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***CONTEMPORARY ISSUES
IN PHILOLOGY.
INNOVATIVE METHODS
OF TEACHING
FOREIGN LANGUAGES***

MONOGRAPH

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Монографія презентує колективну роботу викладачів кафедри іноземних мов Харківського національного університету міського господарства імені О. М. Бекетова, викладачів інших закладів вищої освіти України та викладачів англійської мови як іноземної з Великої Британії, США та Австралії. Колективна монографія складається зі вступу та двох розділів. Перший том присвячений визначенню різноманітних сучасних проблем, викладенню теоретичних положень щодо значущості сучасних питань у галузі філології щодо дослідження системи мови, установаження взаємозв'язків у міждисциплінарному аспекті.

Запропонована монографія буде цікавою для лінгвістів, літературознавців, перекладачів, викладачів іноземних мов, аспірантів і читачів, які цікавляться питаннями функціонування мови, застосування педагогічних технологій та новітніх методик викладання іноземних мов.

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The monograph presents the collective work of the teachers of the department of Foreign Languages at O. M. Beketov National University of Urban Economy in Kharkiv, teachers of other higher educational establishments of Ukraine as well as instructors of English as a foreign language from Great Britain, the USA and Australia. The collective monograph consists of an introduction and two parts. The first part is devoted to the definition of various modern problems, presentation of theoretical provisions on the importance of contemporary issues in the field of Philology in the study of the language system, establishment of interdisciplinary links.

The proposed monograph will be of interest to linguists, literature scholars, translators, teachers of foreign languages, postgraduate students and the readers who deal with functioning of the language, using pedagogical technologies and innovative methods of teaching foreign languages.

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INTRODUCTION

Modern linguistics and methods of teaching foreign languages, English, in particular, are built on the three pillars: scientific knowledge, professional needs and new vectors set by the global markets. To a large extent, such a synthesis has evolved from the rapid grow of information technologies which have filtered into all spheres of social practices. These processes have forced the evident necessity in updating and extending the existing areas of scientific paradigms. The latter fact has been fostered by another global trend ranking the English language at the top of world communication and networking.

In this regard, Ukraine is keeping up with the times, and new challenges at the level of higher education are met with a rising vortex of academic activity resulting in new ideas, workshops, seminars, research papers and, eventually, the possibility of educational reforms. In the context of European integration Ukrainian educational institutions urge to implement global standards in their academic activities, curriculum design and the professional level of all their beneficiaries. The terms blended learning, EAP, ESP and CLIL have become integral parts of curriculum composition in many universities of Ukraine. These newly-tamed professional opportunities can level up competitiveness of university alumni and the higher institutions they represent, and thereby increase a calibration level of Ukrainian higher education.

Bearing the latter in mind, there appears a need in essentially crowdsourcing not just education, but methodology and knowledge itself. Such peer-to-peer information transmission can start with an understanding that often the best person to teach you something is someone who has just mastered it. As a result, academic institutions can produce powerful results when they collaborate to deliver academic initiatives that are grounded in practical applications. Thus, the primary goal of this monograph is to provide professional information exchange, to open new horizons for long engagement into language career, and to foster professional, scientific and personal development.

Another objective of creating the project is multidimensional synergetic research in philology and methodology of teaching foreign languages, relevant for understanding the essence of some linguistic phenomena, as well as for teaching foreign languages at the tertiary level. The collective research proves that language and literary studies along with the methods of teaching foreign languages demonstrate a steady tendency towards interdisciplinarity, further accommodating to and evolving with the processes associated with the perception and transmission of information.

The monographic research consists of an introduction and two parts. The authors base their arguments on the postulates of classical philology and methodology, and utilize the newest theoretical and practical achievements in

communicative, intercultural, discursive language studies, innovative theories and methods of translation and terminology elaboration. Yet, the number of traditional communicative postulates have been revisited, revised and even put to remedial action. The latter is reflected in the repertoire of the discussed topics and analysed material. Additionally, the authors systematise methods of introducing the latest interactive teaching technologies based on the distance education and a variety of online resources. As a result, a fresh synergetic perspective on classical and, at times, seemingly obsolete issues has made it possible to bring novelty and relevance vectors to the discussed research. The work is devoted to the development of an integral method that combines philological issues and methodological analysis in a holistic analytical apparatus.

The first part “Contemporary issues in philology” is devoted to the study of various aspects of linguistics and literature, outlining and implementing theoretical positions of various research paradigms: cognitive, discursive, pragmatic, stylistic, interactive in the macro- and micro- analysis of the language phenomena.

The second part “Innovative methods of teaching foreign languages” focuses on strategic and tactic aspects of contemporary philosophy of teaching English. The authors stress the recent shift of the entire conceptual trajectory towards teaching foreign languages with reference to social and professional needs of a student.

Thus, the presented monograph aims to intensify scientific and methodological analysis in the mentioned above fields of study as it extends understanding of the latest trends in the professional realm where English is mastered and taught. Consequently, for researchers who have different positions and work in different paradigms, the monograph is an important opportunity to think about how much in common can be found in research with different scientific approaches.

We would like to thank all the contributors of the monograph and pay a special tribute to our foreign colleagues who are closely connected with perfecting of the English language teaching in Ukraine. Rod Bolitho, a freelance consultant in English Language Teaching and Education, has visited many Ukrainian universities on several academic occasions since 2003. Together with R. West, he is an author of the book “The internationalisation of Ukrainian universities: The English language diversity” and the consultant for the “Core Curriculum of English Language Teaching Methodology”. Luis Perea, who is now teaching at the University of Texas at San Antonio, used to be an English language fellow of the Regional English language office of the US Embassy in Ukraine and participated in the TESOL-Ukraine publication with the paper “Creating recipes (specifications) to produce ESL assessments”. Shaun M. Hicks is currently an English language fellow, he holds classes with the students of O.M. Beketov National University of Urban Economy, and he has made a series of webinars for the English language teachers, TESOL-Ukraine members. David Lenehan, a

consultant in English Language Teaching, made a presentation for Ukrainian teachers at All-Ukrainian online symposium “Meeting challenges of today: quality assurance of blended language teaching/learning.”

External professional stimuli and scientific support from the findings of foreign and Ukrainian colleagues reinvigorated the conception of the current monograph thus formulating its value – making a holistic perspective on cultural, scientific, professional and methodological challenges of the language in use. Hence, the proposed monograph will be of interest for linguists, literature scholars, teachers of foreign languages, postgraduate students and the researchers who deal with functioning of the language, using of pedagogical techniques and innovative methods of teaching foreign languages.

Editor.

CONTINUING PROFESSIONAL DEVELOPMENT (CPD): GLOBAL AND UKRAINIAN PERSPECTIVES

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Let us get one thing clear right at the start of this short article: professional development happens to us all whether we notice it or not. It's a career-long process, not an event. Reading this now, you are not exactly the same teacher as you were at the beginning of your career. You have changed; you have moved on; you do some things differently; you have stopped doing some other things and perhaps started doing some new things. You may sometimes even go back to doing things the way you did them earlier in your career. Professional development, like personal development, is in many ways an internal, organic process. You can't mandate it. You can't stop it. You can't buy it. You can't measure it. You can attend a training course but it may or may not contribute to your development. And nobody can develop you. 'Develop' in this sense is not a transitive verb, and 'development' is not a transitive notion. Don't believe anyone who claims to be a teacher developer!

On the other hand, there is plenty that you can do to foster your own professional development. You can be open to new ideas. You can attend training programmes. You can present at conferences. You can read professional literature. You can write articles or teaching materials. You can research your own classroom. You can observe a colleague. You can invite a colleague to observe you and give feedback. You can take feedback from your students. You can work on your own language proficiency. You can attend online courses. You can take a higher degree or qualification. You can take part in a professional discussion group. You can set targets for yourself. You can discuss your progress as a teacher with a line manager. You can attend webinars and other on-line events. The list could go on.

You will never have time to do all these things in parallel, and there will be times in your career where other issues take over and professional development has to be put on hold for a while. And we do all have spells in our teaching careers when motivation drops off and we feel we are treading water rather than moving on. You notice this, for example, when you realise that you are teaching exactly the same lesson in exactly the same way as you did last year. Or when you sigh over your students' oral contributions in class or written homework and wonder whether all your teaching is having any effect at all on the standard of their English. At moments like this, you may need external stimulus or support to reinvigorate you, to change your thinking and maybe to reset your entire professional trajectory. These influences can be just minor milestones on a professional journey but they can sometimes be more significant and even career defining in their impact.

I have been lucky enough to work in Ukraine as a trainer and consultant in recent years and to have been able to witness and participate in events and

initiatives that have provided opportunities for teachers to develop professionally. In the early 2000s, I helped to advise and supervise a team of university English teachers who were charged with preparing a new curriculum for ESP at Ukrainian universities. It was a British Council project. When the team started out, they were rather overwhelmed by the magnitude of the task they had taken on, mainly I suspect because university teachers in Ukraine had always been consumers of Ministry-mandated curricula rather than acting as curriculum designers themselves. However, they were motivated by an extended stay at a British university and by the prospect of making a real difference in their field, which had hitherto been neglected. As we tackled the task, team members found their voices, listened to each other, learned from each other and began to feel more confident and to display more competence. This was development in action. The curriculum documentation was distributed to universities all over the country and teachers still refer to it today. Much later, when I visited universities in cities such as Poltava and Uzgorod, teachers told me they had benefited and learned a lot from the curriculum. Adapting to curriculum change and even challenging it is a developmental process.

A little later, I worked as a tutor on a British Council sponsored in-country postgraduate programme for Ukrainian teachers, culminating in an award from my home institution in the UK. Participants attended face-to-face sessions, made presentations and completed assignments. Above all, they became a cohesive group, ready to open up and talk about their experiences as teachers and teacher trainers. This kind of professional exchange, too, was development in action. Many of the participants in this course went on to take responsibility for fostering the professional development of others in their own workplaces. When one teacher goes through a developmental experience, colleagues are often touched by it and benefit from it.

