

We see the episode of the Civil War in 1861-1865 through the recruit's eyes, Henry Fleming. Methods of psychologism help to understand the main idea of the novel. Considering the artistic originality of the novel, we can come to the conclusion that the hero's path is very difficult. S. Crane shows the reader the whole tension of the protagonist's psychological state, the specifics of Henry's interior world and his moral searches. "Red Badge of Courage" becomes a symbol of faith, a symbol of human rights and especially the rebirth of his soul.

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“ROSENDE LUND” AS THE TRADITIONAL SETTING OF SWEDISH NATURAL-MYTHOLOGICAL BALLADS

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There is a special concept of “rosende lund” (“the grove of roses”) in the Swedish literary criticism. Researches give a number of different explanations of this particular setting of Swedish ballad plots. Some of them see pagan or Christian symbols in it, the others try to link it with medieval chivalrous literature, especially “Roman de la Rose”.

In pagan times people believed that the sacred groves, which were forbidden even to approach without due respect, were protected by invisible deities. If the tree looked stronger and more sprawling than others, it was called a habitable tree (boträd). It was believed that it was inhabited by an elf who was itself invisible and lived in the shadow of a tree. That elf could reward the person who took care of the tree with health and prosperity, and could punish those who did harm to it. A halo of sanctity of pagan groves and trees originated in an ancient tradition to make sacrifices on the trees [1, p. 193].

Sacred groves played an outstanding role in Scandinavian mythology. The best example is, perhaps, the description of Ragnarök (from Old Norse “Ragnarøkkr” i.e. “Fate of the Gods” or “Twilight of the Gods”) from the literary monument, commonly called “Edda”, written by the Icelandic scholar, poet and politician Snorri Sturluson in 1222–1225 in Iceland. Snorri Sturluson is the most famous Icelander. However the importance of “Edda” is not only that it is one of the works by the most well-known Icelander. In the treasury of the world literature “Edda” is the only work of its kind. In no other work the reader can find such a complete reflection of mythology, which not only all the Scandinavian peoples, but all peoples speaking Germanic languages, consider as their most valuable cultural, historical and artistic heritage. Therefore “Edda”, along with “Elder Edda”, a collection of songs about the Old Norse gods and heroes, is unfadingly popular throughout the Germanic world [2, p. 8].

So, according to “Edda” after the fall of the world only two people Líf (Life) and Leifþrasir (Blazing with Life) will take refuge from Surt's flame in the grove Hoddmimir. Morning dew will serve them as food. And from them the great offspring will appear and populate the whole world as it is said here:

“Líf ok Leifþrasir,
en þau leynask munu
í holti Hoddmímis;
morgindöggar
þau at mat hafa,
en þaðan af aldir alask.”
(“Líf will hide

And Leifprisir will hide with him
 In the grove Hoddmimir;
 they will eat
 dew in the morning
 and they will bear people.”) [2, p. 53]

But as it was mentioned above, the traditional setting for Swedish natural-mythological ballads is not just a grove, but the grove of roses (“rosende lund”). Here we cannot but mention the symbolism of this place. It is claimed that the rose symbolizes a woman in love, an active woman from the sexual point of view, and the grove is a place of love and romantic encounters. But in a Swedish ballad “Warulfven” (“The Werewolf”) the grove of roses is a dangerous place. A young lady goes out of the house to meet a young man whom she is in love with, but in the grove of roses she meets a werewolf:

“Jungfrun hon går sig åt rosende lund,
 Då möter hon den lilla ulfven grå.”
 “The young lady went to the grove of roses
 There she met the grey wolf.”

Even in such a wonderful place created for romantic meetings danger is permanent. And the idea that the fateful encounter with a werewolf happens right here in the grove of roses, in a place filled with symbols of love, can be explained by the fact that many of the versions of this ballad depict love as something dangerous. In many variants the lady is pregnant. So the idea that this love place can house a bloodthirsty wolf is a kind of a symbol or a warning that physical love can lead to unwanted pregnancy [3, p. 51].

In some contexts the grove of roses is associated with the Virgin Mary, where it is a kind of the symbol of paradise. Martin Hansson describes medieval gardens of roses in such a way:

“The walled garden was a place protected from view, where women could stay without being watched by men. The enclosed garden, and especially the rose garden, was also seen as a symbol of paradise and the Garden of Eden. The religious importance of the garden was intimately connected with the descriptions in the Bible of how God created the Garden of Eden and filled it with sweet herbs, plants and trees. On several occasions in the Bible, Paradise is described as a garden filled with the most lovely plants, a paradise of fresh water, milk, wine and honey... Creating and maintaining a garden thereby also became important from a religious point of view [4].

