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ПРИЕМ НЕОПРАВДАННОГО ОЖИДАНИЯ КАК ОСНОВНОЙ ЭЛЕМЕНТ СОЗДАНИЯ ЮМОРИСТИЧЕСКОГО ЭФФЕКТА В ПРОИЗВЕДЕНИЯХ П. ДЖ. ВУДХАУСА О ДЖИВСЕ И ВУСТЕРЕ

Исследование посвящено изучению явления обманутого ожидания как основы создания комического эффекта в серии литературных произведений П. Дж. Вудхауза о Дживсе и Вустере. Герои произведений представлены как противоположности, социальный статус которых противопоставляется их человеческим качествам и интеллектуальным характеристикам, что четко передано автором произведений посредством нарушающей сложившиеся стереотипы речи героев. Целью исследования является выявление и анализ разноуровневых лингвистических особенностей речи героев, благодаря несоответствию стереотипам которых и достигается комический эффект. В работе поднимаются актуальные вопросы зависимости речевых характеристик и социально-экономической стратификации.

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**STRUCTURAL-PRAGMATIC CHARACTERISTICS OF THE BRITISH UNIVERSITY PRESENTATION
AND REPRESENTATION (BY THE MATERIAL OF THE ENGLISH HYPERTEXTS OF UNIVERSITIES)**

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The article deals with the structural-pragmatic characteristics of the presentation and representation of the European University by the example of the English-language sites of Oxford, Manchester and Cambridge universities. The author substantiates the idea that the presentation and representation of the British university on the Internet is conditioned by the combination of the compositional organization of the information units of the university electronic hypertext with verbal and nonverbal text components that enhance the prestige of the educational institution among the population of the whole world. The paper studies the characteristic linguo-pragmatic features of the British university presentation and representation on the Internet, taking into account the convergence of web content with known interactive multimodal platforms.

Key words and phrases: hypertext; unit of electronic hypertext; linguistic means; paragraphemic elements; university; interactive multimodal platforms; presentation; representation.

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The article is devoted to the study of the phenomenon of deceived expectations as the basis for creating a comic effect in the series of literary works by P. J. Wodehouse with Jeeves and Wooster as major protagonists. The heroes of the novels are presented as opposites, the social status of whom is opposed to their human traits and intellectual characteristics, which is beautifully conveyed by the author by violating the socioeconomic stereotypes of the heroes' speech. The aim of the study is to identify and analyze the linguistic features of the speech of the heroes at various levels that follow the pattern of the mismatch of socioeconomic stereotypes thanks to which the comic effect is achieved. The work raises pressing issues of correlation of speech characteristics and socioeconomic stratification.

Key words and phrases: P. G. Wodehouse; disappointed expectation; humour; comic effect; incongruity; socioeconomic speech characteristics.

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**DISAPPOINTED EXPECTATION AS A MAJOR ELEMENT OF HUMOUR CREATION
IN JEEVES AND WOOSTER'S NOVELS BY P. G. WODEHOUSE**

The article deals with the problem of humour creation in a literary work with the disappointed expectation effect at its core. **The aim** of the research is to identify and analyze the speech characteristics of fictional characters thanks to which the comic effect is achieved. **The objectives**, set to achieve the aim, are to sort out the linguistic phenomena peculiar for the protagonists, as well as to compare their speech characteristics and identify, which linguistic features are expected of each protagonist and which violate those expectations thus creating a humorous effect.

The material of the research is the linguistic units of various levels such as lexical, syntactical, stylistic, morphological, taken from the texts of P. G. Wodehouse's works of fiction by means of random selection. **The object**

of the research is the method of violated expectations as a means of creating a humorous effect in a literary work. **The subject** of the research is the linguistic characteristics of the major protagonists of P. G. Wodehouse's novels, which are considered to be in various ways inappropriate and unexpected and which violate the existed stereotypes of speech peculiarities for a certain social background.

We **hypothesize** that the comic effect in the texts of the Jeeves and Wooster's novels is mainly achieved due to the disappointed expectations literary method based in the text on the juxtaposition of the supposed speech features expected by the reader and those really given to the characters by the author.

The following **methods** and techniques of research were applied: the selection method for acquiring the material for research, semantic and morphological analyses for identifying the formal models and meanings of the linguistic units selected, the methods of comparison and description for processing the material, methods of observation and deduction for conducting objective study, reasoning and reflection.