More recently I was asked to serve as consultant to a British Council project aimed at reforming the methodology and language curriculum for pre-service trainee teachers of English in Ukrainian universities. It became known as the PRESETT Project. The development of the new curriculum was expected to contribute not only to an improvement of standards in teacher education but also, ultimately to better ways of teaching and learning English in Ukrainian state schools. The project team, drawn from eight different universities, went through the classic stages of group life: forming, storming, norming and performing (Tuckman 1965). They formed pretty quickly as they were happy to have been chosen to participate in the project, but they quickly started storming as they defended the status quo in their own institutions in the face of suggested changes in subject content and the distribution of hours in the curriculum. It took quite some time to resolve these issues and some of them popped up again and again during the project. The team did reach acceptable compromises focussed on a shared understanding of the desired outcome (norming), and then got down to the task of producing the curriculum ('performing' in the terms of reference for the project). These four stages are a necessary part of the life of a group faced with an important task. Members ultimately accommodated and transcended the storming

stage because they saw the need for norming and performing. Once the curriculum was ready, and the accompanying materials and assessment criteria were produced, it was time for piloting in the team members' institutions. Feedback from teachers and students led to revisions and improvements. Everyone learned how to work to deadlines and to produce material to an acceptable standard. Ultimately, they all became multipliers of the new curriculum, not only in their own institutions but in others where interest was aroused by the vortex of activity created by the project. They presented the curriculum at conferences and at national events. Their devotion to the cause and their readiness to learn resulted in huge increases in confidence and self-belief. Once again, this was professional development in action, not only for the team, but also for all the teacher educators who accepted and began to work with the new programme, and for their students, themselves embarking on a career long engagement with the teaching of English.

Finally, in the English for Universities project, I had an opportunity to observe both ESP classes and classes in specialist subjects taught through the medium of English. This allowed me an insight into existing traditions of English teaching and the common, lecture-based input style in most university faculties. English teachers spoke to me about the need for better materials, about the mixed ability profiles of their first year undergraduate groups, about the lack of opportunities for international exchanges, while subject teachers shared their self-doubts about teaching their subjects in English, their worries about their own level of English and about the lack of library and print resources in English to underpin their own teaching and their students' learning. This was a good reminder of where professional development often starts and germinates. Once needs and lacks are identified and articulated, teachers of any subject can come together to address them and to start taking remedial action. Writing one's own materials, coming up with innovative modes of teaching and taking feedback from students are all early stepping stones on the way to CPD, and I believe the project will continue to promote progress in teaching and learning across all curriculum subjects in Ukrainian universities.

I hope these short glimpses into supported professional activity in Ukraine will have given you as readers a chance to think about the multi-dimensional and multidirectional nature of CPD, and how you might enhance, or reconnect in some way with, your own developmental pathway. Remember that you choose and navigate this pathway yourself; it's no-one else's responsibility.

Reference:

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VOLUME 1 CONTEMPORARY ISSUES IN PHILOLOGY

1.1 RECEPTION AND TRANSFORMATION OF FOLK TRADITIONS IN WORKS BY W. SCOTT AND LAKE POETS

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One of the most relevant problems facing modern literary criticism lies in capturing of national traditions, which influenced the picture of British romanticism's world at an early stage and predetermined further artistic surveys. Despite the fact that early British romanticism received widespread coverage in criticism and literary studies, national traditions' influence has never been the subject of in-depth research, especially in the aspect of generation of the world's artistic picture and the genre system in works by W. Scott and Lake Poets, and identification of folk genres' typological signs and their further transformation in creative works of early British romanticists.

The attention to W. Scott's and Lake Poets' creative activity is of a fragmented nature, being focused on several aspects: writers' biographies (those of M. O'Neill, M. Storey, G. Lockhart, A. Sisman), their philosophy and aesthetics (J. Chandler, S. Prickett, G. Carnall, E.V. Haltrin-Khalturina and others), reception of creative efforts of early British romanticists in other national literatures (O. Eremenko, I. Arendarenko).

Separate papers (by L. Fedorova, T. Lazareva, M. Ladilova, etc.) dedicated to creative activity of W. Scott and early British Romantic poets emphasized the presence of folk elements in artists' works, however, folk traditions in the poetry of early British romanticism never became the subject of in-depth study. Transformation of genre canons in the lyrics of W. Scott and Lake Poet was investigated neither by Western, nor by domestic literary criticism.

In this regard, a gap arose in scientific discourse, which gap required a new interpretation of early British romanticism's genre system, studying the forms of how folk traditions in the writers' works are received, identifying the patterns of interaction between folklore and literature, and specific features of author's individual thinking.

Formation of W. Scott's and Lake Poets' aesthetics was significantly influenced by the French revolution's events that entailed changes in public and social setting of late XVIII – early XIX centuries. The concept of "nation" launched by the French revolution was developing in England in parallel with the concept of "people". This predetermined a wider interpretation of nationality issue in works of early British romanticists and their appeal to traditional folk genres, which preserved the world's national picture. In their works, W. Scott and Lake Poets called for revival of national self-awareness, emphasizing the features of identity and originality in British literature.

For the first time in the history of literature, early British romantic writers, unlike classicists, have shown increased attention to their own history, interpreting it in the context of other countries' history. The concept of "nation" in the artistic consciousness of early British romanticists coincided with the concept of "people", which predetermined the writers' interest in tradition. The world's artistic picture in works of early British romanticists was formed under the influence of folk genres' traditions. In folk genres (legend, fairy tale, ballad), people's origins and the world's picture were reflected, which attracted W. Scott's and Lake Poets' attention. These were popular traditions that influenced the formation of fantastic fiction's nature, specific features of historicism, the idea of cosmism, the dualistic nature of imagery and other features of early British romanticism's poetics.

Thanks to Christian aesthetics, the legend genre in creative works by W. Scott and Lake poets acquired psychological depth. This manifested in development of sin problem and repentance in the acts committed in the storyline. In the legend genre canon, the transition from the pagan to the Christian picture of the world was recorded, having been a great ideological shift. This was primarily reflected in W. Scott's and Lake Poets' works in the macro plot about the guilt and spiritual repentance in the acts committed.

While the world's pagan picture focused on external factors, and namely, on physical recompense for committed acts, Christian tradition was focused on the person's internal transformation, his/her comprehension of God through spiritual repentance. This very property of legends was reflected and developed in works by W. Scott and Lake Poets. Undoubtedly, in most cases the authors' works are of a dual nature, while maintaining some elements of paganism on chronotopic, character-related and plot levels. But thanks to Christian essence of the legend genre, psychologism appears, expressed by interest in the characters' inner world, which interest is revealed due to the internal transformation caused by repentance and comprehension of God. Most of works by W. Scott and Lake Poets end in moral remorse for committed act. For example, in W. Scott's Ballad "The Eve Of St. John" (1799) a young wife ends her life in monastery in repentance for having cheated on her husband, and the husband – for the murder of his wife's lover: "That Nun, in Dryburg bower, // Ne'er looks upon the sun:// There is a Monk in Melrose tower, // He speaketh word to none// That Nun, who ne'er beholds the day, // That Monk, who speaks to none-// That Nun was Smayho'me's Lady gay, // That Monk the bold Baron" [1, p. 264].

The genres of early British romanticism were synthetic and syncretic, reflecting the interaction between pagan and Christian elements, philosophy and literature, tradition and the author's consciousness. The cross-cutting plot inherited from the fairy tale canon in romanticists' works, is the test-plot. Fairy tale poetics is focused on the morality of human existence, which was of enduring importance to romanticists. From the fairytale tradition, W. Scott and Lake Poets borrowed the plot's dual world and figurative plan, that is the opposition of "ours" and "aliens". In ethical terms, this was expressed in the opposition of the good and the evil. In a fairy tale, fantastic situations are of a dual nature. In the structure of the fairy tale

itself, there is no fantasy as such, like in the myth and in the ritual. For listeners and the narrator, “real – fantastic”, “own” world – “other world” oppositions make up the world of a fairy tale, forming a kind of an integral “other world”. Fairy tale’s “reality” is not plot-textured, it always has a moral and didactic connotation, that is, first of all, the fairy tale’s “lesson” is real. While miracle is outlandish for paganism, for Christianity miracle is the lesson. Miracle in Christianity blocks not only the freedom of the person in his/her decisions, but also the responsibility of the person him/herself. Miracle contributes to the person’s spiritual growth. In pagan folk tales, this is not observed: the negative hero is not granted any miracle at all, or it even impacts him/her in a negative, destructive way. Only a spiritually developed character is able to learn a lesson from the miracle.

At the same time, the fairy tale tradition is characterized by objectivism of the narrative, which is practically absent in works by British writers (for example, W. Wordsworth) having an inherent plot that reveals the characters’ nature. From the fairy tale tradition, writers adopted the canonical center and the “other world” zones; in terms of plot, the fairytale tradition also attracted artists with its ethical side.

Early British romanticists also borrowed fantastic images of a witch, devil, fairies from the fairy tale tradition. In their works, they retained their outer characteristics, but added psychological features.

The ballad with its heightened symbolism, drama and narrative intensity was the most attractive genre structure for W. Scott and Lake Poets. This was under the influence of the ballad’s folk traditions that romantic hero philosophy was formed, such hero being capable of resisting not only his family, but also the surrounding reality. Folk ballads gave the impetus to development of early British romanticism aesthetics with its increased attention to personality. The ballad made it possible to search for new expressive means of poetic language.

In terms of chronotope, the ballad coincides with the fairy tale tradition, preserving the traditional center marked with a house, a castle, and the nature of native land. However, symbolism is intensified in the ballad tradition, which is reflected at the chronotopic level of works by W. Scott and early British romanticists. In romantic ballads, nature is an integral part of the plot, even a household one, which unfolds against the background of a vast world. Nature acts as an assistant to the main character, as a warner or an obstacle. In the works by early British romanticists, the character tends to be subordinate to nature. The ballad attracted early British romanticists by juxtaposition between the personality and the family. Early British romanticists paid great attention to describing their heroes’ inner world and their emotional experiences. Due to its drama and tragedy, the ballad became one of the basic genres in works by early British romanticists, who searched for adequate forms to express a subjective content of poetry. From the traditional ballad, W. Scott and Lake Poets borrowed conflicts and plots, while adding ambiguity, mystery and symbolism. Arranging the chronotope of works by W. Scott and Lake Poets, prevalent is folk traditions’ canonical center represented by houses, castles and nature of the native land. Transformations in works by W. Scott and Lake Poets developed in the direction of peripheral zones, which

manifested in the chronotope detalization. The “other world” zone in works by early British romanticists changed its poles depending on the characters’ psychological states.

