

Sharova T.M.

*Doctor of Philology, Professor,
Professor of the Department of Social Sciences and Humanities
Dmytro Motornyi Tavria State Agrotechnological University*

Tykhonenko M.M.

*Teacher of Ukrainian language and literature, English language
Kobeliaky lyceum № 2*

LANGUAGE AND STYLE OF UKRAINIAN LITERATURE OF THE 20-30'S OF THE 20TH CENTURY AS A DISCURSIVE PHENOMENON

Annotation. *The article is devoted to the study of the language and style of Ukrainian literature of the 20-30s of the twentieth century as a discursive phenomenon. The author highlights the cultural and historical features of the period that influenced the literary process, as well as analyses the linguistic and stylistic means characteristic of the writers of this time. The article reveals the versatility of stylistic techniques, the use of folk vocabulary, metaphor and symbolism. It is proved that Ukrainian literature of this period is a unique phenomenon that combines modernist searches, national identity and socio-political context. The results of the study are important for understanding the history of Ukrainian literature and its influence on contemporary culture.*

Key words: *language and style, discourse, phenomenon, Ukrainian literature, national identity.*

Шарова Т.М., Тихоненко М.М. Мова і стиль української літератури 20-30-х років ХХ століття як дискурсивний феномен. *Стаття присвячена дослідженню мови і стилю української літератури 20-30-х років ХХ століття як дискурсивного феномена. Висвітлено культурно-історичні особливості періоду, які вплинули на літературний процес, а також проаналізовано мовно-стилістичні засоби, характерні для творчості письменників цього часу. У статті розкрито багатогранність стилістичних прийомів, використання народної лексики, метафоричності та символізму. Досліджено, що українська література цього періоду є унікальним явищем, яке поєднує модерністські пошуки, національну ідентичність та соціально-*

політичний контекст. Результати дослідження мають значення для розуміння історії української літератури та її впливу на сучасну культуру.

Ключові слова: мова і стиль, дискурс, феномен, українська література, національна ідентичність.

Relevance. The literary process of the 20s and 30s of the twentieth century occupies a special place in the history of Ukrainian culture. It was a period when Ukrainian literature underwent significant development despite political pressure and repression. The works of the artists of this period became an expression of the search for new artistic forms and linguistic means, reflecting complex socio-political transformations. The study of the language and style of writers of this period as a discursive phenomenon is relevant, as it allows us to better understand the relationship between literary trends and the cultural and historical context.

The purpose of the article is to analyse the linguistic and stylistic means characteristic of Ukrainian literature of the 20-30s of the twentieth century through the prism of cultural and historical features of this period. The task is to highlight the key features of the literary discourse formed under the influence of socio-cultural and political factors.

Analysis of recent research and publications. Golyk R. studied legal and illegal literature and the formation of ideological concepts of the Ukrainian liberation movement in Galicia (20-30s of the twentieth century). Denysiuk S. in his research paid attention to the national and cultural revival of the 20s of the twentieth century in the studies of Yurii Shevelov. Instead, Olefir V. studied the issue of the genre palette of the Ukrainian novel of the 20-30s of the twentieth century from a general perspective. The literature of the 20-30s of the twentieth century is actively studied by contemporary scholars: N. Mocherniuk, I. Tombulatova, T. Sharova, O. Filatova, V. Shkola. The interest of scholars in this issue makes it relevant.

The 1920s were a time of revival of Ukrainian culture, including literature, known as the period of 'Ukrainisation'. Numerous literary associations emerged at this time: «VAPLYTE» (*Free Academy of Proletarian Literature*), «HART», «PLUH», which aimed to find new forms of artistic expression [12, p. 158]. However, the 1930s brought a wave of repression, which led to radical changes in the literary process, as artists were under strict ideological

control [9, p. 134]. These circumstances influenced the style and language of writers, forming a specific discourse.

One of the key features of the language of literature of this period is the active use of figurative vocabulary, metaphor and symbolism [10]. For example, Mykola Khvylovy's work is distinguished by a complex metaphor that combines romantic and modernist motifs. In his novels, such as «I (Romance)» and The «Sanatorium Zone», metaphors are often used to convey the inner drama and spiritual quest of his characters: «the frantic symphony of life», «the fiery rhythms of the revolution» [1, p. 53].