On Humans and Humour

It is a well-known fact that human beings are creatures who are set aside from the rest animal world by possessing an additional sense – the sense of humour. The Merriam-Webster Dictionary gives the following definition of humour: *that is the quality which appeals to a sense of the ludicrous or absurdly incongruous a: a funny or amusing quality, b: the mental faculty of discovering, expressing, or appreciating the ludicrous or absurdly incongruous: the ability to be funny or to be amused by things that are funny, c: something that is or is designed to be comical or amusing* [5].

Most of us do not think of humour as of something requiring scientific analysis, but rather as of something that exists for just merely the sake of entertainment. Yet, humour is an aspect of the human mind, thus being a part of the system processing the information, humour can be regarded as a more serious matter as it is “a widely attested and intuitively grasped aspect of human social communication” [1, p. 3].

There are many theories of humour dating back to Ancient Greeks. For example, the **Superiority theory**, which states that when we laugh our laughter expresses feelings of superiority over other people or over a former state of ourselves [8]. The theory could be traced back in times to Plato, and later to Thomas Hobbes and René Descartes.

The **Relief theory** explains how laughter helps to release tension during emotional moments. In Lord Shaftesbury's 1709 essay “An Essay on the Freedom of Wit and Humor”, the humor was given “an hydraulic explanation in which laughter does in the nervous system what a pressure-relief valve does in a steam boiler” [as cited in 6]. This theory was acknowledged and revised later in the studies of Herbert Spencer and Sigmund Freud.

One of the most discussed theories of humour is the **Incongruity theory**, when reason, familiarity and norms are unexpectedly replaced by things that don't typically go together. This violation of expectation (or in other words disappointed expectation) is one of the most basic elements of humor. A. Schopenhauer emphasized that “the cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real objects... the greater and more unexpected... this incongruity is, the more violent will be his laughter” [7, p. 76]. The idea was first introduced in the works of Aristotle and Cicero, and later revised by Francis Hutcheson, Immanuel Kant, Arthur Schopenhauer, Henri Bergson, John Morreall, and many others.

In our research we concentrated on the linguistic aspects of humour. The theory of incongruity based on the idea that we are happy and relieved when something unexpected happened that presents no threat to us can give us the foundation for studying the linguistic material of the literary text from the angle of disappointed expectation as a literary device for creating humorous effect.

Certain aspects of social variation seem to be of particular linguistic consequence. Age, gender and socioeconomic class have been repeatedly shown to be of importance when it comes to explaining the way sounds, constructions and vocabulary vary. Adopting a social role (such as chairing a meeting, speaking at a wedding) invariably involves a choice of appropriate linguistic forms [2, p. 364]. Since the social stratification implies the presence of certain stereotypical assets such as vocabulary, complexity or simplicity of syntax, knowledge of some linguistic norms and manner of behaviour, it would be interesting to observe how comic effect can be achieved in case of the disappointed expectation as far as the socioeconomic speech characteristics are concerned.

Jeeves and Wooster: Juxtaposition in Everything

The material of the research is based on the works of Sir P. G. Wodehouse, (born October 15, 1881, England – died February 14, 1975, U.S.), comic novelist, short-story writer, and playwright, best known as the maker of Jeeves, the supreme “gentleman's gentleman” [3; 4; 9].

It is believed that Wooster and Jeeves remain not just Wodehouse's best characters, but two of the most beloved literary creations of the last century. Jeeves is a man whose job is to serve the man obviously of inferior intelligence. He is an erudite in literature, history and philosophy, but also, he is great at and devoted to the job that he's content to go about his days making sure the fop who signs his checks doesn't get into too much trouble. Bertie Wooster is the employer of Jeeves, a valet who is the ultimate “gentleman's gentleman”. Wooster is rescued from countless complicated situations by the ingenious and intellectually superior Jeeves [3]. The principle of the Jeeves stories is that the bright valet is firmly in control of his rich and inexperienced young employer's life. Jeeves becomes Bertie Wooster's guardian and all-purpose problem solver, clever inspiration for subtle plans to help Bertie and his friends with their countless problems [3; 4; 9].

Jeeves, the “Gentlemanly” Valet

Usually, a valet, or a person of a lower social status is not expected to demonstrate such speaking skills, as eloquence, advanced use of polysyllabic and borrowed words, tendency to form complex passive constructions, etc. Also, the choice of words is to be completely different from the one of a representative of higher social classes, so it would be only normal to detect various jargonisms, low-colloquialisms, vulgarisms and invective interjections in the speech of a servant.

Nevertheless, contrary to possible expectations of a reader, the author allows the character of Jeeves to acquire numerous remarkable speech features of a more prestige variety, which could be compared to those of a person of both high intellectual abilities and socioeconomic status.