Portrait characteristics, as well as the behavioral and psychological traits of the characters in works by W. Scott and Lake Poets are dual. Romantic characters inherited characterological features of earlier pagan tradition. However, authors’ interpretations are based on Christian experience, introducing more profound psychological characteristics of the heroes (the greatest individualization is observed in the field of psychological portrait).

W. Scott and Lake Poets reflected those psychological features of characters that were presented sporadically in the folk tradition, insufficiently developed and not being the pagan canon’s focus.

Plot collisions in works by W. Scott and Lake Poets are filled with deep psychological undertones, this fundamentally distinguishing romantic genres of early British romanticism from oral folk art traditions. Characters’ inner world and their emotional state make up the plot and contribute to its development. Disclosure of characters’ inner world is largely predetermined by Christian tradition, which is reflected in the metaplot about guilt and repentance in the authors’ works.

Historical and fantastic elements predominate in works by W. Scott and Lake Poets, contributing to formation of the plot-compositional arrangement of their creative works.

The main trends of early British romanticism, particularly characteristic features of its genre system, are manifested in artistic achievements of individual authors, each of whom approached the tradition in his own way and creatively reinterpreted the spiritual experience of the past in accordance with the tasks of his time.

W. Scott observes the historical accuracy, which is the key feature of the author's works and determines his artistic innovation. Historical background is presented in the plot situations of clans’ clashes, the war between England and Scotland, battles and confrontation between the king and his political opponents.

The works by W. Scott are marked by abundance of exact toponyms, archaisms in his characters’ and the author’s speech. W. Scott adheres to folk traditions’ canons in the chronotope arrangement. The writer preserves the center, which is traditional for the canon and represented by the castle, and detalizes its interior, which is not typical for the folk tradition, in particular for the ballad. His works’ credibility is added by reproduction of medieval etiquette’s subtleties, description of military ammunition of one or another era. W. Scott weakens the “other world” (mountains, forest) typical for the folk tradition, while introducing a peripheral zone (for example, a lighthouse) that is not typical for folk genres. In terms of composition, works by W. Scott are distinguished by their psychologism in depicting the events of the era and historical figures.

Emotions that determine the means of the author's poetics (the structure of the image, portrait characteristics, landscape, etc.) serve the basis for plot arrangement and conflict development in W. Scott's ballads are. Sometimes,

images of W. Scott's poems bring their emotions into the landscape, changing the same. This feature is emphasized in the book entitled "English romanticism and the Celtic world" (2003) by G. Carruthers, when analyzing "The Lady of the Lake": "Many of the familiar elements are here: solitude, darkness, the hint of the supernatural, the boiling water, the future battle. Roderick Dhu makes that landscape alive as if his Celtic tribesmen") [5, p. 160].

In the system of images of W. Scott's poetry, distinguished are historical figures, who formed the spirit of the nation, as well as the image of a minstrel as the guardian of national spirit. It is the image of the minstrel, which expresses the author's position, adds unity to creative works' composition and ensures connection between different eras and times in the genre's space-time structure. W. Scott transformed the folk tradition's genre canon, adding historical colors and creating in-depth psychological portraits. In his creative work, W. Scott combined objective and subjective assessments of history, which is the essence of the writer's artistic innovation.

The works by W. Scott and Lake Poets are also distinguished by their diversity and genre originality. For example, in his works W. Scott relied on legends, ballads and chivalric romance, introducing romantic elements into them. The author introduced a new type of storytelling that combines a realistic depiction of life and reproduction of depicted eras' local colors. W. Scott's works are distinguished by topographic and, to some extent, archaeological accuracy. This is reflected in the use of toponyms, images of historical figures, specific plot situations (wars, battles, etc.). The fantastic element is represented by demonological creatures (images of magicians, fairies, ghosts) possessing unusual properties that makes it possible to reveal the inner world of W. Scott's characters. They connect different forms of space and time, dynamize the plot. In W. Scott's works, the image of the minstrel has a great semantic and functional load, which arranges the artistic space of the author's works, accumulating the national spirit, personifying the continuity of traditions, being an expression of W. Scott's artistic position.

Lyricism, being a specific feature of the style of W. Wordsworth's ballads, manifests itself at different text structure levels: chronotopic, character- and plot-related. In the spatial structure of his works, W. Wordsworth retained the center of the chronotope typical for the folk tradition and represented by native space – the home, nature of the native land. The chronotope in the author's works is intimated and correlated with the main characters' experiences, which is not typical for the folk genres' tradition. Unlike W. Scott, W. Wordsworth shows no interest in national-and-historical aspects of life, focusing the narrative on everyday details. The "other world" in W. Wordsworth's ballads is represented by a city or a foreign country, where the main characters are forced to go. In works by W. Wordsworth, nature is not only an entourage, but also one of the acting characters, helping to reflect the thoughts and feelings of the main characters.

W. Wordsworth's innovation is clearly manifested in the system of characters and the way they are created. Unlike traditions of folk genres, where the main characters represent different classes, the heroes of Wordsworth's ballads

occupy a marginal position. The plots of most of the author's works correspond to the ballad genre canons, being characterized by repetitions, action acceleration or deceleration and whipping up a dramatic atmosphere. In contrast to traditional ballads, W. Wordsworth chooses mentally ill people with difficult fates rather than romantic heroes as his ballads' main characters. The author's historical element is manifested in depiction of marginal characters – ordinary people, who are the author's contemporaries.

In W. Wordsworth's ballads, psychologism is enhanced, which is manifested in characters' narratives of their fates, feelings and experiences. In works by W. Wordsworth, the character's depiction is set forth, first of all, through feelings rather than plot-conditioned actions, in which the writer's poetry differs significantly from W. Scott's imagology. Romantic tendencies of W. Wordsworth's creative works are manifested in depiction of surrounding world's mystery and incomprehensibility. The symbolism enshrined in traditional genres, is preserved, but at the same time it becomes much more complicated in W. Wordsworth's creative works. Unlike W. Scott, W. Wordsworth transforms the fantastic into the internal plot, which is displayed at the level of foresight, happy or unhappy premonitions. W. Wordsworth developed the genre of lyric ballad, in which a significant place was given to forms of lyricism, simplicity of feelings and ethical themes, in contrast to folk ballads with the predominance of epic and dramatic elements. The poet strove to expand the framework of traditional poetry, filling it with psychological depth, significantly updating and at the same time simplifying the arsenal of its artistic means. The poetic world of W. Wordsworth's creative works is colored by heightened lyricism, which is manifested in the plot-compositional arrangement of his creative works. "Own" space represented by home or nature correlates with the characters' inner world and is intimated to a significant extent. Creative works by W. Wordsworth are characterized by subjective narrative modus in internal plot formation that is not characteristic of the folk tradition. Subjective beginning is the leading element in artistic image creation. The appeal to the character's inner world creates an unmatched lyricism of the poet's works. Action in W. Wordsworth's ballads is transformed from an external, event-driven plan into the inner world of characters' experiences. Unlike W. Scott, W. Wordsworth's fantastic element has no material embodiment, manifesting itself more in the dynamics of the characters' psychological states.

S. Coleridge's creative works are saturated with a variety of fantastic forms, contributing to creation of a magical chronotope. The chronotope's everyday elements only appear at initial and final stages of the plot situation development. The chronotope's fantastic nature only appears in the middle of the plot development, with the chronotope's transition from positive to negative being observed in S. Coleridge's creative works. In his works, the writer chooses unusual times and places for plot development, combining mysticism elements with exoticism.

In nature descriptions, S. Coleridge follows the ballad tradition, deliberately reinforcing its meaning. The poet uses fantastic elements in order to test, first of all, the inner world of a person, to detect his or her psychological reactions. The

surrounding space in S. Coleridge's ballads creates appropriate test situations for characters. The author turns to the pagan tradition, directing his characters through trials to the comprehension of God. For S. Coleridge, external test directly forms the plot, while for W. Wordsworth it only serves as a background. W. Wordsworth shifts the story's focus to the characters' inner world, which is predetermined by the influence of the Christian tradition, in which the person's inner world is the priority. S. Coleridge asserted the idea of spiritual repentance, as well as the individual's freedom of choice in his/her actions, which was not typical for the folk tradition. In creating his characters, the writer also departs from folk traditions, creating vague and obscure images.

The plots of S. Coleridge's ballads are based on the clash between the good and the evil, which corresponds to the folk tradition. At the same time, in creative works by S. Coleridge, as in those by other early British romanticists, the plot plan also comprises the clash between two worldviews – the pagan and the Christian ones. Most of the author's creative works are imbued with deep symbolism. The poet endows the traditional images of elements and nature with psychological meaning, symbolic overtones that contribute to disclosure of the characters' inner world. The fantastic in works by S. Coleridge is reflected in various forms, first of all, in creation of a fantastic chronotope that contributes to representation of his characters' inner world. In order to intensify the drama of the story, S. Coleridge uses suggestive techniques: hints, aposiopeses, omissions in the event system, meaningful symbolic details. The author's poetic views are based on the transcendental principle of the world's origin, spiritual affinity between the God, nature and the man. The poet's works are based on contrasted psychological states that correlate with space, which also takes on contrasting forms.

S. Coleridge's works are characterized by unconventional interpretation of the folk tradition's images, their modified semantics, endowing positive images with negative semantics and vice versa. S. Coleridge's creative works are distinguished by their fragmented composition, complex symbolism and whimsical romantic images. Relying in his creative activity on the ballad genre canon, S. Coleridge transformed it using various forms of depicting extreme situations and recreating specific psychological states of the person.

