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**POLISH ALLUSIONS IN THE LYRICAL-EPIC WORKS OF IVAN FRANKO FROM THE  
POINT OF VIEW OF MAHDALYNA LASLO-KUTSIUK**

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Polish literature of the Renaissance gave European fiction literature an unsurpassed example of elegy-crying – “Treny” by Jan Kokhanowski (“Treny Yana Kchanowskiego” (1580) – a kind of philosophical and poetic work, which testified to the generics of the genre. In particular, the concept of man propagated by humanists was dealt a devastating blow, because this paradigm argued that it is possible to maintain mental harmony if the eternal problem of life and death, the loss of loved ones is not considered in terms of fate, but the continuation of the human race.

Under the influence of the theme of betrayal revealed by A. Mickiewicz, Franco creates a poem “Funeral”, in which he tries to correct what, in his opinion, was a miscalculation of almost all the works of the Polish author, namely the moral justification of betrayal by higher considerations. M. Laslo-Kutsiuk confidently notes that this poem also did not do without literary models, without intertext. Thus, the moment was borrowed in Franko’s poem when the hero saw himself in a coffin, his repentance and the character of a priest, from the story of Prosper Merimee “Souls of Purgatory”.

M. Laslo-Kutsiuk points out that Franko’s poem is A. Mickiewicz’s “Conrad Valenrod” inside out. Myron fights in the ranks of the plebeians and moves to the side patricians, giving his act a hypocritical explanation, that it is better for the people to be defeated: it will give birth to martyrs, and therefore raise the heroic spirit, while victory would develop only the negative traits of the rebels – rudeness and arrogance.

There are many studies about Kokhanovsky’s “Treny”, which confirm their significance, define innovation and originality. Researchers believe that they had a significant impact on the development of European elegy, creating a whole school of imitators. Ivan Franko became one of the imitators, creating elegies “On the XXIII anniversary of Taras Shevchenko’s death”, “On the twenty-fifth anniversary of Taras Shevchenko’s death”, written in a sublime-patriotic spirit and devoid of intimate tone, sensuality, even the sadness that pervades poetry can be defined as patriotic. The lyrical hero appears in the role of an expression of the feelings and thoughts of the people:

Poklin tobi, narodnykh nuzhd spivache,  
Vid milioniv, dlya kotrykh ty zhyv,  
Vid Ukrayiny, shcho shche y nyny plache,  
V tim samim hori, yak ty yiyi lyshyv!

Franko’s elegies “On the XXIII anniversary of Taras Shevchenko’s death” and “On the twenty-fifth anniversary of Taras Shevchenko’s death” violated one of the most acute aesthetic problems: the place of the poet and the role of poetry in society. Their leading mood was criticism and denial of the existing system and an uncompromising protest against the enslavement of Ukraine.

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**BASIC METHODS OF TERMS INDICATING DENTAL INFECTIONS CREATION**

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The study of terminology and fields of terminology is a topical issue in linguistics. Special attention should be devoted to medical terminology, which branches into different areas, is heterogeneous in its composition and has specific properties and patterns of each area.

The objective of the paper is to study the ways of the terms, which by their etymological properties are referred to both dental and infectious branches, creation. The structural aspect of the term formation helped outline both the general patterns and specific characteristics of the term, and thus identify the main mechanisms of their genesis. The main task of the paper was to analyze the