is a combination of culturally and socially mediated person. And lastly, there is the FEMINIST, who is heavily grounded in ideology, determined at undermining male supremacy [4].

On the basis of literature analyzed, we can place the movement in four basic categories:

1. Bourgeois feminism of Virginia Woolf. V. Woolf asserts that women have not been able to write because of the prevalent social conditions that acted as a barrier between them and writing. Their financial dependence on man and the absence of independent financial stability prevent women from writing.

2. Social feminism as advocated by Simone de Bouvoir. S. de Bouvoir believes that social equality between the sexes would result in empowering women and enabling them to produce literature of their own.

3. French feminism. This branch includes a group of feminists who believe that women writing should be radical in its nature. They should reinvent the language and writing so that they depart from the present masculine mode of expression.

4. American feminism. This movement includes another group of mainly women intellectuals who suspect the French feminist movement; and they, instead of reinventing the language, advocate a literary reading of textology against the grain of traditional male narratives [4].

American feminist criticism has always had its strongest institutional base in the academic community. They are concerned with the immediate impact of feminist ideas about literature on the classroom, canons.

The English contribution to international feminist criticism has been an analysis of the connection between gender and class, an emphasis on popular culture.

French feminist theory looks at the ways "the feminine" has been defined, represented or repressed in the symbolic system of the language, metaphysics, psychoanalysis.

One of the fundamental works for the development of American literary criticism Kate Millet's "Sexual politics"(1970) can be mentioned. And Kate Chopin's "Awakening"(1899) became one of the most popular feminist literary texts.

"A Room of One's Own" by V. Woolf represents English feminist criticism. It is considered to be one of the most essential works of world's feminist movement.

Postmodernist feminism, according to the authors of "Encyclopedia of postmodernism", is the movement, the first signal of which was publishing in post-war France in 1949 of the book "The second sex" by Simone de Bouvoir. The famous woman – philosopher asserts: "one may become a woman in society, but one can't be born a woman". The other example of organization of narrative discourse in literary text in the context of free interpretation is a novel by modern French woman – writer A. Erno "A thickened woman".

If to take into consideration the Ukrainian feminist discourse, according to Solomiya Pavlychko's point of view, it began to develop with the publication of Natalia Kobryns'ka and Olena Pchilka's first narratives and with their almanac "Persnyi vinok", during the 1880's. It didn't become truly interesting until a decade later, when Kobylians'ka published her feminist short stories and novels which by 1903 were all but condemned as pornography by Ukraine's chief populist critic and ideologist Serhii Iefremov. Lesia Ukrainka's feminist discourse is equally interesting too. Virginia Woolf once said that the reaction to a woman's voice is no less interesting than the voice itself. Accordingly, the reaction of such key figures as Franko or Stefanyk as well as the anti – feminism of Khvyi'ovyi, Pidmohyl'nyi, Semenko or Sosiura towards the movement played a great role in the development of feminist literature in Ukraine [1,215].

In the process of analysis of different sources of information, we came to the conclusion, that two main positions emerged in literature available: one was that feminism seemed natural and needed no supporting proof; the other, that the position of women was miserable and demanded struggle.

It doesn't matter what sort of feminist text you are reading, the main features they have in common. For example, the woman in the book is described as angel, mad, temptress, false. Such kind of text usually belittles women's achievement, pokes fun on them. The next feature to mention is deliberate omission of women from a narrative where they should be. If a person is a male reader, he should read against himself and against his impulses. If a person is a female reader, she should be able to see the male biases in the narrative so that she can expose their falsity. The next thing the reader should pay attention to is the language used in the text. In traditional feminist narrative, the language is used unconventionally, and thus associated with the female order. Marks of unconventionality include loss of multiplicity of voices in a text, parody, repetition, exaggeration, multiple viewpoints [4].

To conclude, the focus on women's writing led to massive recovery and rereading of literature by women from all nations and historical periods. Over the past fifteen years these efforts have succeeded in changing the atmosphere of literary response.

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LA SITUATION ACTUELLE ET DEVENIR DE LA LANGUE BRETONNE

Quelle langue parle-t-on en France? Bien sûr le français! Du premier coup d'oeil, telle question semble un peu naïve. Mais, tout le monde sait que le français n'est pas la langue unique dont on parle en France. Il faut dire que les Français, eux – mêmes, le reconnaissent à contrecœur. Tout de même, dans ce pays on a parlé et on parle plusieurs langues. Ces langues s'appellent des langues regionales [5].

En se tournant vers des siècles sur le territoire de France moderne demeurent les peuples différents d'après leurs origines: les Provinciaux, les Basques, les Catalands et les Corses au Sud, les Alsaciens et les Flamands à l'Est, les Bretons à l'Ouest. Le dernier de ces peuples m'intéresse le plus avec son histoire, sa culture, sa langue.

L'histoire de la langue bretonne commence avec l'apparition des Bretons dans l'île de Bretagne au 6^{ème} siècle avant J. C. Ces peuples celtes succédaient ainsi aux Goidels (ou Gaels) et aux Pictes. Après la vaine tentative d'invasion de la Bretagne par César en 56 avant J. C., c'est un siècle plus tard, en 60, que les Romains prirent pied dans l'île et soumirent les Bretons. Mais contrairement aux Celtes du continent (Gaulois) les Bretons surent conserver leur langue [1].

A la chute de l'empire romain des vagues successives de Bretons émigrèrent en Armorique et y fondèrent des royaumes qui bientôt s'unirent sous Nominoe contre l'ennemi frank (845 bataille de Ballon).

Dans l'île de Bretagne les royaumes Bretons s'écroulaient peu à peu sous la poussée saxonne et leurs combats donnèrent naissance à la légende arthurienne [2].

L'histoire de la langue bretonne se divise en 3 périodes:

Celle du vieux breton avant l'an 1000; de cette époque (fin du 8^{ème} siècle) date le plus ancien manuscrit en langue bretonne, conservé à Leyde (Pays – Bas, antérieur de près d'un siècle au plus ancien texte répertorié en français;

Celle du moyen breton, de l'an 1000 au 7^{ème} siècle, qui verra l'édition du Catholicon de Jehan Lagadeuc, premier dictionnaire breton – français – latin en 1499;

Celle du breton moderne, qu'illustrera au 19^{ème} la parution du Barzaz Breiz de La Villemarqué (1849) [4].

En 1908 eu lieu la première unification orthographique, celle des 3 dialectes de Cornouaille, Leon et Tregor (KLT), alors que le Vannetais conservait sa graphie. [3].

Aux alentours de la première guerre mondiale, le Breton a cessé d'être la seule langue connue de la majorité de la population. Dans les décennies qui ont suivi la dernière guerre, l'apprentissage et la transmission de la langue bretonne par la transmission de la langue bretonne par la famille se sont quasiment arrêtés. Les conditions économiques et sociales vont accélérer le mouvement.