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THE CRIMINAL ELEMENTS IN O. HENRY'S SHORT STORIES «THE RANSOM OF RED CHIEF » AND «TICTOCQ»

O. Henry (William Sydney Porter) is a pen name of writer who is best known author of American novels. You could hardly find someone who has no favorite story by this writer. He has his own writing manner and exclusive style. You will never confuse him with another author. Most of his nearly 300 works of fiction show a mastery of mechanical plots, which build up to sharp, unexpected endings. This interesting elements brought into his works a feature of mystery. Most of O. Henry's stories are sentimental rather than psychologically deep. Yet his sympathy for human weakness and the naturalness of his characters makes his stories attractive for readers. O. Henry wrote in the language of common people.

The topicality of scientific article is a great importance of literary works by O. Henry because it has a big influence for successor writers of short stories not only in America but all over the world.

The objects of the scientific article are: to find out the mystery elements in O. Henry's works as significant future of writer's style.

The goal of our research is to investigate the ways, which were used by O. Henry to make the unexpected end in his story; to show the criminal item as a mean of detective sources for short stories. We have to establish the influence of author's personal life experience on this works.

William Sidney porter was born in Greensboro, North Carolina, on September 11, 1862. He left school when he was 16 and worked in his uncle's pharmacy. At nineteen Porter went to Texas. He changed a variety of jobs. While working as a bank Porter was falsely accused a humorous journal, which he called "The Rolling Stone". A year later, he moved to Houston, where he wrote for newspaper. In 1896, Porter was called back to Austin to stand trial on a charge of stealing funds from the bank. Although he might have been pardoned, he fled to Honduras. When he returned to Austin to the deathbed of his wife, he was arrested and imprisoned for three years. During this time he had fourteen stories published. Obviously, that period had a big influence on his next writing, in prison he heard about the adventures of a train-robbing cellmate, gave him material for stories of outlawry that ring with authenticity. By the way he even show the another side of criminal life in his stories, even offenders cause the reader's sympathy ("The Cop and the Anthem" - a tramp does everything possible to be arrested and put to prison because winter is approaching and he is homeless).

O. Henry worked out the various kinds of the short story: the monologue, the dialogue, the adventure story, the anecdote. His stories depict the lives of people belonging to different layers of society from businessmen to beggars. Social criticism in O. Henry's stories is very mild. The writer's interest is not in the social scene but in some unusual incidents in the lives of his heroes [5].

O. Henry's stories are based almost entirely on plot. Mood and character are of less importance. He was an entertainer; his aim was to amuse and surprise his readers rather than to analyze a human situation. Nevertheless, his stories attract the readers to this day. He is still living author. His love for humanity, for the common people, his critical attitude towards injustice appeal readers.

Of the more than 300 short stories written by William Sydney Porter under the pen name of O. Henry, about 50 of them were based on his life and times in the West. His story contains many of the elements for which O. Henry is widely known, including poor, working-class characters, a humorous tone, realistic detail, and a surprise ending.

We have to mention that O. Henry had no relation to the genre of classical detective stories because. The mystery novel has its own low of structure and exclusive feature.

B. Miller says: «Detective fiction is a well-known type of mystery novel, where in the reader observes a detective attempting to solve a crime, such as a murder or kidnapping, throughout the course of the plot» [1]. It is almost impossible to find something alike in O. Henry's stories. But mainly all his work was based on hidden investigation with difficult passages. Complicated story lines often turns and it is hard to be not confused with it. Moreover a great number of O. Henry's stories are characterized by unexpected ending. This confusing aspect makes the reader think of his works as a riddle that might be solved. The author lets us thing that we have figured out but we don't. He has something waiting for us at the end of the book. In this way writer makes the

readers some kind of detectives who lead the investigation. And doesn't matter how far you are dragged by your suspicion and how original your version is O. Henry have something that surprise you.

The great example of O. Henry big talent is "The Ransom of Red Chief" - a truly ironic story. The main idea is to show the importance of education and discipline but in which way author made us to realize it.

Two experienced men decided to commit a crime. They who have an idea for kidnapping a wealthy man's son in a town named Summit. They soon acquire Johnny Dorset, son of Ebenezer Dorset, (the wealthy man) and run off with him to a cave. Johnny, also called "Red Chief", turns out to be more trouble than he is worth, literally. The two friends expect a ransom of \$2,000, but "Red Chief" causes so much chaos and havoc that the conmen are willing to give up the ransom just to get rid of him. Red Chief's attempts to scalp, burn, and torture the two swindlers cause them to give up. He is especially cruel to Bill, which results in Bill pleading with Sam to get rid of this depraved child. To his relief, Red Chief's father is willing to take his disturbed son back, but with a counter offer of \$250! Finally agreeing that Red Chief is just too much to handle they pay Ebenezer his money and never go near summit again.

