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**E. ZOLA AND I. FRANKO – WRITERS OF THE NATURALISM:  
A CRITICAL VIEW OF M. LASLO-KUTSYUK**

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Emile Zola was a literary model for Ivan Franko. It is known from Franko's letters and autobiographical materials. However, the Romanian scholar of Ukrainian literature Mahdalenal.aslo-Kutsyuk argues that these influences are not as superficial as seemingly due to intertextual connections between the works of two writers.

Analyzing the prose legacy by I. Franko, M. Laslo-Kutsyuk marks the common and excellent constants characterizing creative efforts of both writers. First of all, attention is paid to the process of creation. Ukrainian and French artists interpreted the concept and structure of the future work differently. Thus, I. Franko made a central event the attractor of the plot, and further on its basis he conducted the story lines in the past, selected episodes, and introduced minor characters. As to the French classics, the process of creating a work was different. E. Zola in his treatise «Here's how I write Novels» tells readers that working on a novel he does not know in advance either the events or the actors, but only reproduces what he sees without adding literary imagination.

E. Zola creates an environment in which the temperament of characters is more clearly revealed. As a naturalist writer he experiments on the artistic reality of a work.

I. Franko expresses the similar literary and conceptual foundations in the article «Literature, its task and the most important concepts». When considering the nationality and the realism of literature, I. Franko emphasizes that it should not only describe phenomena, but also analyze facts, indicate reasons and consequences. Consequently, both writers unanimously consider that a realistic work must be based only on facts, and the imagination serves only as the plot of the work.

M. Laslo-Kutsyuk marks, first of all, the influence of the French naturalist on I. Franko's prose, but does not deny its effect on his poetry. A striking example of such allusions is the two editions of the story «Ripnyk» from «Boryslav's cycle». The first edition stylistically echoes the aesthetically realistic works by Nechuy-Levytsky, Panas Myrny. Realistic writers interact with the reader, protecting him against rough realistic scenes. On the contrary, already in the second «naturalistic» version of «Ripnyk», I. Franko similar to E. Zola, goes to a direct conflict with the reader's public, striking it with primitive scenes of everyday life. The plot scenes of the controversy between Hank and Frousse in the story of Frank directly overlap with the situations of the novel Zola «Trap». However, it is not borrowed scenes that are of a scientific interest, but modification of I. Franko's creative method under the influence of E. Zola-naturalist.

M. Laslo-Kutsyuk emphasizes another aspect that brings together I. Franko and E. Zola's creative manner. This is a politico-journalistic beginning in the artwork. Not for nothing, however, the writers have a widely described palette of social classes.

I. Franko tried to find in the world literature a model of new thinking. Therefore, he chose E. Zola for himself. Common in the sense of a realistic reflection of reality is the choice of writers of certain artistic means and their variation, an opinion of the problem from different angles of view.

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**INTERNATIONAL VOCABULARY IN MEDICAL ENGLISH-SPEAKING DISCOURSE**

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Medical English-speaking discourse is one of the main sources of presentation of international vocabulary in the language branches.

In modern linguistics the term "discourse" is defined as a complicated communicative phenomenon, which contains, except text, extralinguistic factors as well (knowledge about the world conviction, arrangements, the purpose of addressee. In such understanding discourse obligatory contains a complicated system of hierarchy of knowledge and represents the role of social, ideological and linguistic phenomenon. Close connection between branches of human knowledge and language is defined, firstly, by the fact that any science does not exist without communication, and the language of medicine is referred to the linguistic active ones. From the point of view of the theory of discourse all totality of the language signs, that constitutes semiotic range of the medical discourse, becomes medical thesaurus.

International nominative units of the language of medicine actively respond to the development of all branches, that is to say, it is the open system, it possesses the dynamic character, and internationalisms enrich its composition and are the source of quality of the nominative processes in the terms' formation, since international vocabulary proper creates verbal range which renders the content of a certain concept in medical science. It is explained by the fact, that international units are quickly understood by representatives of all branches of medicine, contribute to the development of the international scientific contacts: AIDs, Ecology, Prophylaxis, Symptom, Syndrome. Verbal spheres associating with definite professional concepts are formed by means of this international vocabulary, and information, contained in the essence of this vocabulary, is special. International vocabulary in the above mentioned kind of discourse facilitates the scientific expression, rendering of the information content, that significantly facilitates mutual understanding in