(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 numorous) 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 investigationand 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*»

[2, p. 122]. As far as the foreign scholars go, Dirk Delabastita («Traductio: essays on punning and translation», «Wordplay as a translation problem»), Graeme Ritchie («Computational Mechanisms for Pun Generation»), Attardo Salvatore («Linguistic theories of humor»), Alan Scott Partington («A linguistic account of wordplay: The lexical grammar of punning») dealt with the term «wordplay».

In our research, we found that there are many definitions of the terms «wordplay» and «pun». After analyzing the works of such scholars as Dirk Delabastita, Alan Scott Partington, Graeme Ritchie, Elena Zemskaya, Igor Ulukhanov and others, we found that «wordplay» is a broad concept and cannot be synonymous with the concept of «pun». «Pun» is only a form of «wordplay», while «wordplay» can include puns, phonetic mix-ups, oddly formed sentences, character names etc. Wordplay can be based on polysemy, homonymy, paronymy and single-root words.

Wordplay is found in the works of different authors such as William Shakespeare, Charles Dickens, Oscar Wilde, Laurence Sterne and other outstanding English writers. However, only Lewis Carroll`s works have lots of such examples. Lewis Carroll carefully experimented with the English language in the story «Alice in Wonderland». Consequently there are many Russian and foreign scholars who paid great attention to the problem of Lewis Carroll`s wordplay` interpretation. They are Jan Susina («American Journal of play: Playing around in Lewis Carroll's Alice books»), Martin Gardner («The Universe in a Handkerchief: Lewis Carroll's Mathematical Recreations, Games, Puzzles, and Word Plays»), Carole Rother («Lewis Carroll's Lesson: Coping with Fears of Personal Destruction»), Demurova Nina («Lewis Carroll»).

To play on words for Lewis Carroll is a very necessary and entertaining activity, he believed that: «*"the wise man" is necessarily "a playing man"*» [3, p. 4]. Therefore, all the characters of the story "Alice in Wonderland" play games, ask riddles, create brainteasers and solve logic problems. Lewis Carroll was a mathematician and logician, so playing with words, he thought logically over their meanings, interchanged letters and got new unexpected meanings. It is also important to note that Lewis Carroll invented his own game with words, which he called «doublets». This game is a word transformation puzzle. The rules are simple: «*Two words are proposed, of the same length; and the Puzzle consists in linking these together by interposing other words, each of which shall differ from the next word in one letter only*» [4, p. 5], for example «cold - wold - word - ward - warm». Doublets are clear examples of a complex English word structure. Solving them you have to be good at using network analysis.

We have analyzed some examples of wordplay in Lewis Carroll's «Alice in Wonderland». The author created a very interesting word labyrinth, which causes difficulties for the reader. We found that wordplay is often built on polysemy. Here are some examples. «*"One, indeed! "Said the Dormouse indignantly. However, he consented to go on. "And so these three little sisters-they were learning to draw, you know ..." "What did they draw?" Said Alice, quite forgetting her promise. "Treacle", said the Dormouse, without considering at all this time ... *» [5, p. 22]. In this example, wordplay is based on homonymy. This verb has a large number of meanings that may impede true understanding of the context. The first meaning of the verb is «to pull something or someone gently in a particular direction», but it also can mean «to produce a picture by making lines or marks, usually with a pen or pencil». Here homonymy wordplay helps the author to mislead the reader and to create a humorous situation. Here is another example: «*You ought to be ashamed of yourself, "said Alice," a great girl like you, "(she might well say this)," to go on crying in this way!*» [5, p. 29]. In this example, the comic situation is built on the play with the word «great». This adjective has many meanings and can denote in the first case «big (in size), huge, strong», in the second, it carries the meaning «adult, experienced». Reading Lewis Carrol`s story the we could notice, that Alice became not only older, but also higher. Lewis Carroll created wordplay on polysemy, and such a comic effect provides aesthetic pleasure. The following example is: «*"Ahem!" Said the Mouse with an important air," are you all ready? This is the driest thing I know. Silence all round, if you please! "" William the Conqueror, whose cause was favoured by the pope, was soon submitted to by the English, who wanted leaders, and had been of late much accustomed to usurpation and conquest. Edwin and Morcar, the earls of Mercia and Northumbria "*» [5, p. 6]. In this case, wordplay is based on the ambiguity of the English adjective «dry», which can be used to describe something that has no water or other liquid. Figuratively, it can denote something that is not interesting and boring. In this situation, the mouse, wanting to help others to dry after bathing, began reading them a history lecture. History for her is the most boring (dry) thing in the world. So it can potentially help to dry faster.