So, unexpectedly, his speech peculiarities represent sophistication, eloquence and complexity. First of all, the absence of errors of any kind should be marked: “*Nevertheless, considered as a matrimonial prospect for a gentleman of your description, I cannot look upon her as suitable*” (here and further on the text is cited from [10]).

Structurally the sentences are mostly complex: “*By the time Mr Glossop began to sing, they would have lost their taste for that particular song and would express feelings warmly*”. Especially, the use of complex passive constructions is one of the peculiarities, most frequently occurred in the speech of the character. We believe that it can be considered an indicator of certain sophistication of an individual as far as the language skills are concerned: “*Well, I fancy, sir, that better results would be obtained by first inducing her Mr Sipperley to offer marriage to Miss Moon*”. Also, we presume, that if a person shows the ability and desire to use participial constructions in a regular conversation, he or she deserves certain attention as a person of high intellectual abilities and linguistic superiority: “*Perhaps Mr Filmer, on thinking the matter over, will decide that his suspicions are unjust*”. Moreover, the use of complex attribute also takes place in the speech of the hero: “*The point which you raised regarding the possibility of her being suspected of complicity in the affair, had not escaped me*”. Undoubtedly, it can be regarded as a speech peculiarity of a highly-educated person, as it requires several advanced intellectual abilities. The use of subjunctive is also one of the features appeared in the character’s speech: “*I fancy, sir, that if Mr Glossop were to sing 'Sonny Boy' directly after you, too, sung 'Sonny Boy', the audience would respond satisfactorily*”. The use of subjunctive is also an indicator of certain advanced intellectual abilities since the subjunctive mood implies the use of abstract notions and ideas.

The status of Jeeves demands of him to act as polite, as possible in order to save the job. The modals the protagonist uses emphasize the politeness and courtesy, making the speech more appropriate: “*I would always hesitate to recommend as a life's companion a young lady with quite such a vivid shade of red hair*”. However, in our opinion, these various expressions of self-humility only appear to be both a politer form, although in reality they are a more subtle and intricate method of psychological manipulation: “*I ventured to take the liberty of accosting Miss Bellinger on her arrival at the hall and recalling myself to her recollection*”. And we simply cannot ignore the use of “will” as a polite form: “*Possibly you will recall, sir, her attitude when Mr Glossop endeavoured to light her cigarette with his automatic lighter?*”.

On the whole, the speech of the hero can be characterized by numerous formal and unconventional expressions, not normally used in an every-day conversation. As for the vocabulary, we should pay special attention to the choice of words. The character is likely to use the more complex phrases and constructions: “*As regards a matrimonial alliance with Miss Honoria Glossop, sir. I thought I detected a certain impatience at his inability to produce the necessary flame*”. We believe that the use of borrowed words adds to the impression that one can create on the recipient of the utterance and it is the chief signal of association with educated background, higher social position and status: “*That is precisely what I was endeavouring to convey*”.

Polysyllabic words are quite common to appear in the speech of the hero: “*In order to achieve verisimilitude, I was reluctantly compelled to break it, sir*”.

Wooster, the “Common” Aristocrat

Undoubtedly, the language is the chief signal of his/her social identity along with the clothes and accessories. By the speech peculiarities of an individual one can detect the social group he/she belongs to, age and gender, education, occupation, etc. As far as stereotype is concerned, the speech of an aristocrat is universally associated with sophistication and eloquence, as well as demonstration of rather high intellectual abilities; we could normally expect numerous complex constructions, borrowed words, polysyllabic multi-unit expressions, etc. as well as various forms of politeness comprising the speech of an individual, making it psychologically appropriate in the upper-class society. And, although Wooster can be regarded as an aristocrat and is least expected to demonstrate the characteristics of speech analyzed below, the author includes in the hero’s utterances some patterns, which could be typical to those of a person of a lower social position. One of the features regularly occurred in the speech of the character is the use of phrasal verbs: “*Personally, my heart is dead and I am going to look in at the Goat and Grapes for another of their cyanide specials and then home*”. We presume that this feature can be considered as an indicator of rather limited vocabulary, insufficient for a person of higher social status.

Specific vocabulary and the choice of words are closely related to the stereotypes of social stratification. First of all, we should note the number of syllables in the words. We can hardly identify the words with more than three syllables, to say nothing of polysyllabic ones: “*Oh, I say, no, hardly likely that. You'd have seen them doing it*”. The intellectual power of Bertie cannot be considered as profound, as stereotypically expected of an aristocrat, since the use of polysyllabic words requires certain advanced intellectual abilities and erudition. Second, we should remark the use of various colloquialisms, low-colloquialisms and vulgarisms as a popular trend in the speech of the hero. These expressions are not highly likely to be recommended to use, especially for a representative of higher society, as these are practically regarded as inappropriate: “*Whereupon she looked the most priceless ass. You'll admit that*”.