This story is an example of O. Henry irony. Two strong adults couldn't deal with nine year little boy, he cause suffering. Perpetrators and victim were swapped. After one day with Red Chief, "Snake-Eye" Sam falls into a troubled sleep. He says, *"At last, I fell into a troubled sleep, and dreamed that I had been kidnapped and chained to a tree by a ferocious pirate with red hair"*[4]. Thieves were the victims themselves and Johnny "Red Chief" represents the force of courage and love of adventure.

The main source of irony and humor in his story should be found in contrast and oppositions. Stolen boy doesn't want to back home. Snake-eye says I to the kid *"would you like to go home?"* "Aw, what for?" says he. *"I don't have any fun at home. I hate to go to school. I like to camp out. You won't take me back home again, Snake-eye, Will you?"* Or another situation when Bill says *"Heaven help the wolves [4]"*. Before, Bill and his partner referred to Red Chief as a little helpless lamb, and themselves as the wolves, but the tables have turned and it seems the "Wolves" don't have as much power as they predicted. These ironic accounts aren't the only ones, there is much more irony to be found in "The Ransom of Red Chief".

As for the mystery element in "The Ransom of Red Chief" we could hardly find feature of mystery novels but we have criminal element - kidnapping and ironical happy end, what is also essential feature in O. Henry writing.

Eikhenbaum B. M. in his literary work mentioned that «Henry began his literary activity in a way which is extremely typical of the nineties: a newspaper satire, parody, anecdote – that were the first of his experiments, which were printed in a humorous journal "Rolling Stone" (1894). " Tracked to Doom " , " The Adventures of Shamrock Jolnes " and " The Sleuths " . This is a sort of "condensed novels" Bret Harte – a detective story which is brought to the absurd: the detective instead of arresting criminal, whom he met in a tavern, in a hurry to write the minor marks of this person in a little book, date and details of meeting, etc.; this sort of story is characterized by great amount of horror, the variety of most incredible situations, surprises and transformations - in short, all the templates exaggeration [1].

«Tictocq» -short story which is an example of parody. Famous France detective came to Austin, hi is instructed to investigate the abduction of Populist Candidate's socks. The situation is ridicules. Tictocq use not special method, he just walking around the streets in hope to find some evidences. *"When informed of the robbery,"* begins Tictocq, *"I first questioned the bell boy. He knew nothing. I went to the police headquarters. They knew nothing. I invited one of them to the bar to drink."* Meaningless dialogues show no deduction; it is just common shape which is used in genre of real detective:

- *"Can you describe the man?"*

- *"Accurately. He had blue whiskers, a wart between his shoulder blades, a touch of colic, and an occupation tax on his breath [3]."*

O. Henry also used the classic detective story sequence. In the first part of his story we have an exposition: detective is told about the crime. The second part shows detection, and in the last section detective tells of his investigation acts. Actual the ending is illogical as all actions and dialogues in this story. Gentleman who was robbed declares: *"For God's sake, my friends," pleaded the Candidate, following them; "listen to me; I swear before high heaven that I never wore a pair of socks in my life. It is all a devilish campaign lie [3]."*

So we may see that O. Henry had no task to represent the real investigation, but he show a great parody talent.

As for the conclusion we have to admit that O. Henry is one of the greatest writers of short novel. He is famed for his 'twist' endings, and as such, many of his short stories fall into a formula. That said, it's a pretty good formula, and if more writers that are published could find themselves a formula that works as well it would be a lot better world to read in. For O. Henry lacks a modern feel to his character development. In one tale he can be as realistic as turn of the Twentieth Century fiction can be and in the next he can give merely slight caricatures and corny sight gags. Literary criticism didn't evaluate his work highly.

The unexpected ends are source of mystery. Readers could not suspect in which way the story line well unfold. O. Henry often put his attention to the theme of committing crime. As he had experience of being imprison writer was highly aware of all aspects of this topic.

Actually he wrote now detective or classic mystery novel, but O. Henry is brilliant at genre of parody. He wrote a lot of short stories which included the main feature of detective: classic story line with unusual situation. It is better to say with ridicules situations and comic results.

"The random of Red Chief" show illogical deployment of events und this story demonstrates a remarkable sense of writer's humor. While ironical detective "TicTocq" ridicules public admiration of tabloid detectives.