The use of homographs also confuses the reader, for example: «*I went to the Classics master, though. He was an old crab, he was *» [4, p. 30]. The word «crab» can have different meanings. In the first case, a crab is a crustacean with broad carapace, stalked eyes and five pairs of legs, in the second, it is a grumpy, grouchy man. Thus there is an ambiguity of this word, what makes readers feel confused and bewildered.

The ambiguity of meanings in wordplay can also be achieved by the direct and figurative meanings of the word. For example: «*" Well, I`d hardly finished the first verse ", - said the Hatter, when the Queen bawled out:" He is murdering the time! Off with his head! "*» [5, p. 22]. Here Lewis Carroll used the words of the Queen «He is murdering the time!» both in the directly and figuratively. There is an idiom «to kill time», what means «to fill

one`s spare time», but the author selected the synonym to the word «kill» to intensify the absurdity of the phrase. In this case, the author makes wordplay for showing the nonsense of the situation. In the following example, we can also notice the same imbroglio: «*" I wish I had not cried so much! "Said Alice, as she swam about, trying to find her way out. "I shall be punished for it now, I suppose, by being drowned in my own tears!"*» [5, p. 5]. In this case, wordplay is connected with the set expression «to drown in one's tears», which means «to sink in tears». The phrase may be perceived literally. The comic effect here is achieved due to the direct meaning of the phraseological unit. The following example demonstrates the situations in which there may occur misunderstandings between the speakers: «*"Why did you call him Tortoise, if he was not one? »Alice asked. "We called him Tortoise because he taught us," said the Mock Turtle angrily: "really you are very dull!"*» [5, p. 29]. In this example, a pun is based on the similarity of pronunciation of words like «Tortoise», which means «turtle» and the phrase «taught us», which means «to teach». Humorous context arises in this case because of the paronyms.

Lewis Carroll often used doublets, thereby changing the words and their original meanings. Here is a good example of doublets: «*But do cats eat bats, I wonder? And here Alice began to get rather sleepy, and went on saying to herself, in a dreamy sort of way: "Do cats eat bats? Do cats eat bats? "And sometimes," Do bats eat cats? "For, you see, as she could not answer either question, it did not much matter which way she put it*» [4, p. 2]. During this monologue, we will notice that Alice begins to get sleepy, so she muddles words; she confuses «bats» and «cats». The reader learns further that not cats eat mice, but vice versa.

Here is another example, where we are able to look at the complete confusion and absurdity of the situation because of doublets: «*"Mine is a long and a sad tale! "Said the Mouse, turning to Alice, and sighing. "It is a long tail, certainly," said Alice ...*» [5, p. 8]. In the first case it is possible to track that the Mouse names a story about herself by the word «tale». But Alice doesn`t understand it and thinks that the Mouse is talking about its tail, a part of animal`s body. The words «tale» and «tail» are pronounced the same but are spelled differently and have different meanings. We can even suggest how these doublets were created: «Tale - tall - tail». Because of such doublets, the humorous effect arises, that makes us laugh at heroes and the fact that they did not understand each other.

In the story there are many names that have a hidden meaning. Here are some examples. We attracted to the mouse Dormouse. In the Ushakov`s dictionary, we have found the following definition: «*1. Anyone who loves sleeping a lot <...> 2. The rodent animal, like a squirrel, that is undergo of a long sleep*» [6; p. 215]. In this story, the name speaks for itself, Sonia loves sleeping and always says that she has not slept long enough or is sleeping now: «*There was a table set out under a tree in front of the house, and the March Hare and the Hatter were having tea at it: a Dormouse was sitting between them, fast asleep ...*»[5, p. 20], «*" The Dormouse is asleep again, "said the Hatter ...*» [5, p. 21], «*... the Dormouse fell asleep instantly, and neither of the others took the least notice of her going ...*» [5, p. 23]. It is better to mention that there is even a saying «to sleep like a dormouse», which describes a deep sleeper.

The following example is the March Hare. This character is as mad as Hatter. The bunny is really crazy; he lives in a house where all the furniture and clocks are shaped like rabbit's heads. We also know that rabbits are characterized by their speed and fearfulness. We can see such a rabbit in «Alice in Wonderland», he looked at the clock every minute, he is in a hurry and is afraid of everything: «*The March Hare took the watch and looked at it gloomily: then he dipped it into his cup of tea, and looked at it again: but he could think of nothing better to say than his first remark ... *» [5, p. 21]. In the eleventh chapter we can see that March Hare is very afraid of the Queen. He appears as a witness, stands in front of the Queen and is so afraid of the royal punishment. So, he decided to deny absolutely everything, even without listening to the questions. His image matches his name and a saying «Mad as a March hare», which was used in England in the 19th century.