Unlike W. Wordsworth, R. Southey never addressed social issues, but used medieval plots in his creative works, such plots being placed in a wide historical and geographical framework tending to a grandiose and panoramic development of the event system.

The appeal to the Islamic East and the use of the exotic world's signs create a special flavor of R. Southey's creative works. Unusual castles and palaces, which in folk traditions represent the "other world", become "own" space in the author's works. The chronotope as an external background serves to reveal the characters' state of mind. Remaining a romanticist, R. Southey removes everything that is too ethnographic, giving magic to the poetic world's atmosphere. The medieval mysticism of ballads has always attracted R. Southey's interest. The writer was looking for a way out of socio-historical conflicts, opposing the ballad's magical world to the surrounding reality. R. Southey perceived the East as an alternative to

antiquity (the presence of which is partially felt in the author's works). In his works, the poet strove to find alternative answers to questions posed by the surrounding reality in the exotic world. Hence, R. Southey's creative works are of escapist nature. In his creative work, the author addresses the problem of plural viewpoints on the same historical event, which was not typical for folk traditions. In all R. Southey's ballads, Christian themes serve the basis for the conflict that occurs during sacraments. R. Southey's religious consciousness also influenced the compositional structure of his creative works. Temporary localization is created using certain historical characters representing one or another era. The structure of characters' images in most of R. Southey's ballads is determined by a romantic contrast between an ideal outer appearance and a criminal soul. The author develops the theme of the criminal hero's split consciousness. The fantastic element in R. Southey's works is represented by images of the devil, the witch and the dragon, which are also typical for the folk tradition. Adhering to the tradition in descriptions of these images' outer portraits, the author transforms the genre canon, adding psychological shades to the behavioral portrait and develops the religious idea of punishment. The exotic world of R. Southey's ballads acts as an alternative to the surrounding reality, and most of his works express escapism, which is due to the painful discord between the characters of the author's ballads, the outside world and creation of the fictional world. "Own" space in the poet's creative works is represented by exotic castles and palaces. The "other world" in R. Southey's creative works, like in folk traditions, is represented by the water element. However, in his works the author complicates this element, endowing it with additional functions.

R. Southey's appeal to legendary heroes in his creative works contributes to reconstruction of past centuries' historical panorama. The plots of most of R. Southey's creative works are based on the conflict that arises during Christian sacraments. When depicting fantastic images, R. Southey relies on folk traditions in creating portraits, while adding psychological shades to their behavior.

Hence, genre canons of traditional folklore genres (ballads, fairy tales, legends) were actualized and transformed within the picture of early British romanticist world due to active development of author's consciousness, the interaction between philosophy and literature, penetration of folk elements and other art varieties into literary genres, intergeneric and intergenre diffusion, interweaving of pagan and Christian traditions. Early British romanticists sought sources of creative inspiration in folk genres. In imitating a folk ballad or song, W. Scott tried to preserve ancient poetry's charm, to show the loveliness of its simplicity. In author's poems and ballads, W. Scott turned to the depiction of a wide panorama of medieval Scotland's life. Thanks to Scottish folklore, W. Scott's creative works acquired philosophical and religious depth, new shades of style. W. Scott develops the fairy-tale theme, and there are also traces of chivalry tale in his works. Decorative fantasy is also observed in the coloring of W. Scott's poems and ballads, and there is constant escalation of intrigue in the plots. Yet, W. Scott strove to convey the popular view of history, for this purpose using the mystery of the content, strange signs and omens, and expressive

symbolism. W. Wordsworth created a new genre – the literary lyric ballad, in which the immediacy of feelings and ethical themes were brought into focus. In comparison with the folk ballad, epic and dramatic elements were of much lesser significance for the author's ballads. Some ballads by W. Wordsworth inherit the form of the folk ballad (in terms of plot completeness, narrative technique, subject matter, higher powers' intervention into the heroes' fates). Sometimes in his ballads, the poet departs from a holistic story, and ballad content may be made of the character's (author's) meeting with and talking to some character. This makes the difference between W. Wordsworth's ballads and folk ballads, which are characterized by a complete plot. S. Coleridge transformed the ballad genre by adding a combination of fantastic fiction and reality. Most of his ballad works are written in the verse size of popular English ballads, using the stylistic device of repetition that corresponded to the popular tradition. As a whole, the author's poetry combines musical, verbal and pictorial devices to more fully convey the person's feelings, spirits and state of mind. Unlike W. Wordsworth, who addressed acute social issues, R. Southey relied on medieval themes in his ballads. Like S. Coleridge, R. Southey draws attention to the miraculous and the supernatural. Using fairy tale motives, R. Southey adds naturalistic features to them. For this purpose, he used the whole richness of folk poetry, introducing a variety of verse measures, the poetic device of repetition and other devices into his creative works. W. Wordsworth was attracted by the ballad's lyrical horizons, S. Coleridge – by the fairy tale tradition of depicting the supernatural and the fantastic, W. Scott and R. Southey – by the narrative's conciseness and chastity, the possibility to dramatize genres. Author's transformations of traditional genres in creative works by W. Scott and Lake Poets contributed to formation of the world's picture drawn by early British romanticism, to development of new principles in artistic thinking. At the same time, genre canons of traditional folklore genres (ballads, fairy tales, legends) were actualized and transformed within the picture of early British romanticist world thanks to active development of author's consciousness, the interaction between philosophy and literature, penetration of folk elements and other art varieties into literary genres, intergeneric and intergenre diffusion, interweaving of pagan and Christian traditions. Enrichment of folk genres in creative works by W. Scott and Lake Poets contributed to generation of new synthetic structures, which opened the way for renewal of British romanticist genres' entire system.

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1.2 THEORETICAL BASES OF STUDYING THE VOCABULARY OF INFORMATION AND COMPUTER TECHNOLOGIES, AND MOBILE COMMUNICATIONS

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The development of linguistic processes and emergence of a large number of terms which are not recorded in dictionaries, creates the preconditions for studying the vocabulary which has just appeared in the language, regardless of whether it is special, professional or jargon one. New, highly-specialized industries, which are served by certain terminology which has not previously been the subject of scientific research, arise. The development of science and technology leads to the appearance of new concepts and words to call them. Terms define the essence of scientific discoveries, reflect the content of emerging areas of knowledge, convey newly created concepts and those which already exist in science and technology, serve as the names for new objects, phenomena, processes, devices, tools, and instruments.

The development of any science is impossible without terms and terminology. The term is the main component of terminology, in other words, a unit of a special lexical-semantic subsystem of the language. The problem of the term as an object of linguistic study has long occupied one of the leading places in linguistics. Modern research of terms is mostly based on works of H. O. Vynokur, B. N. Holovin, B. Yu. Horodetskyi, S. V. Hrynirov, V. M. Leichyk, V. A. Tatorynov and others.

However, some terminologists note that it is not enough to interpret the term only as a linguistic realization of a special concept – it should be perceived as a linguistic component of the functional style, while the term should be studied in conjunction with other lexical means in particular speech acts [Bragina, 1991, p. 37–47].

In linguistics, there are a huge number of different definitions of the term. This is due to the fact that the term is a research object of a number of sciences, and each of them seeks to highlight the features of the term which are important from the point of view of a particular science. Problems in defining the essence and specificity of the term are also associated with its dual nature. As a unit of the national language, the term refers to the lexical-semantic system, therefore, it has all lexical and grammatical properties of a general word [Morkovin, 1983, p. 153]. At the same time, the term is a unit of the language of science and exists within a certain terminological field in the system of terms of a specific sublanguage, denoting a special concept in the global system of general and special scientific knowledge. The belonging of the term to such different systems makes it especially difficult to define.

Researchers admit that a term can be a word, a phrase, an abbreviation, a symbol, a combination of a word and letters-symbols, as well as a combination of

words and numbers-symbols. The key principle in defining the term is the observance of the “three-pronged basis of the term – presentive meaning, logical comprehension and linguistic expression” [Superanskaia, 1989, p. 17], as well as its connection with a special concept and a system of concepts.

Scientists focus on the main function of the term – the ability to express a scientific concept, at the same time pointing to other properties of the term which are optimal for its functioning in the terminology system.

Since the term has a clear definition, it is stylistically neutral. As S. O. Kartsevskii notes, the meaning of scientific terms is fixed once and for all, due to the fact that they are included in the system of ideas [Kartsevskii, 1965, p. 88]. Outside of a specific terminological field, the term can lose its characteristics and change its meaning – it can be determinologized. However, if we are talking about the use of the term in a certain area of knowledge, in the text of another scientific sublanguage, the change in its meaning, as a rule, is not noted.

Among the key features which are used to distinguish terms of the special vocabulary, linguists name: 1) specificity of the use (the functioning of the term in a certain special area of knowledge); 2) function of naming the concept; 3) presence of a scientific definition; 4) precision of the meaning (established by the definition) 5) contextual stability (independence of the meaning of the term from the context) 6) stylistic neutrality; 7) esotericity (the exact meaning of the term is known only to specialists) 8) conventions (motivated character of appearance) 9) nominative character (the term is a noun or a phrase with a noun as the main word) 10) reproducibility in speech [Grinev-Grinevich, 2005, p. 85–86].

Thus, the main features of the term, in contrast to general units, is its being used only in a certain area; unambiguity within its terminological system and the absence of synonymous relations; its logical definition; semantic differences of terms and general literary words.

The totality of the listed features, as practice shows, exists only ideally for a small number of terms. In reality, this or that feature is either absent or exists in a weakened state.

The term is included in the general lexical system of the language through a specific terminological system. The terminology of any science is not a set of terms but a system of concepts which reflects a certain scientific worldview. In terminology, the concepts “terminology” and “terminological system” are distinguished. The concept “terminology” is understood as the entire set of terms which has developed spontaneously in a certain area of scientific knowledge.

Unlike common lexis, terminology is associated with scientific concepts and subject knowledge of a particular industry.

