

Another main motive is the motive of forgiveness. Often it sounds like the hero is ready to forgive everyone «Я принесу своїм ворогам на могили квіти; / Серце моє легке і обійми мої розпростерті. / Моєї любові стане на всіх, / навіть на тих, хто хотів мене вбити».

The purpose of the priest is also to save other people: «З живими краще. Живих принаймні можна порятувати / В живих є те, що не дає їм лягти в траншею / Здається, ви, атеїсти, називаєте це душею». In these lines is the motive of the soul, which gives a person a chance to do right. In the poem we read Christian views: «Вам, атеїстам, не зрозуміти; Здається ви, атеїсти, називаєте це душею».

The Templars by S. Zhadan is a collection about the holy and sinful at the same time. It tells of people: some of them have turned the war for the worse or for the better, and some of them have remained who they were. It is important to remain a Man at a difficult time. Love does not lose itself: «Що таке любов? Любов — це щеня, / чий господар загинув в автомобільній аварії. / Воно тримається вірності, яка була, / і хоче вирватися на свободу». We read the interpretation of the theme «life and death»: «Смерть вигадав той, хто не любить життя: / йому просто потрібно було все зіпсувати. / Люби своє ремесло, люби. / Святі нав'язливі, як вуличні музиканти».

S. Zhadan skillfully uses such epithets as «холодні (медузи)», «прості (слова)», «колоніальна (армія)», «солодкий (світ)», «липкі (цукати)» and other. The poem has many artistic comparisons. Example: «птахи голосять, як панотці до парафії»; «Світ солодкий, мов різдвяна кутя». In the last comparison, there is a motive for love for the world, alive despite the hostilities. The collection's name appears to the Order of the Middle Ages, the Poor Knights of Christ. Comparison with the Middle Ages is a metaphor. Knights protected people in difficult times, but the difficult era ended, they became unnecessary. The author does not want the contemporary defenders of Ukraine to be forgotten, so he published this collection.

Conclusions. S. Zhadan's lyrics are light poetry of wartime. The book presents the motives of love, war, death, forgiveness and more. The motive of love is seen as a multifaceted phenomenon. It is love for loved one and loved ones, love for the native land and love for life itself. The motive of the war is constant in the collection. It is clear that where there is war, there will be consequences, so it is about death and loss. But these sad motives are not of a permanent nature, and are rare enough, as for a collection written on a sad occasion. All the experience of the author has resulted in works about feelings and thoughts of military, civilians, relatives of those who went to war. The poems in the collection conventionally mark 4 seasons, from spring to winter. The mood of each season is quite subtle. After the frosts, a new spring will inevitably come. And spring always embodies joy and warmth. «The main idea is hope, lack of despair, overcoming despair», said the poet, referring to his book. Therefore, the motives of the collection are the motives of faith and hope for a happy future. All the motives of the book make up the whole artistic world of the author, and maybe most Ukrainians. For, as S. Zhadan himself says, «Poetry is the channel that can connect people of different worldviews».

THE STUDY OF FRENCH LOANWORDS IN RUSSIAN

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Introduction. In Russian, according to various data, 1300–1350 words are borrowed from French. During the reign of Peter the Great, significant changes began in everyday vocabulary and borrowing of lexical items from French. Thanks to his reforms, it was made possible concerning trade and education.

The aim of our work is the selection, study and systematization of French borrowings in Russian. And also we want to trace the transformation of the meanings of some words.

Materials and methods. The material of the work was the material of modern Russian and etymological dictionaries. We used hypothetical-deductive and descriptive methods.

Results and discussion. The Russian language has five categories that can be characterized by a noun: gender (masculine, feminine and neuter), number (in plural and special forms), animation, dividing and cases. As a contrast: in the French language there are only two obligatory categories: gender and number. Because of these differences, French nouns did not mix completely in the Russian system, or retained their original forms. Gender played a big role, as there are three genders in Russian (masculine, feminine and neuter) and only two in French (masculine and feminine). Another obstacle for integration were cases. While French nouns are not inflected for case, Russian nouns have to be marked with one of the following six cases: nominative, genitive, dative, accusative, instrumental and prepositional. Due to these grammatical differences between Russian and French, the introduction of French loanwords resulted in a completely new category of Russian nouns: invariable or uninflected nouns.

Here are some examples of French borrowings in Russian: *бордюр, саше, водевиль, метро, кашпо, варьете, абордаж, сюжет, оранжерея, композиция, бригантина, патруль, бульон, роман.*

We were able to trace that when we were translating from French into Russian through spelling, phonetic and morphological changes. Some similarities in both languages, such as the existence of masculine both feminine and singular and plural forms made the transition from French to Russian is smooth. However no articles in Russian and nouns have a suffix. Also for sure borrowing, adaptation to the Russian system meant the acquisition of a new gender (neuter). Loanwords that got neuter gender in Russian are non-rejected (unchanging or unchanging nouns) and differ from neutral generic nouns of Russian origin.

Conclusions. Thanks to the study of French borrowings in Russian, we were able to reflect on the Russian language itself and some grammatical rules that are not indigenous to Russian and were created due to French borrowings. This area has demonstrated unlimited possibilities for further research from a linguistic point of view, as well as from a cultural point of view, since language can form a way of life and a habit.

THE STUDY OF RUSSIAN FIGURATIVE PHRASEOLOGICAL UNITS IN A FOREIGN AUDIENCE

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Introduction. The practice of teaching Russian as a foreign language shows that foreign students studying the Russian language are not always able to identify and use phraseological units correctly. It must be emphasized that phraseological units sometimes coincide in their external sound form with free phrases, for example, soaping your head, beating with a key, taking it into your own hands, etc. However, in phraseological turns, in comparison with free phrases, the connection between the sound and lexical forms is significantly weakened. The whole phraseological combination in our minds is directed to one concept, so the speaker almost does not pay attention to inflections, prepositions or conjunctions within the phraseological unit. All the attention in the perception of the phraseological unit is focused on its generalized and figurative meaning, its image.

Aim. The purpose of the article is to consider the translation features of the figurative phraseological units from Russian into French and from French into Russian.