

Conceptual analysis, like any other analysis, must have its own, clearly defined research methodology, its own set of techniques and approaches necessary to achieve this goal, because it is associated with the study of mental entities that are fully or partially reflected by the language system, and since these mental entities - concepts - are ordered in a hierarchical system, we can agree with the statement that conceptual analysis is the analysis of some concepts with the help of others. Thus, a conceptual metaphor is a form of conceptualization, a cognitive process that reflects and generates new concepts and without which it is impossible to gain new experience. A conceptual metaphor corresponds to a person's ability to perceive and create similarities between different individuals and classes of objects. For the most part, metaphor is not about isolated, isolated objects, but about complex mental spaces. Metaphor helps to overcome the communication deficit. Cognitive metaphor, compared with other types of metaphors, mostly approaches the concept, so its analysis is more appropriate in the logical-semantic aspect, which allows to distinguish the types of cognitive metaphors used in English medical discourse, based on the structure of the lexical concept. Thus, the theory of conceptual metaphor is the object of keen interest in cognitive research. Conceptual medical metaphor is defined as the main mental operation in translation studies and medical terminology, as a way of reception, categorization, conceptualization, evaluation and explanation of a language act.

Nykyforuk . . .

## **VERSIFICATION OF WORKS BY S. VOROBKEVYCH**

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The material of the study was the poetry of S. Vorobkevych, found in the most complete modern three-volume edition of O. Makovey. Published and unpublished works, allocated by the specific genre, metalogical, syntactical, background, and versification features were studied.

Research methods are predetermined by the purpose and tasks of the work, the object of research is complex. The hermeneutic method and the method of slow reading (the method of receptive poetics) were practiced, aimed to reveal S. Vorobkevych artistic means and interpret his works. Formal method based on the use of statistics, quantitative processing of the material, aimed to analyze the aspects of versification, has been applied. 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 poetry of the writer. Comparative and comparative historical methods are used to reveal the influence of other authors on the poetics of the Bukovynian writer. Biographical method makes it possible to find out the dependence of S. Vorobkevych's views on poetics on the life basis.

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 the emergence of a complex, diachronic investigation of poetics of poetry works of Bukovynian artist relevant, based on objective quantitative indicators.

The following periodization of S. Vorobkevych's poetic creativity was proposed: 1863 – 1867; 1868 – 1875; 1876 – 1903 (we distinguish two subperiods within the last period: 1876 – 1891 and 1892 – 1903). S. Vorobkevych's arguments about the form of the literary work were important. The writer determined two components of the external form: languages and versions, which are clearer than other ones. The specifics of certain poetry's poetic judgments (the examination of folkloric and book syllabic forms under the rules of "stop" silabotonic versification) led to excessive choreatization of his own silabagic poetry.

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 %, – 90 %, – 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 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. On the basis of revealing common features, taking into account the data of other Ukrainian poets of the region of this period it becomes possible to get a general picture of the poetics of domestic poetry works in Bukovyna in the second half of the nineteenth century.

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## **THE USE OF PSYCHOTHERAPY PRACTICE IN THE MENTAL HEALTH CARE OF STUDENT'S YOUTH**

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The problem of mental health is becoming increasingly important in today's world. Scientists discuss the norms and disorders of mental health, various of psychotherapeutic and psychological-pedagogical practices.

Psychological science and practice pay attention to the study of mental and psychological health of student youth. In particular, the socio-psychological adaptation of students and the need of self-determination in the future professional environment are in focus.

Aspects of mental health were considered in the scientific literature by the following representatives: O.V. Alekseev, M.Y. Boryshevsky, S. Bratus, L.F. Burlachuk, I.V. Dubrovina, G.V. Lozhkin, M. I. Mushkevych, O.V. Naskova, I.V. Tolkunova, S.D. Maksymenko, O. V. Khukhlaeva and others.

Mental health refers to cognitive, behavioral, and emotional well-being. It is all about how people think, feel, and behave. People sometimes use the term "mental health" to mean the absence of a mental disorder. Looking after mental health can preserve a person's ability to enjoy life. Doing this involves reaching a balance between life activities, responsibilities, and efforts to achieve psychological resilience. Conditions such as stress, depression, and anxiety can all affect mental health and disrupt a person's routine. Therefore priority attention is needed the complex realization of measures to the effective prevention of diseases and risk factors for their development among students, creation of pre-conditions for forming in students the principles of healthy way of life and health-protecting behavior, improvement of medical care and implementation of monitoring the health status of students.

When stress is prolonged, it can lead to psychosomatics. Psychosomatics occurs when "speaking the body" becomes the main way to express emotions. The ability to express their main emotions through words is blocked for some deep reason. A person starts to "feel" and "think" with the body instead of words.

Psychodrama - is a therapeutic method that can translate body language into the language of human feelings. Psychodrama emerged as a method of group psychotherapy in which one of the main elements is play. The founder of psychodrama - Jacob Levi Moreno, said: "If you change the inner reality of man, it will change his real life." The main components of psychodrama are: roles, play, spontaneity, "tele", catharsis and insight.