



comparison of the works of V. Petrov-Domontovych «Doctor Serafikus» (1928-1928) and M. Bulgakov «Notes of a Young Doctor» (1925-1926).

Material and methods of the work are the transitivity of the plot in the aspect of the reception theory examined the phenomenon of culturological transit, which has its own laws, which, in particular, cover the receptive segment of literary science. We emphasized the functions of the narrator in constructing the personosphere when generating a classical plot.

In our opinion, it is important not only to interpret the phenomenon of intertextuality in different schools, but, in fact, the very prospect of reading on the basis of a specifically well-understood methodological basis. The scientific significance of the concept of intertextuality corresponds to the deep demands of the modern era with its attraction to a radical renewal of the entire genre of literature. The time-space function in the aspect of genre metamorphism as a form of intertextual experimentation confirms that time-space coordinates determine the plot of artistic text. Awareness of the author's narrative and functional principles of the personosphere in terms of time and space contributes to the immanent reception of an artistic work. Hence, the analysis of the artistic nature of time space, the signs and ways of expression in the novel «Master and Margarita» and in his novel-continuations arises. Typically, postmodernism is characterized by modification of archaic genres, forming new, derivative, «secondary» (E. Vasiliev's term) forms. Therefore, the borrowing of traditional material in the following interpretations may pass into a zone of another literary genus. Regarding Bulgakov's «Master and Margarita» it is a fairly frequent practice.

We selected the types of narratives available at M. Bulgakov. In addition, a nonlinear kind of narrative structures was observed in the specific works of the original («Master and Margarita») and its metamorphic projections, for example, sequels. The narrative practice is based on the principle of combining in the text of the double (triple) event. In the aspect of receptive theory, our work is aimed at finding out the internal potencies of the classical plot, on the new reproduction of the known «push» text, which, through its canonical, we dare to identify with the potebnian «inform». The triple argument of the receptive theory allows us to investigate the process of the immanent perception of canonical artistic text. In our case, by studying the existing versions (generative models) of Bulgakov's «Master and Margarita», we adhere to the indicated methodological contour.

The constructive functionality of a medical narrative, being influenced by the practice of intertext, consists in the coloring of the semantic of the plot.

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**POETICS OF POETRY WORKS BY SYDIR VOROBKEVYCH (META-LANGUAGE,  
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The study of publications related to the topic of the study showed that the most valuable of them are the materials of O. Makovey, V. Lesyn and O. Romanets, P. Nykonenko, M. Bondar, P. Nykonenko and M. Yuriychuk. The generic and versification as the components of S. Vorobkevych poetics are considered as relatively better revealed. However, even they have not been studied very thoroughly. This fact made relevant the emergence of a complex, diachronic investigation of poetics of poetry works of Bukovynian artist, based on objective quantitative indicators. The following periodization of S. Vorobkevych's poetic creativity was proposed: 1863 – 1867; 1868 – 1875; 1876 – 1903. Particular attention should be paid to the „frequency coefficient” principle (FC), which is the ratio of the poetic element to the number of lines and was practiced in the works of V. Pivtorak, O. Romanytsya and R. Pazyuk. This approach made it possible to obtain objective conclusions regarding the various components of the poetry of the writer.

Comparative analysis of elements of poetics regarding the selected periods of creativity has been conducted, aimed to reveal concrete results.



Epithets, comparisons, and metaphors with a wide range of their varieties were Vorobkevych's favourite tracks. The evolution of the increase of these means is covered. Epithets FC: I period – 0,3; II – 0,05; III – 4,7. Comparisons FC: I – II periods – 0,04; III – 8,9. Metaphors FC: I – II – 0,04; III – 11,7. S. Vorobkevych did not use metonymy, synecdoches, euphemism, hyperbola, meiosis and other tracks very often.

Syntactic means play an important role in the understanding of the poetic language of the artist. Repetitions, among which the anaphors dominate are the ingredients of poetic syntax. Mostly, its use falls on the third period of creativity of the poet (FC – 0,04). Since this period is the richest in creativity achievements, we will show the dynamics of several more figures: the refrain (I period – 0,002, II – 0,001, III – 0,002), the take-up (I period – 0,002, II – 0,008, III – 0,008), condilk (I period – 0,005, II – 0,005, III – 0,01). The selection of stylistic figures in S. Vorobkevych's works is quite rich. In rhymed poetry, rhetorical questions, inversion, antithesis, enzhambeman, ellipsis, figurative parallelism, anadiplosis, asydeton, polysyndeton, pleonasm, anastrophe, likasaprene, polyptot, imprecation, climax, symposium, etc. were practiced by Bykovynian poet.

There are syllabic (I period – 90 % of all works, II – 56 %, III – 31 %), silabo-tonic works (I period – 8 %, II – 41 %, III – 63 %) and polymetric designs (I period – 3 %, II – 1 work, III – 10 %) in S. Vorobkevych works. The development of poetry versification from syllabic to syllabic-tonic forms is traced.

All poems are strophic. Monostrophic forms prevail (I period – 93 %, II – 90 %, III – 89 %). Strophic verses are represented by the following stanzas: dystych, katren, 5 verses, 6 verses, 7 verses, 8 verses, 9 verses, 11 verses, 12 verses. A tendency towards a gradual reduction of the proportion of katren stanzas is traced. Instead, the number of 8 verses is increasing. This phenomenon is due to S. Vorobkevych's tendency to create lyrics.

Vorobkevych's versatile designs are most widely represented in the lyric of the last period (11 %), in the second and first periods, their number is 10 % and 7 % respectively.

The poet uses predominantly accurate rhyme (85,6 %). The percentage of approximate rhymes is 10,4 %. Inaccurate rhymes – 17,6 %. The poetry rhyme is predominantly monotone grammatical 74,6 %, with the prevalence of verbose – 40,7 %.

The results obtained are an important material for expressing our knowledge of the poetics of S. Vorobkevych's poetic works; they are the material for comparison with the similar material on the artistic nature of Y. Fedkovych's poetic works.

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### **MODELS OF ADAPTIVE CRISIS BEHAVIOR**

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Multi-dimensional concept of «crisis» is used by many social sciences. Understanding of meaning the term «crisis» in a psychological source is desirable through its basic characteristics (Kaplan, D., Williams H.): stressful events that have no promising solutions in the future; the problem covers a large amount of personal resources or resources of family; problem solving is beyond the traditional (familiar) problem solving methods; the situation is seen as a threat to individual life goals; there is a physical tension that is a symptom of anxiety which has a «peak» and then falling; crisis is actualizing previously unrecognized issues of the past.

The objective of the research is to describe model components of adaptive crisis behavior for conservation the integrity of personality. In our opinion, such models can be seen as personal resources in overcoming psychological crisis.

In the analysis of adaptation to the crisis, we used the students' adaptation to the university environment. Each student in their own way overcomes this crisis. It depends on the individual-typological characteristics of the individual, personal level of anxiety, adaptability, psychological flexibility, communicative competence, as well as previous life experience and available coping strategies.