The introduction of new Ukrainian terminology in any area is accompanied by a number of problems. In particular, the problem of translating and borrowing terms is highlighted. According to scientists, the search for the Ukrainian term should begin with an analysis of features of the concept. When translating a term, one should search, first of all, for a match for the concept designated by it, and not

for the term of the source language, i.e., as H. Nakonechna notes, follow the scheme: “concept – Ukrainian term” but not “foreign language term – Ukrainian term” [Nakonechna, 1997]. In this case, the term of the source language and the target language can be based on various properties in the source language and in the target language.

At the same time, individual subsystems of the modern Ukrainian national terminology remain insufficiently studied and require further elaboration and systematization. This primarily concerns the terminological system of information and computer technologies, which arose and spread in Ukraine with the advancement of the Internet. The development of modern means of communication contributes to the emergence of new types of communication. The World Wide Web and the mobile network are a fundamentally new media and means of mass communication and information. Since the modern world and people in it live under conditions of the rapid development of microprocessor and computer technology, it is the branch of computer technology and mobile communications that is the first in terms of the number of new words.

Computer terminology is a part of special computer vocabulary, “which is formed in the subject area technologically related to the production of personal computers and software for them” [Komleva, 2006]. The researcher calls this vocabulary “computer-related vocabulary”, meaning “a special language formed in the subject area technologically related to the production of personal computers and software for them”. The central concept around which this vocabulary is formed is the concept “computer”. The popular concept “information and computer technologies (ICT)” is broader and includes other technologies (television, cellular communications, etc.). Accordingly, the totality of terminological units of the computer-related vocabulary are called “computer terminology”.

The invention of a cell phone – a new object in human life – has become the reason for the emergence of a whole layer of vocabulary, which is created for various situations related to using this object. This type of communication is widespread: if earlier it was mainly young people who used mobile communications, now you can often see a child or an elderly person talking on a mobile phone. Therefore, lexical units associated with the use of a mobile phone are of particular interest for studying.

With the advent of the first cell phones and pocket personal computers in the early 90s of the 20th century, the idea of combining a mobile phone and a pocket computer appeared. This is how new devices which received names of communicator and smartphone were created. Installing additional software on new devices has led to a large number of new words for the devices, corresponding hardware and software.

Words and phrases in this sphere represent a sufficiently developed, stylistically differentiated system, which is constantly changing and renewing: forming some elements, which are then widely used and fixed in the language, while others go out of use.

The system character of the common lexis is in the thematic grouping of individual words, in their structural analogy, in the restructuring and transformation of individual less relevant words according to the model of more relevant and common words. Similar processes take place in a separate language subsystem.

In the system of special vocabulary, a word becomes a carrier of terminological and thematic meanings. “The terminological meaning of the word,” according to V. S. Vaschenko, “precisely defines a concept in a special area of a profession, science, technology, etc. It is stable and does not imply variations in the conventionally accepted names for certain realities. The difference between the terminological meaning and the general one is that it does not expand or narrow, or change under various circumstances of the linguistic process, when it is established by separately predefined cases” [Vaschenko, 1976, p. 25]. In turn, the thematic meaning of the word indicates its connection with other words, nominates the corresponding group of life phenomena. The thematic grouping of words is correlated in the mind of the speaker with a certain group of phenomena and objects of objective reality and leads to singling out logically defined lexical layers based on common features. Thus, each lexical group has common semantic features, according to which their thematic differentiation is carried out. In addition, thematic features of words help to identify their semantic shades, which allows singling them out into narrow groups [Vaschenko, 1976, p. 31].

Terms related to information and computer technologies can be classified according to thematic and lexical-semantic characteristics. The difference between the two approaches to their division is that thematic grouping is based on internal connections between objects and phenomena of reality while lexical-semantic grouping – on internal, namely, linguistic connections between lexical units [Chorna 2010, p. 79].

Thematic groups are defined as “the totality of words which denote certain groups of realities” [Kuznetsova, 1989: 186]. According to L. Yu. Astakhina, “a thematic group of words is a list of names for certain objects” [Astakhina 2009, p. 7]. Therefore, “the unity of a thematic group is determined primarily by the denotative factor, by the commonality of the phenomena themselves” [Danylenko 1977, p. 71]. Within the framework of one thematic group, words enter into certain semantic relations, which indicates the inextricable nature of thematic and lexical-semantic groups.

Thus, the classification of words into thematic groups occurs on the basis of internal connections between objects and phenomena of reality and is conditioned by subject and logical features.

The core around which the computer vocabulary is formed is the concept “computer”. All computer terminology is somehow connected with this concept. Further, as you know, computer architecture is divided into hardware and software. Thus, computer terminology can be divided into areas in which these concepts are basic ones. This means that we can talk about hardware terminology and software terminology). Further, these concepts are divided into others of a lower level. For example, software can be represented by either the Microsoft

operating system or the Linux operating system. These concepts can form their own terminological groups.

Based on the thematic areas identified by I. L. Komleva, it is possible to determine the areas of development of computer terminology:

- general information about computers (history of creation, production, models and their purpose);
- names for hardware components (equipment, including a monitor, computer processing unit, keyboard and mouse, in case of a stationary computer; or various compatible analogs of a laptop, tablet or smartphone and peripheral machines (printers, scanners));
- names for software (operating system with a set of standard application programs and additional programs compatible with the operating system);
- programming vocabulary (a wide range of lexical units related to capabilities of information processing associated with the creation and use of various algorithmic programs, as well as the programming language);
- vocabulary related to the functioning of a computing system (arithmetic operations and solving problems with the help of a computer).

The vocabulary of each of these areas refers to general computer terminology. Considering that the areas can be singled out based on different grounds, their spheres can overlap [Komleva, 2006]. In addition, I. L. Komleva classifies computer terminology using the logical-semantic structure into the following classes:

- names for objects (*flash card, hard drive*);
- names denoting quantity (*byte, pixel*);
- features and properties (*desktop appearance, operating system configuration parameters*).

N. Ravzhaa identifies a number of principles on the basis of which the industry terminology is formed:

- the principle of translation. The terms are formed by translating mainly from English into the national language (*home page – домашня сторінка, Random Access Memory – оперативна пам'ять*);
- the principle of accounting for the features of the native language. It lies in the fact that some terms (e.g., *copying – копіювання, saving – збереження*) exist in the national language; the borrowed words receive the form of the national lexicon, i.e., they are subject to the rules of the national language;
- the principle of terminologization. Such words as *миша (mouse), павутина (web), корзина (basket)*, etc., got into computer terminology from common lexis, changing their meaning;
- the principle of unification. The emergence of computer terminology at the junction of related branches of science and technology, sometimes the transition of a term from another branch (e.g., the concept of a social network is found both in sociology and in information and communication technologies) [Ravzhaa, 2009].

On the one hand, any terminology is part of the national language. Thus, in the Ukrainian language, the form of a computer term – pronunciation, morphology

and syntax – is determined by the rules of the Ukrainian language. For example, the term *трафік* (*traffic*), borrowed from the English language to denote the amount of information transmitted through a computer network for a certain period of time, in the Ukrainian language is declined.

On the other hand, computer terminology (namely, neologisms borrowed from another language) differs from common lexis by preserving specific features of the national language. Thus, for the computer terms that have come to our language, some features of the English vocabulary, which are completely unusual for the Ukrainian language, are inherent. For example:

- morphological and phonological structure of a word, unusual for the Ukrainian language (*слайд* / *slide*, *брандмауэр* / *firewall*, *картридж* / *cartridge*);
- combination of Ukrainian words with English words and abbreviations (*web-сервер* / *web server*, *sms-повідомлення* / *short message*);
- a combination of terms which makes sense in English (*файл-сервер* / *file server*, *компакт-диск*) / *CD*);
- spelling of compound terms, e.g., the use of a hyphen, which is not typical for the Ukrainian spelling (*кеш-пам'ять* / *cache memory*, *ZIP-файл* / *ZIP file*);
- alphanumeric names unusual for the Ukrainian language (*3D-формат* / *3D file format*).

Thus, a computer term that has features (morphological, phonetic, syntactic) of words of the Ukrainian language is distinguished by some features which are characteristic of the Ukrainian language. Therefore, we can say that computer terminology overlaps with the national language: partly coincides with it, and partly goes beyond it.

Conclusions

Scientists put forward a number of specific requirements for terms, in contrast to words of a common language, in particular, terms must comply with the rules and norms of a particular language, have a certain definition, be independent of the context, precise, concise, expressively neutral, strive for uniqueness, be devoid of synonymy, be euphonic. However, in addition to the above requirements, the term must necessarily be considered as a part of a system since belonging to a system is also one of the most important conditions for the existence of the term. Thus, a word as a term exists only in a certain system of concepts. The term names a concept and occupies a certain place in a certain system of concepts, which reflects either a scientific theory or a scientific or technical classification, or a generalized idea in a certain area of knowledge.

But the combination of the listed features, as practice shows, exists only ideally for a small number of terms. In reality, this or that feature is either absent or exists in a weakened state. This is where the main problems associated with the translation of terms arise.

Terminology is a set of terms, i.e., words or phrases expressing specific concepts in a certain field of science, technology or art, as well as the totality of all terms available in a particular language. The difference of a terminological system from terminology is that it is a totality of terms related to specific industries,

subsectors of scientific or technical knowledge serving a scientific theory or scientific concept. Thus, terminological systems are industry terminologies. And terminologies, in turn, serve as sources of terminological systems. The belonging of a term to a certain system, i.e., to a certain term field, is its essential feature that distinguishes a term from a general word. The consistency of terminology is due to two types of connections that determine the system nature of a set of terms: logical and linguistic.

So, the term is a lexical unit of terminology, terminological system and terminological field. While terminology is a collection of terms which performs a nominative function, a terminological system is a collection of dynamically developing terms which performs a communicative function. The terminological system is compiled on the basis of one scientific theory or concept.