Special attention should be paid to the innovation in the use of the Ukrainian language. The writers turned to folk vocabulary, creating unique linguistic constructions [8, p. 145]. In the works of Hryhorii Kosynka, in particular in the novels «Favst» and «In the Rye», the influence of folk tradition can be traced, which is manifested in the use of phraseology and dialectisms. The works of Valerian Polishchuk, who combined futuristic trends with Ukrainian authenticity, are an example of a linguistic experiment. In the collection «Down with Tradition!» the author used dynamic syntactic constructions and unusual poetic images [11, p. 124].

At the same time, we understand that the stylistic palette of the literature of the 20s and 30s is extremely rich. For example, Valerian Pidmohylnyi combined the features of psychological realism and modernism in his novels «The City» and «A Small Drama». His works are distinguished by subtle psychology, which is emphasised by a detailed description of the inner world of the characters [4, p. 16]. Another example is the work of Mike Johansen, author of the novels «The Voyage of the Discovery of Dr. Leonardo» and «The Master of the Ship», which is characterised by experiments with form and language. In his works, there is a synthesis of different stylistic elements: impressionistic, expressionistic, symbolistic [7, p. 277]. This combination creates a unique artistic effect and expands the boundaries of the Ukrainian literary language. Les Kurbas's works in drama and directing, such as Mykola Kulish's production of «Malachi the People», became important for the formation of a new literary discourse. In his works, Kurbas departed from traditional drama, introducing elements of avant-garde and experimenting with language [2, p. 83].

The 1930s were a period when literature came under the influence of the totalitarian regime. At this time, socialist realism was spreading, which

required writers to create positive images of heroes aimed at 'building socialism'. The language of works became more standardised, with an emphasis on official and ideological vocabulary. However, even in the face of ideological pressure, some artists managed to preserve their individuality [3, p. 17]. For example, Ostap Vyshnia maintained a satirical style in his humorous stories, in particular, «Hunting Smiles», although many of his works were censored.

Ukrainian literature of the 20s and 30s is an example of a discursive phenomenon that combines elements of national identity, modernist search, and socio-political influences [6, p. 22]. The discourse of this period is distinguished by its dynamism, as it was constantly transformed under the influence of external circumstances. Language and style became the means of expressing both individual and collective experiences, which makes the literature of this period an extremely important object of study [5, p. 242].

Conclusions. Ukrainian literature of the 20s and 30s of the twentieth century is a unique phenomenon that reflects the complex social processes of that time. The linguistic and stylistic means used by writers became not only an instrument of artistic expression, but also a way of understanding national identity and cultural and historical realities. Despite the ideological pressure, the writers managed to create a discourse that continues to influence contemporary Ukrainian culture.

Further research into the literature of this period allows us to better understand its role in shaping Ukrainian national consciousness and preserve its unique heritage for future generations. The peculiarities of the language and style that were shaped by social transformations provide valuable material for a deeper analysis of Ukraine's historical and cultural processes. Such studies contribute to the restoration of historical memory and the integration of Ukrainian literature into the global context.

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Zakala N.V.

Student (Master's Degree)

Vasyl Stefanyk Precarpathian National University

THE STORY OF CINDERELLA AS THE MOST POPULAR IN LITERATURE

Abstract. *This article discusses the main elements of the story, its adaptation in different cultural contexts, and its role in contemporary literature. Cinderella is not only a classic fairy tale, but also a plot model that is actively used in fiction, cinema, theater, and even popular culture. It combines such motifs as social injustice, magical help, a difficult path to success, feminist motives, and equality between women and men. These are the components that ensure the story's universality and make it understandable and relatable to people regardless of cultural context.*

Key words: *Cinderella, popularity, literature, cultural adaptations, images of women, social values.*

Закала Н. Сюжет про Попелюшку як один із найпопулярніших у літературі. *Стаття присвячена основні елементи сюжету про Попелюшку, його адаптації в різних культурних контекстах та його роль у сучасній літературі. Попелюшка – це не лише класична казка, а й сюжетна модель, що активно використовується у художній літературі, кіно, театрі та навіть у популярній культурі. У ній поєднуються такі мотиви, як соціальна несправедливість, магічна допомога, складний шлях до успіху, феміністичні мотиви, рівність між жінкою та чоловіком. Саме ці компоненти забезпечують*