One more version of such an importance of the grove of roses in Swedish ballads is connected with one of the most famous medieval novels “Roman de la Rose”. This allegorical novel of the 13th century is one of the greatest masterpieces of the world culture. It is the most mysterious of all the outstanding works of the medieval French literature. In terms of its importance “Roman de la Rose”, perhaps, can be put next to the “Divine Comedy” by Dante. The novel was extremely popular in many European countries and 21 edition in various European languages had been published by the 16th century. The strong influence of the novel was felt right up to the Baroque era (“Astraea” by Honore d’Yurfe and “Adonis” by Marino) [5, p. 5–7].

Norway played a key role in the spread of Western literature in Scandinavia. It is through this country that outstanding European literary works came to readers in Sweden as well as in Denmark, Iceland and the Faroe Islands [6, p. 10]. The fact is that in the 13th– 14th centuries Norwegian merchants and fishermen were regular guests in the eastern ports of England. In addition to the material exchange the cultural one took place as well and Norwegian sailors could get acquainted with the “Roman de la Rose”, translated by that time in English by Geoffrey Chaucer [7, p. 361].

In the novel the poet sees in his dream that he is walking early in the morning in May and leaves the town to listen to the singing of the nightingale and the lark and faces the impregnable walls surrounding the mysterious garden. He is fascinated: he is surrounded by beautiful flowers and trees, mellifluous bird singing fills the fabulous garden of love, joy and carefree fun reigns everywhere. Walking through the garden he comes to the spring of Narcissus where he sees the mirror image of the whole garden and beautiful roses. Stopping in front of the unblown rose he is immersed in contemplation. At this time Cupid, armed with a bow and arrows, who has been following the young man all this time, wounds him with five arrows whose names are Beauty, Simplicity, Courtesy, Kindness and Charm. Pierced with Cupid’s arrows the young man, burning with tender passion, declares himself the vassal of Love [5].

That is why it is quite possible that this image of the romantic garden of roses from “Roman de la Rose” had such a strong influence on Swedish ballad tradition that “rosende lund” became the traditional setting of many ballads.

It is also important to mention that the grove of roses in natural-mythological ballads is a symbolic world where the hero or heroine meet their fate at the crucial moment. By the way in Swedish the word grove “lund” or “rosenlund” rhymes with the word time “stund”, so the place is associated with the fateful moment. Very often the grove of roses is a place where the protagonist is lured up to the mountain by force or deception or where

(like in the ballad "Herr Mårten") a hunter meets his dead master, who asks him to give him rest by reburying his body from "den orette jord" ("the wrong place"):

"Däth var Waldemar Skytte,
Han rijder i **rosenlund**,
Mötte honom Herr Mårten,
I dän samma **stund**."
"It was Waldemar Skytte
He rode to the grove of roses.
Sir Mårten met him
At that very time".

In the ballads about knights (which are quite numerous) the grove of roses is a place of meeting with the enemy [8, p. 40].

So, in this article we have tried to give a short review of different versions on the issue of the investigation and tried to explain the popularity of the grove of roses as a traditional ballad setting in Sweden. The connection with the French medieval novel "Roman de la Rose" seems to be the most valid version, but at the same time we cannot deny the great influence of Christianity and especially pagan beliefs of the Scandinavians.

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A LINGUISTIC WORDPLAY IN LEWIS CARROLL'S STORY "ALICE IN WONDERLAND"

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In this article some wordplay examples in Lewis Carroll's story «Alice in Wonderland» are considered. The concept of «wordplay» is analyzed, some ways of using wordplay in the story are shown, and their impact on the story itself and on the scholars' interest is emphasized.

In all the European languages there is such a phenomenon as wordplay, which attracts the attention of linguists, psychologists, philosophers, etc. The first scholar, who introduced such a term as «wordplay», was an Austrian philosopher and logician Ludwig Wittgenstein («Philosophical Investigations», 1945). He described the language game as a pluralism of meanings: «Wir können uns auch denken, daß der ganze Vorgang des Gebrauchs der Worte in (2) eines jener Spiele ist, mittels welcher Kinder ihre Muttersprache erlernen. Ich will diese Spiele «Sprachspiele» nennen, und von einer primitiven Sprache manchmal als einem Sprachspiel reden.<...> Und man könnte die Vorgänge des Benennens der Steine und des Nachsprechens des vorgesagten Wortes auch Sprachspiele nennen <...> Ich werde auch das Ganze: der Sprache und der Tätigkeiten, mit denen sie verwoben ist, das «Sprachspiel» nennen» [1, S. 13]. In Russian linguistics, the first scholars who dealt with the concept of «wordplay» were Elena Zemskaya, Nina Rozanova, Margarita Kitaygorodskaya, Igor Ulukhanov in such works as «Russian Speaking: Language Game», «Derivation Activity», «Language Game». They defined wordplay as «a creative process of a language that exists in order to carry out its aesthetic and poetic function»