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1.3 TO THE PROBLEM OF ENGLISH ADVERTISING TEXTS TRANSLATION INTO UKRAINIAN LANGUAGE

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Commercial advertising discourse is characterized by high emotionality. Expression is an effective tool for implementing manipulative and suggestive advertising strategies. Creating positive vivid images, means of expression in advertising texts stimulate the emotional and associative reactions of the recipient and encourage him to purchase the advertised product. Therefore, they are more common in manipulative and suggestive advertising texts. The peculiarity of any advertising text is to attract the attention of the recipient, and based on the expressive capabilities of any single language (in our case – English), advertising messages use stylistic means of phonetic, grammatical, lexical level. Their purpose is to embellish the text, facilitate its memorization and create a positive perception of the advertised product in the recipient.

In today's world, advertising is increasingly defining the image and lifestyle of a person. It influences our views, interests, actions, attitudes both to ourselves and to society. Similar results are achieved through the use of various techniques, namely verbal and non-verbal components. Along with the development of the Ukrainian market and the globalization of world economic processes, such a specific translation service, as translation of advertising texts and slogans, becomes more relevant. More and more international companies are coming to Ukraine and very often these companies need not to create new advertising images and stories, but to translate and adapt already existing texts and videos that have already proven effective in the markets of other countries. The transfer of the non-equivalent realities of the English advertising text is a rather non-trivial process. The solution to the choice of a particular reception will depend directly on the task facing the translator: to preserve the “soul” of the language unit with possible semantics losses, or to convey the value of reality (if it is unknown), with some detriment to the overall color and imagery. In advertising texts translation the the priority is given to a set of lexical units, which gives form to the cognitive

information. In terms of its characteristics, it is close to terminology (unambiguous, neutral, independent of context) and transmitted using unambiguous equivalents. Other features of translation are equal, but more attention is paid to those that serve as “additional means of isolating and enhancing cognitive components” [1, 68]:

1. Emotional-evaluation vocabulary with the semantics of positive evaluation (transmitted by variants);
2. Hyperbole as a means of expressing positive evaluation: highest degree of adjectives and adverbs, adverbs and particles with amplification function, morphemes with quality enhancement semantics;
3. Pronouns with generalizing semantics;
4. Valuable expressions with yearly traits;
5. Vocabulary close to high style;
6. Fashion words (transmitted by variants if the same in the language of the word are fashionable, or offset by other in the fashionable words of the language of translation);
7. Foreign words, language references and quotations (are transferred to the text unchanged);
8. Dialect words and turns (offset by neutral vocabulary or neutralized);
9. Specificity of syntax: emotional inversion, parcellation, unfinished sentences, rhetorical questions and exclamations (transmitted by grammatical correspondences);
10. Repetitions of all levels: phonetic, morphemic, lexical, syntactic (always transmitted with the principle of repetition, but if it is impossible to save the corresponding sound or the corresponding meaning of words, they are replaced by others; if it is not possible to save the number of components of repetition, their number is reduced);
11. Game of words, metaphors, comparisons, paired word combinations and other lexical figures of style (transmitted with the preservation of the principle of constructing a figure or offset by another figure of style);
12. The background of the literary norm of language is reproduced to the extent that it is present in the original – by means of variant correspondences.
13. Stylistically colored vocabulary: speech, slang, high style, etc. (transmitted by variants with the preservation of the characteristics inherent in this vocabulary in the original) [2, p. 67–69].

The translation of advertising requires a great deal of preliminary preparation, since it is absolutely not enough to perform only a competent translation to perform a quality and adequate translation of advertising text. Scientific research shows that due to its specificity, advertising text is almost never translated verbatim, since in this case it loses its meaning and power of influence or pragmatic value.

The purpose of this work is to identify the basic linguostylistic features of advertising texts and the factors that influence the process of their sociolinguistic adaptation to the language of translation. The research material is English-language advertising texts and slogans of leading foreign companies, separated

from the media, as well as the author's versions of their translation into Ukrainian. The other aim is to outline ways of putting this research elements into practice as you discuss the topic “Advertising” during English language training for future media translators and managers in travel industry.

Let us make a short insight into previous researches. Advertising is a phenomenon that is on the border of several sciences: linguistics (because it uses the word as the main lever of influence), psychology (when writing advertising texts take into account certain features of perception of information by potential buyers) and economics (the main purpose of advertisers is to profit from the sale of certain goods). So, not surprisingly, promotional texts have been analyzed from many sides by many eminent scholars. In particular V. Arens, K. Bovee, I. Golman, F. Kotler, M. Hiatt, Y. Shatin studied the economic aspects of advertising texts; M. Apetyan, O. Bondarenko, N. Zhukov, I. Zlobina, K. Christelle, N. Kushnir, L. Moroz, Y. Ryabchuk explored the linguistic features of English-language promotional texts and translation problems. T. Dobrosklonskaya and I. Imshinetska studied the language of advertising and its features. It was T.G. Dobrosklonskaya to propose the term “media linguistics” in her paper to successfully reflect all the trends that occur in comprehensive research and outline the range of problems involved with the language region [15, p. 4].

Problems of interpretation and translation of English-language advertising are addressed in one way or another by modern domestic researchers such as Bechta I. (in the study of postmodern hypertext) [3], Naumenko L. (in his guide to the theory and practice of English-Ukrainian translation) [12], Krasko T. (in the monograph “Psychology of Advertising”) [9], Lviv researcher Kucherova O. (in a dissertation study of newspaper news discourse in the British press) [10] and others.

It is necessary to say, that when you translate advertising, it is necessary to take into account the psychological characteristics of the audience, its behavioral stereotypes, which can be quite different in different countries – sometimes text that can make people of one country only smile, may cause inconvenience and even anger in other places. Anyway, it is necessary to take into account local traditions, national and social features, stereotypes of behavior of a specific audience. Otherwise, an unpleasant situation may happen as in a case with the deodorant “Rexon”. It is about adverts caused Ukrainian viewers’ flurry. They felt offended by the pig image used in the video. The advertisement developers claimed that under that pig they thought not women who don’t use deodorant, but the smell itself. Unfortunately, in Ukrainian translation, this simply wasn’t mentioned, and advertising that had been successfully demonstrated in Bulgaria and Poland or Slovakia and Germany, had to be removed from the show, and the company apologized to Ukrainian women. This is a clear example of what happens when the text of the advertisement is translated without a pragmatic component of expression, that is, without consideration of the Ukrainian audience and its mentality.

The specificity of translating advertising texts is also dealing with a very small amount of translated text, but it takes a lot of time and effort to fulfill. The translator is obliged to thoroughly study the subject in question, to find out for himself exactly what the author of the text, who sent it in, wanted to say, and how, according to the author's intention, should it influence the audience. Translation of advertising slogans is a separate problem of working with commercials' texts, which have even more pronounced specificity. For example, when translating from English into Ukrainian, it should be borne in mind that these languages differ typologically. Therefore, direct and literal translation of the phrase is often impossible, and if possible – it will not convey the meaning that the author has put into it. Translating a brand name at first glance may seem like the least of a challenge. There are generally accepted methods of transcription and transliteration of foreign words (although the second method is rarely used today). However, one should not forget about such an important phenomenon as foreign-language homonymy. Renowned Bulgarian translator S. Florin in his book “The Passion of Translation” asks the question: “What to do, for example, when the correct transcription of a foreign language name will be a homonym for a vulgar, obscene or simply comical word in the language of translation?” [15, 33].

Today, the media has become a part of human society. They are a powerful means of influencing the human mind. Being dynamic in its essence, the language of the media reacts most quickly to all changes in the public consciousness, reflecting the state of the latter and influencing its formation. It is in the language of the Media that it is easy to see new trends in approaches to language learning that are observed in modern linguistics. Functional aspects of language use occupy a special place among them, as they played an important role in language learning at the end of the 20th century [3, 152]. In recent years, we can state about a new trend that has emerged in linguistics and is being developed at the border of a number of sciences – media linguistics, a science of the media language, largely related to new trends in modern linguistics in general and is directly related to the cognitive processes occurring in languages (and according to the features of adequate advertising texts translation).

In Ukrainian-speaking environment, the most often successful are those non-translated slogans that contain minimal amount of lexical units according to the language competence of an average high school student. This factor is largely due to the successful introduction in the Ukrainian market of such untranslatable slogans as: *Sports firm Nike – **Just do it***; Sony says: ***a Sony***; Panasonic Company tells – ... ***from Panasonic***. From the above classification, we can conclude that the features inherent in each group should be taken into account when translating, since the translation itself depends on the correct understanding of the advertising text category by the translator.

In Ukraine, most advertisers are foreign companies. And many of them have certain problems with translating the long initial phrase and adapting it to the Ukrainian language. The reason lies in the typological differences between English and Ukrainian. “As you know, English is an analytical language. Ukrainian – synthetic” [4, p.56]. This means that the content of a phrase, which is

expressed in English through changes in the formal characteristics of words, is conveyed into Ukrainian through meanings combinations made of several words. When translating English-language advertising texts, in some cases Ukrainian translators don't translate the text literally but give it a sort of "semantic equivalent", for example [10]: *Maybe she's born with it, Maybe it's Maybelline*. Ukrainian interpretation *Everyone is excited about you, and you are from Mebelline* (Всі в захваті від тебе, а ти – від Мейбеллін). The text of the Johnny Walker whiskey advertising campaign: *"Taste life!"* in English, sounded like – *"try life for a taste"* («Смакуй життя» literally in Ukrainian translation). This is a typical example of a pragmatic text adaptation.