Third, we should pay attention to numerous exclamations and interjections: “*Yo-ho-ho, Jeeves!*” I said, giving the trousers a bit of a hitch. “*Er – Jeeves, I said*”. Another peculiarity appeared in the speech of the hero is excessive use of the words of wide semantic meanings instead of naming proper object and ideas: *thing (thingy), stuff, What's-its-name?* This feature can also be considered as an indicator of low intellectual abilities, as well as rather basic and colloquial vocabulary.

As for other rather peculiar features of the speech patterns of Bertie's it would be impossible not to mention the use of multi-unit nonce-words. Frequently these constructions are formed from a proper name with the help of holophrasis or phrasal complex construction: “*Yes, this **Wilbert-Cream-Phyllis-Mills** thing*”, or: “*Quite a good deal of that **upon-which-all-the-ends-of-the-earth-are-come** stuff, it seemed to me*”. Also, the excessive use of qualifiers can be noted: “*You see, there was a time when the Wooster heart was **to some extent** what you might call ensnared by this **Roberta Wickham**, and Jeeves had never approved of her*”.

Comparative Analysis of Linguistic Features of the Characters' Language

It is believed that speech characteristics are indicators of the intellectual level of an individual, as well as his/her social identity, background, education, gender, race, age, etc. Throughout the research we have analyzed the speech features of both of the characters of the novel. In the speech of Jeeves we detected certain sophistication and complexity represented in such specific tendencies, as advanced vocabulary, the use of complex constructions, etc. For Wooster, on the contrary, the use of simpler structures, vulgarisms, low-colloquialisms, nonce-words is typical, although, as a representative of a higher social class, he is typically expected to manifest more expert linguistic abilities. Taking all into consideration we may state the following: the stereotyped speech characteristics, which were expected to be present in the utterances of the characters, were misplaced by the author for purposes of creating the effect of comic surprise through violated expectation. The speech patterns expected from the servant were actually present in the utterances of Wooster, his master, such as the prevalence of monosyllabic words, simple constructions, shorter sentences, use of colloquialisms, abundance of interjections and exclamations, use of nonce-words. Unlike Wooster, the character of Jeeves is presented as an eloquent speaker who quotes Latin and Bible, learned words, mostly polysyllabic, quite complex syntactical models and structures, passive constructions, borrowed words and paraphrases. Thus, to sum up we can say that the characteristics peculiar for the characters are highly inappropriate for each of them and that is a major element of humour creation in the works of P. G. Wodehouse.

In conclusion, we should point out that sometimes the expectations based on the assumptions and stereotyping can be violated thus creating the comic and sometimes satirical effect. In reality our life is based mostly on such assumptions and expectations, which have quite practical and well-grounded reasons. The human evolution was set up to search and react to such expectations, which had been acquired through hard-earned experience. As a result, it is quite common to expect a university professor to use Latin quotes, as well as not to be surprised if a “junkie” spoke in jargon. Social status is not only a symbol of belonging to a group but a code for identification among peers and equals as well. Such codes may be considered a self-preservation instinct. Probably that is why when we come across any violation of such genetically in-built stereotypes we are surprised and entertained. And as the correlation between speech features and intelligence (or rather the combination of intellect abilities, background, education and socioeconomic status) is naturally assumed, the humorous effect is achieved in the novels by P. G. Wodehouse by opposing the expected and unexpected characteristics belonging to each of the heroes. The speech patterns expected from the servant were in fact present in the utterances of his master, Bertie Wooster, such as the prevalence of monosyllabic words, simple syntactic constructions, shorter/elliptical sentences, contractions, frequent use of colloquialisms, abundance of both interjections and exclamations, as well as nonce-words. Unlike Wooster, the character of Jeeves is portrayed as an eloquent speaker citing Latin quotes and the Bible, using polysyllabic learned words, giving preference to complex modal and passive constructions and paraphrases.

Various features analyzed in the paper can add to the general theory of humor based on the linguistic means. Also, the paper can be of interest to those learning the English language due to the various level linguistic features of the text described and compared in the paper, as well as to those studying psychology and sociology as there are issues discussed in the paper as well as in the novels under consideration targeting the relation between intellect, social responsibilities, status and speech characteristics. The issue of social speech peculiarities is of immense importance nowadays due to the societal stratification and the stereotypes, which still have great power in our modern world. The competition among various groups is intense, and the extreme societal diversity is still present, thus individual speech can be one of the ways of advancing or ruining someone's career and social status.