O. Henry made a significant contribution to the literature. Many writers were inspired by his works which are related with skill, humour and feeling.

In many O. Henry's short story there is a criminal element, which brings to his works mystery and secret item.

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ЖАНРОВІ ОСОБЛИВОСТІ АВТОРСЬКОЇ КОЛОНКИ

Соціальні, економічні та політичні трансформації у 1980–1990-х роках зруйнували символічні основи радянського життя. Громадяни колишнього СРСР втратили звичні схеми сприйняття реальності, позбулися багатьох життєво важливих перспектив. Ідеологія, якій підкорялося декілька поколінь, була визнана непринятною і помилковою. Нова політика у більшості колишніх радянських республік орієнтувалася на західну модель розвитку суспільства, такого ж принципу почали дотримуватися і засоби масової інформації. У сфері мас-медіа відбувся перегляд теоретичних засад, на яких ґрунтувалася вся тодішня журналістика. Зміни торкнулися і жанрових класифікацій газетних та журнальних матеріалів, виникло багато нових жанрів, деякі жанри зникли взагалі, деякі трансформувалися.

Прикладом метаморфоз з одного жанру в інший є авторська колонка. У сучасному журналістикознавстві колонку визначають як трансформацію раніше популярного жанру передової статті. Прихильницею такої думки є дослідниця В. Галич, яка зазначила, що передова стаття, покликана висловлювати редакційну політику, сьогодні невпізнано змінилася. Метаморфози цього жанру помітні в заголовку, обсязі, змісті, формі, місцезнаходженні і функціях. У системі журналістських форм як відгук на події дня передова стаття перемістилася з групи аналітичних жанрів і, обновившись, зайняла надійне місце серед жанрів публіцистичного роду, орієнтуючись на читача з ускладненим, нешаблонним, «постмодерним» мисленням [1].

Аналіз досліджень і публікацій, в яких розглядалася проблема. На питання жанрових особливостей авторської колонки принагідно звертали увагу вітчизняні та зарубіжні журналістико знавці, а саме: В. Галич [1], Ю. Гордєєв [2], О. Гончар [3], О. Гриценко [4], Л. Кройчи. [5], Й. Лось [6], І. Михайлин [7], С. Михайлов [8], О. Морозова [9], С. Ярцева [11, 12, 13, 14].

Мета дослідження – визначити жанрово-стилістичні особливості авторської колонки та її місце у системі журналістських жанрів.

Для досягнення окресленої мети було вирішено наступні завдання:

- ідентифікувати колонку, виокремити її типологічні риси;
- визначити особливості колонки як жанру;
- окреслити погляди сучасних журналістикознавців щодо авторської колонки.

Поява таких жанрів, як коментар редактора, колонка редактора і авторський коментар, авторська колонка на шпальтах українських газет можна мотивувати психологічними факторами, зокрема особливостями ментальності українського читача, якому дуже важливо, на відміну від закордонного (західного чи північноамериканського) реципієнта, дізнатися про авторську характеристику подій, що відображаються, щоб порівняти їх з власною думкою або ж сформувати свою шкалу оцінок.

Інтегруючим фактором оптимізації внутрішніх і зовнішніх характеристик колонки виступає їх публіцистичний зміст. Авторська колонка письменника виділяється серед інших складним переплетенням жанрових форм, афористичністю, повчальним характером, іронічним змістом, парадоксальністю оцінок фактів, інтертекстуальністю, ускладненим проявом форм авторського «Я» і форм наративу. Ораторський пафос і пропагандистський зміст передової статті в авторській колонці змінилися на довірливий тон пастора і проповідника [1].

Колонкою редактора називають статтю, аналітичний огляд або аналітичний коментар. Зазвичай редактори підходять до написання колонки не лише з почуттям, але й потім редагують її з розумом. Звісно, що матеріалу повинно бути більш, ніж достатньо, аби можна було вибрати потрібне й безпосередньо те, що треба для розкриття теми [1]. Стимулом для написання колонки редактора можуть стати найрізноманітніші причини, оскільки завжди є певна суспільна потреба в тому, щоб написати таку колонку. Цілі можуть виявлятися по-різному:

- відгук на злободенну проблему;
- відповідь на життєве питання;
- вплив на читача;
- пояснення певної ідеї, яка турбує суспільство;
- висловлення критики на адресу влади;
- пропозиція кардинального вирішення чогось;
- підтримка певної політичної сили або лідера [12].