The subject matter of the advertisement also has a significant effect on the advertising text style and, accordingly, on the style of translation. Promotional text tries to convey the properties of the advertised product, both through images and through language. For example, the style of expensive perfumes advertising is usually sophisticated and expressive: *"M' is for moments you'll never forget? For days marvelous, with flowers and laughter. For nights magical, with means and old promises. 'M' Fragrances by Henry C. Miner"*. Fortunately, the means of the Ukrainian language make it possible to adequately translate the text and convey its sound suggestion: *"M' is a moment ... A moment of joy, a moment of love <...> Every moment is fabulous with a magical aroma 'M'.. .> The magic of happiness ..."* (here used the Ukrainian equivalent of the word "moment" мить [MY: T'] which is closer to the domestic listener). The sound effect of the "M" phoneme is completely preserved. In fact, the use of the international lexical unit "moment" (in Ukrainian [MOME: NT]) would be quite adequate in this case, but the use of a purely Ukrainian word psychologically "brings" advertising closer to the recipient. "Magic" car advertising style seeks to give the impression of speed and efficiency: *"Its sleek, sporty styling shows a careful attention to aerodynamics. Lowslanting hood. Sharp high-tipped rear end. Air-clam front spoiler. And a wedge shape that slices air cleanly – all of which adds up to a better fuel economy"*[5]. A literal translation into the Ukrainian language of this sample is quite appropriate. Predictive sentences could be used to amplify the effect on the listener.

In this regard, there are advertising texts, including elements of exclamation, sound-like character, which have to be translated: 1. Lemonade "Merinda": *M e r i n d a – a – a – a ...*; 2. Sheweps: *Sh – Sh – sh – sh – sh – weps*; 3. *M-m – m – m- m Danon*. Researchers at the media translation rightly point out that "sound effects available in English-language advertising are best left unchanged" [14, 116].

An interpreter, in addition to understanding the spirit of a particular brand, and, of course, a good command of the source language, must have the ability to anticipate the communicative effect of the advertising message in the language of translation. L.K. Latyshev writes about it this way: "By subtracting from his individual reaction to the outgoing message the moments due to personal beliefs, attitudes, tastes, personal life experience, the translator receives a linguistic ethnic

reaction, which due to his high linguistic competence, is much closer to being able to approach his language.”[16, p. 23].

Mars, when launching its well-known *M & M's* trademark on the French market, encountered the following difficulties. There is no & (= and) sign or the ending of the plural in French. Anyone who learns English, not to mention an interpreter, is familiar with these phenomena and responds appropriately to such a trademark. However, this is precisely the case when the translator needs to “subtract” from his reaction the fact that he is fluent in the original language. Therefore, it was decided to launch a massive advertising campaign in order to “teach” the French consumer to pronounce the product name, that is, to convey the sounds of M & M's native English language [8, p.47]. Being part of the global media space and socio-cultural phenomenon, advertising necessarily reflects the mentality of the country where it was created. The French theorist and practitioner of advertising Jean Marie Drew in his book "Breaking Stereotypes" noticed the characteristic features of advertising in different European and not only European countries [15, p. 45].

American advertising, above all, is characterized by a pragmatic setup for sale. The American advertiser will surely insert the words “Buy” or “For Sale” in a 30-second clip, which is rarely done by a Frenchman or a Briton. In most US commercials (70%), the hero speaks directly into the camera, and on European screens, only 10% of them. In America, as in general in English-speaking countries, verbalization (expression of thought through words) traditionally precedes the creation of an image, so American advertising is more "copywriting", that is, its basis is good text, a vivid slogan. But the main difference in the creative approaches of European and American advertisers is that in the US it is customary to use images in advertising that affect strong emotions and exaggerate to show them on screen, while European and Asian advertising is more restrained and drawn to subtle emotions. Misunderstanding is the second feature of British advertising, a model of restraint. The British cultivate intelligence, but so that it is not noticeable. They think that if the appeal is too banal, it will be easy to understand and such advertising annoys them. Therefore, “sometimes English advertisers balance on the verge of absurdity and strange humor, presenting an advertising product that is not readily understood by an outsider” [8, 97]. However, in the last twenty years, London has become a mecca for advertisers and designers all over the world. And this is the credit of many prominent British directors who, before heading to Hollywood, have their hands on advertising – Alan Parker, Guy Ricci, Adrian Lyne and many others. The UK’s undeniable advantage stems from restraint and the ability to maintain control over people and events. In most cases, when it comes to broadcasting British television advertising in the Ukrainian language, translators first have to wrap their heads around unraveling this message and then practically come up with something of the same wit. For example, a British commercial on eco-friendly cookware starts with a message from a speaker that “over the last 5 years, killing husbands by their wives with a frying pan has increased by 60%” [19]. Further, the simulation of criminal statistics ends with a proposal to reduce this percentage by preparing healthy food

in the advertiser's cookware. Such advertising undoubtedly requires transformation and adaptation to the Ukrainian mentality.

For promotional texts, normative language is, of course, desirable, but not an overriding task. Therefore, the more fully translated the emotional message embedded by the creator of the ad into the text, the better it can be considered. Translating the advertising message according to the concept of dynamic (functional) equivalence will most effectively accomplish this task. The notion of dynamic equivalence was introduced in linguistics by the American scientist Naida Yu., who suggested "to establish the completeness of the translation not by comparing the original text with the translation text, but by comparing the reaction of the recipient of the translation text and the recipient of the text in the original" [14, p. 248]. A characteristic feature of advertising is the use of low-frequency words, which are always more emotionally colored and have a more complex semantic structure. The lower the frequency of a word, the more effort will be required in translating it into the language of translation. It is necessary to keep the value loop that helps the manufacturer to reveal the essence of the image of his products. Transliteration is the least helpful here [7, p. 48].

Translating stylistic techniques that carry a figurative charge of advertising text often causes difficulties for translators because of the national peculiarities of stylistic systems of different languages. All linguists emphasize the need to preserve the image of the original in translation, rightly believing that, above all, the translator should strive to reproduce the function of reception, not the reception itself. When transmitting stylistic figures of language – comparisons, epithets, metaphors, proverbs – the translator must decide every time: whether it is advisable to preserve the image underlying them or in the translation, or to replace it with another. The reason for the replacement may be the peculiarities of Ukrainian vocabulary, the compatibility of words.

Preserving alliteration, which is more typical of English, is quite difficult and not necessary in translation. "***It helps the hurt stop hurting***". In Ukrainian variant: "***It helps to beat pain***". But still, if the whole text of English-language advertising is built on this technique, and it carries a certain stylistic load, then to convey this feature makes sense. If the transmission of "sound to sound" is impossible, it can be used in different combinations unusual rhythm, word order, rhymes and repetitions [14, 38]. "***Tour to Turkey !!!***" in Ukrainian it sounds : "Win [‘VYGRAI] tour [TU:R] to [DO] Turkey [TU:RTSIJI]!!!" (Ukr.).

The transmission of anaphor, epiphora or phonetic repetition does not cause much difficulty. Most often, these techniques are transmitted by equivalent or variant correspondence, since the main task of translating such stylistic means is to maintain the positional relations of units. "***Know music. Know the beat***". (Promoting music news on CNN). In Ukrainian: "***You know the music. You know the rhythm***" (Anaphor). "***Funny when this time comes around, the kids want to stay around***" (IBM). Ukrainian variant : "It is strange, but when it is near, children also want to be near" (Epiphora). "***It gives you wiings !!***" (Red Bull). In Ukrainian equivalent: "Red Bull is giving wings [KRY-Y-Y:LA]!!".

Of particular interest is the rhyme. If all the promotional text is built in rhyme, the translator faces the problem of how to translate such text. In any case, avoid losses. Ideal translation of rhymes is to create new rhymes while maintaining meaning and style.

The translation of lexical means (metaphor, epithet, allusion, antithesis, etc.) that give the advertising text vividness and expressiveness require special attention from the translator. In many cases, translators are able to transmit the language base and function to the equivalent or variant: “Smart money knows where to go” (CITIBANK). Literal interpretation is the best. In the other case “**Put a tiger in your tank**” (*Exxon fuel*). Ukrainian translators transform it into: “**Take the tiger to your tank.**” And another sample, where in original: “**No battery is stronger longer**” (*Duracell slogan*) [20]. In Ukrainian it became: “No battery lasts [TRYVAJE] longer”.

Sometimes finding a similar equivalent in a system of another language is not possible and the translator has to resort to using transformations to convey metaphor. Among the lexical changes, which are common in the translation of metaphors, are differentiation and concretization; generalization of values; semantic (or logical) development; holistic transformation; compensation. Often the translator uses the techniques of semantic development and holistic transformation as the most creative of all kinds of transformations, which allows to preserve the function of the image of foreign languages in translation. “**Hair comes alive in our hands**” (*Wella Hair Care*) [20] into Ukrainian: “The Art [MYSTETSTVO] of Awakening [PROBUDZENN’A] Hair Beauty [KRASY]”. For proper translation, allusions require background knowledge and at least minimal erudition. Knowledge of the source of the allusion helps to convey adequately the content of the English expression into Ukrainian: “When [KOLY:] it pours (періщить ukr.) [PERISHYT’], they [VONY] reign (царюють ukr.) [TSAR’UJUT’]”. And now compare with English original: “**When it rains, it reigns**” (*Michelin tire company*) [19]. In this case, Ukrainian interpreters (who did not have the equivalent of English homophony) had to change the singular to the plural and find an approximate rhyme among the variety of synonyms.

When translating sentences containing an inversion, it should be borne in mind that in English with its fixed word order it is a very strong stylistic tool. On the contrary, in the Ukrainian language, the permutation of words in a sentence can, as we have just found out, change the semantic accent, but in stylistic terms it is almost neutral. This means that the Ukrainian inversion cannot transmit the expression of the inversion of English, and additional lexico-phrasiological means should be used in order to achieve stylistic and functional correspondence. “**The colors bright and fresh**” (*Ariel Laundry detergent*) turns into Ukrainian: “Colors are bright [JASKRAVI] and juicy [SOKOVYTI]”. It is not recommended to break the structure of parallel sentences that promote emotional growth. Therefore, this feature is transmitted by equivalent matches. Though, English “**It inspires me. Surprise me. AMD me**” (*AMD's slogan*) translates into Ukrainian with some changes towards more expressiveness: “Inspire [VRAZAJ] me! Surprise [DYVUJ] me [MENE]! AMD me!”.

Rhetorical questions and exclamations that create the necessary emotional mood for the reader or viewer are stored in the language of the translation ***“Is it live, or is it Memorex ? ”(Memorex company slogan)*** into Ukrainian: “Is this [TSE]live broadcast [ZYVA TRANSLYATSIA] or [CHY] Memorex?”(Rhetorical Question). It just became necessary to decipher for the Ukrainians the English word “live” to convey a message about sound quality.