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**ПРИЕМ НЕОПРАВДАННОГО ОЖИДАНИЯ КАК ОСНОВНОЙ ЭЛЕМЕНТ СОЗДАНИЯ
ЮМОРИСТИЧЕСКОГО ЭФФЕКТА В ПРОИЗВЕДЕНИЯХ П. ДЖ. ВУДХАУСА О ДЖИВСЕ И ВУСТЕРЕ**

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Исследование посвящено изучению явления обманутого ожидания как основы создания комического эффекта в серии литературных произведений П. Дж. Вудхауса о Дживсе и Вустере. Герои произведений представлены как противоположности, социальный статус которых противопоставляется их человеческим качествам и интеллектуальным характеристикам, что четко передано автором произведений посредством нарушающей сложившиеся стереотипы речи героев. Целью исследования является выявление и анализ разноуровневых лингвистических особенностей речи героев, благодаря несоответствию стереотипам которых и достигается комический эффект. В работе поднимаются актуальные вопросы зависимости речевых характеристик и социо-экономической стратификации.

Ключевые слова и фразы: П. Дж. Вудхаус; обманутое ожидание; юмор; комический эффект; несоответствие; социо-экономические речевые характеристики.

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Данная статья посвящена лингвокультурологическому анализу паремиологических единиц с компонентом-зоонимом «пес (собака)» в украинском языке на материале сборника И. Франко «Галицько-руські народні приповідки». Данный зооним в результате метафорического переосмысления может использоваться для характеристики человека: его поведения, эмоций, физического состояния, – или для характеристики типичных ситуаций, в которых оказывается человек. Анализ паремий с компонентом-зоонимом «пес (собака)» показал, с образом собаки, несмотря на положительные качества животного (верность и надежность), в сознании носителей украинского языка связаны отрицательные эмоционально-оценочные характеристики человека.

Ключевые слова и фразы: лингвистика; лингвокультурология; И. Франко; паремиология; паремиологическая единица; зооним; переносное значение.

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**ПАРЕМИИ С КОМПОНЕНТОМ-ЗООНИМОМ ПЕС (СОБАКА):
ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЙ КОММЕНТАРИЙ
(НА МАТЕРИАЛЕ СБОРНИКА И. ФРАНКО «ГАЛИЦЬКО-РУСЬКІ ПРИПОВІДКИ»)**

Паремиологические единицы являются неотъемлемой частью не только фразеологического фонда языка, но и культуры любого народа. Паремиологический фонд вбирает в себя культурный, социальный, исторический опыт народа, его мировоззренческие, ментальные, поведенческие особенности.

Целью данного исследования является культурологический анализ паремий с компонентом-зоонимом *пес (собака)* в украинском языке на материале сборника И. Франко «Галицько-руські народні приповідки».

Актуальность изучения зоонимов обусловлена, прежде всего, тем, что такого рода исследования находятся в русле современных направлений лингвистики, так как в нём реализуются антропоцентрический и системноструктурный подходы к изучению языка. Зоонимы относятся к числу единиц, «национально-культурная обусловленность семантики которых выражена особенно ярко» [2, с. 27]. У них, кроме основного значения, «обыденного», существует также «мифологическое», отражаемое в народной традиционной культуре, фольклоре, а на основе этих двух значений формируется стереотипный образ [Там же, с. 26-27].

Сборник И. Франко можно назвать своеобразным итогом работы украинских фольклористов-паремиологов XIX в. Он состоит из трех томов, каждый том имеет два выпуска, т.е. всего шесть выпусков. Издавались они во Львове с 1901 г. по 1910 г. научным обществом имени Шевченко в издании «Этнографический сборник». Именно в 6 книгах этого издания (X, XVI, XXIII, XXIV, XXVII, XXVIII тома) с 1901 г. по 1910 г. увидел свет сборник И. Франко «Галицько-руські народні приповідки».

Сборник И. Франко «Галицько-руські народні приповідки» носит четко выраженный региональный характер, т.к. в издании представлена паремиологическая традиция Юго-западного этнографического региона. Материалы сборника исследуют в основном фольклористы и этнографы. Научная новизна данной статьи определяется, прежде всего, недостаточной изученностью материалов сборника И. Франко «Галицько-руські народні приповідки» с точки зрения лингвистики.

Всего в сборнике свыше 30 тысяч паремий в широком понимании, т.е. он включает пословицы, поговорки, сравнения, приветствия, пожелания, проклятия, приметы, присказки, каламбуры, мудрствование, небылицы и пр.