The next character who describes himself as «crazy» is the Cheshire cat. His main feature was that he dissolved in the air and after saying something he left a grin behind. The term «smiling like the Cheshire cat» was very popular in England in the 19th century. There is a hypothesis why this cat has so wide a smile: «*...in Cheshire cheeses were sold in the shape of the grinning head of a cat <...> Cheshire is a Palatine county or earldom and that this mark of nobility provoked the hilarity of its cats <...> in the time of Richard III there was a game warden named Caterling who used to break into an angry smile whenever he crossed swords with poachers*». [7, p. 40]. His smile is sardonic and he behaves in such a way. Therefore, we guess that his name speaks for itself, and in this name there is also a hidden meaning: the author refers to the history and to his native country.

Lewis Carroll's story «Alice in Wonderland» contains numerous examples of wordplay that attract the attention of many scholars. The interpretation of this phenomenon is very complicated and requires a good knowledge of the language and erudition.

In our work we found that wordplay can perform different functions: entertaining, semantic, aesthetic, expressive, individualizing, and the function of a comic effect creation. They are all interrelated and help to express author`s feelings and thoughts.

In our work we analyzed some examples of the wordplay in the Lewis Carroll's story «Alice in Wonderland». We found that wordplay is often built on polysemy, on direct and figurative meanings of the word

and on homophones. We have also found that wordplay was used with proper names. So, wordplay in the Lewis Carroll`s story cause misunderstandings between characters, problems with interpretation of the story for readers and cause laughter. Lewis Carroll is best known for his wordplay and even today many scholars discuss it.

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THE MOTIVE OF LONELINESS IN HERMANN HESSE`S LYRICAL HERITAGE

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We consider the figurative realization of motive of loneliness in the lyrics of H. Hesse, and specifically the images of the artist-creator and wanderer. It is shown that these images are inextricably linked to one another in the writer's works: creative personality is doomed to loneliness and the eternal search for his true mission in the world. The evolution of the image of a lonely artist and creator is traced in the article. In the early poems of H. Hesse lyrical hero steps into the complex way of the search for meaning in life and self-knowledge. Later, worried about the misery of the world, he comes to the conclusion that the mission of the poet is to teach people goodness, compassion and generosity. In the lyrics of the late period the lyrical hero reconciled with loneliness and suffering, as an essential attributes of the poetic mission; he finds the solace in such concepts as "eternity" and "unity."

The thematic dominant of many Hermann Hesse`s poems is characterized by his appealing to the problems of creative person, the search for the poet's place in the world among ordinary burghers and inhabitants; the image of creator is closely linked with the motif of wandering. The lyrical character always feels himself lonely, leads monologue with himself, reasoning about his deep essence and destination. The writer passed a difficult way to the heights of self-awareness and creativity and his works are largely autobiographical.

Since his early stage of creativity H. Hesse has been showing the soul, which is filled up with painful feelings that keep on the alert. He despises the world, looking down on him: «…die Welt betrachtet, die Welt verachtet…» // «… watching the world, despises him…»[4] («I'm as a star» («Ich bin ein Stern», 1899)). But this is far from the world, the poet so alone: «Ich bin von Eurer Welt verbannt…» //« I was cast out from Your world…». Hermann Hesse uses anaphora for a brighter image of the lyrical character`s sublimity: «Vom Stolz erzogen, vom Stolz belogen…» //«Brought up by the proud people, deceived by pride…», epithets, such as «Ich bin die stumme Leidenschaft» // « I'm very silent passion». Only his soul sees and feels his thoughts and sufferings. And because of this heavy burden the poet may not stand it, his soul hurts and is on the verge of collapse: «Ich bin von Eurer Welt verbannt, Vom Stolz erzogen, vom Stolz belogen, Ich bin der König ohne Land. » [5] // «I was cast out from the world, as in a foretime, But I'm proud of the spirit, in the suffering firm, I am the king in the world without a kingdom. »

Lyrical hero, lefting temporarily the realm of dreams, is described in the poem "Lulu"(«Lulu», 1900). This kingdom is the space of the soul of the artist-creator. Detached from reality, he does not notice anything about himself or events or people who appear in his life. Hesse depicts the elusive image of Lulu through images of nature using epithets: «…scheuer Schatten» // «…a timid shadow», «…stille Nähe» // «…a quiet intimacy». Sometimes the poet returns to the real world, but only for a while.   : «Zwischen Traum und Traum zu weilen, Will das Leben mich ereilen…» // « From time to time between dreams I was caught by life…». Only waking

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[4]Hereinafter translation is our – V. Sapega.