One way to create a bright emotional image is to use idioms, but here the translator may also face a number of difficulties. As you know, the literal translation of idiomatic expressions is inadmissible. We can only pick out more or less close equivalents in the original language. Based on the above theory of dynamic equivalence, the translator of advertising must not only find the exact equivalent of phraseology, but also predict the linguistic response of the recipient of the advertising text. Pepsi’s eternal rival Coca-Cola has translated another advertising campaign in Germany. The motto of the action was the English phrase ***“Come alive with Pepsi”*** [20]. Rather semantic phrase here was liveliness and cheerfulness, health and the call to move forward, not to sit still. Unfortunately, all this connotative wealth escaped the German consumers, to whom this slogan was proposed approximately in German-language variant as “Rise from the grave with Pepsi”, which distorted the very essence of the expression [17].

One of the most difficult cases of expression stylistic means translation is the play of words which, as a rule, can’t be without losses. That is why the translator must ask himself the first question: what to donate to? Deliver content by abandoning the word game, or save the pun by replacing the image, deviating from the exact meaning, even focusing on the word game itself, completely abstracting from the content? Sometimes an interpreter manages to save a word game in the text: ***“For some the main is to see, for others to see the main”*** [19]. As Ukrainian variants show, it can be translated literally. This ***Pilsner Urquell*** slogan uses pun: the word “main” has two different meanings. The latter emphasizes the distinctive feature of the brand – its focus on people who look deeper than others. However, most often we see the first version of the translation of the word game like: ***“Maybe she was born with it, Maybe she is born Maybelline”*** partly lost in translation. Unfortunately, Ukrainian translation has nothing of this wonderful play of words: “Everyone [VSI] is[V] delighted[ZAHVATI] with you[VID TEBE] and you[TY] are of[VID] Maybelline”. For many advertising practitioners, the foreign language text is merely a means of understanding the idea of the advertised product, and the text itself is often re-written in the language of the consumer's country, taking into account its national specificity. In cases where accurate translation seems to be undesirable, the translator uses phrases that are meaningful, which must take into account the traditional ethnic, national and social characteristics, stereotypes of the behavior of the particular audience to which the products are directed in the advertising text. The researcher E.L. Golovleva says: “It is necessary to translate the spirit and context of the advertising message, not just words” [14]. Only in this case will the advertisement effectively fulfill its role as the language of communication of the manufacturer with its target audience.

“The responsive touch-screen on new Blackberry Storm vodafone. An incredible power is in your hands. Vodafone. Make the most of now ” [21]. Ukrainian variant says: “A sensitive touch-screen of a new Vodafone Blackberry Storm phone. Incredible power is in your hands. Vodafone. Make it real today!” (A Blackberry Storm vodafone cell phone commercial). Original text is transmitted using direct translation. It uses a stylistic technique – an epithet with elements of hyperbola – “an incredible power”. Hyperbola is a strong expressive technique, has an effective effect on the viewer. This feature has been fully translated – “incredible power[NADZVYCHAINA SYLA]”. Of interest is the slogan of the advertising text, in which there are many Ukrainian correspondents: “Appreciate the moment”, “real – today”, “Fill in every second”. However, we consider the most optimal option to “Make Today True”. The translation used the method of generalization. It has an incentive to act, often used in advertising texts to attract attention; also an unusual combination of words that increases the impact on a large audience. So, when translating promotional texts, we most often tried to keep the main idea of advertising, using different techniques to fully convey the content of the message.

Observations have shown that the greatest difficulty in translating English-language slogans into Ukrainian is caused by the verb in a commanding manner. Despite the high percentage of use of dictated verbs in Ukrainian-language advertising, the use of verbs such as to have or to love (or even to like) in Ukrainian analogues will not be quite correct. For the sake of sympathy and in order to avoid ambiguity in such cases, it is better to find a replacement, depending on the meaning of the slogan: ***“Have a break, have a Kit-Kat!”*** – “There is a break, there is a Kit-Kat!” [JE PERERVA, JE KIT-KAT]. In this example, a replacement technique is used: the verb of the command method “have” is replaced by the verb “is” [JE]. It should be noted that the verb “is” has two meanings – “to be available” and “to live, to exist”, and both can be applied in this case in the form of some “game of words”. The language game in slogans can also be present at the phonetic level, which is also important to consider when translating. So, in the following example, in the original text, we see spelling variations based on practical transcription: ***“WotalotIgot” (Smarties – chocolate peas)***. This slogan can be interpreted as “What a lot I've got”. The creator of a promotional appeal chooses such an unusual form to attract the attention of the consumer. However, in the Ukrainian translation, the slogan sounds like “All this is mine!”[TSE VSE MOJE]. Thus, the translator not only changes the phonetic structure of the phrase, but also transforms its lexical content, resulting in a very distant message reminiscent of the original.

A comparative analysis of advertising texts in English and Ukrainian was conducted in this article. The task was to identify the most common translation techniques used in the advertising text, based on the general characteristics of the information presented, as well as the position of grammar, vocabulary and stylistics. The selection of examples was based on the selection of popular modern commercials. The material is taken from the British website www.tellyads.com.

The analyzed American as well as British ads slogans and their Ukrainian-language translations allow us to speak about the dominant positions of literal and transformational translation in the process of “internationalization” of the slogans.

There are many factors to consider when choosing a translation method, such as your audience (adapt text as needed) or your advertising goal (if you want to focus on imported goods – leave without translation if you want to evoke positive emotions – use more emotionally colored words). In any case, the translation of advertising texts is a creative process, sometimes over a slogan can be thought of for weeks [16].

This material can be successfully applied in the process of developing the topic "Advertising" in practical English classes in groups of translators and future tourism managers. It can be offered to students as additional theoretical material for self study.

Modern science praises the importance of social advertising in the communicative space as one of the most powerful levers of formation and modeling of public opinion. The text of social advertising, irrespective of the communication channel, carries, if not the main one, enough serious informational and, especially, emotional load to be of particular interest as an object of research. Therefore, advertising as a social phenomenon around the world is an important component of society's outlook and moral health. When translating American advertising texts, the translator needs to use complex translation transformations to achieve adequate translation. The main task of translators is to find the right combination of transformations to adequately reflect the surrounding reality in language and speech. This constant need to find ways to adequately convey English-language advertising texts into Ukrainian opens wide prospects for the further work.

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1.4 METAPHOR STUDIES IN HISTORICAL PERSPECTIVE

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There is hardly any other research topic in linguistics that has been as thoroughly studied as metaphor. Throughout the centuries the problem of metaphor has moved to the forefront in this or that context of research. Metaphor was first brought to light by Aristotle (fourth century BC), who viewed metaphor as implicit comparison, based on analogy. According to Aristotle, the primary function of metaphor is stylistic and ornamental. It is used for aesthetic reasons in poetry to express a concept in an eloquent way. Aristotle also pointed out the persuasive function of metaphor, seeing it as an effective rhetorical figure to be employed in political discourse. His view of metaphor formed the basis of the so-called comparison theory of metaphor. This approach sees metaphor as a condensed simile, the transfer of the name of one object or phenomenon to another object or phenomenon based on the similarity between them [5, 11].

Since then, the problem of metaphor has moved out of the realm of rhetoric, where it initially existed as one of the tropes decorating thought and transcended the boundaries of literary studies and linguistics. Recently it has attracted philosophers' attention and today, with the emergence of new fields of knowledge, is in the focus of cognitive linguistics, philosophy of language, semiotics, psychology, cultural anthropology, poetics, hermeneutics, stylistics, etc.

This paper aims to trace the evolution of the study of metaphor within the framework of different scientific schools and linguistic trends, in particular, to review some of the insights on metaphor that come from the domain of cognitive linguistics and that pertain mainly to the conceptual metaphor theory. Metaphor is also analysed in terms of its implicit and implicative potential.

In philology and linguistics (including pragmalinguistics, psycholinguistics and cognitive linguistics), the theory of metaphor was developed by such twentieth-century scholars as Ivor Armstrong Richards, Roman Jakobson, Kenneth Burke, L. Jonathan Cohen, Samuel W. Schmidt, J.R. Buchanan, Samuel Levin, J. Lakoff, Raymond Gibbs, Umberto Eco; in Russia, Alexander A. Potebnya, Viktor P. Grigoriev, Nina D. Arutyunova, Sergey M. Mezenin and many others. Their works demonstrate a complex approach to studying this controversial phenomenon taking into account social-psychological, cognitive, logical-semantic aspect. The transfer from systematization and classification of imagery to the analysis of hidden mechanism of image creation, functioning and comprehension provided new insights into the role of metaphor in the processes of cognition.

The evolution of metaphor studies is all the more evident in the shift of research focus from understanding metaphor as a purely ornamental trope, decoration of thought, poetic stylistic device to investigating its cognitive nature in creating a linguistic picture of the world. Different theories and models of metaphor agree in at least one issue – the structure of image and the components of metaphor. The three-component structure of comparison (*primum, secundum*

and *tertium comparationis*) elaborated in ancient rhetoric came to be used for metaphor as well since metaphor was defined as a hidden comparison. In the 1930s of the 20th century the English literary scholar, linguist, philosopher and poet I. A. Richards proposed other designations for the components of the metaphor : *the tenor* – the subject to which attributes are ascribed, and *the vehicle* – the object whose attributes are borrowed [4]. The essential feature of the metaphor is a certain semantic distance between the tenor and the vehicle because if they are too close the perspective of double image may be ruined. Metaphor is perceived as if through two transparent planes: tenor is seen through the vehicle. A very important principle – the combination of impossible or disparity effect – which is at the basis of image was formulated for metaphor by Aristotle [5,15]. Image is created on that level of comparing the new and already known where any analogy and opposition is possible if it correlates with the personal thesaurus of a native speaker. The world is recognized through comparisons. The inherent power of analogy encourages people to look for similarities between the most distant objects and phenomena. There must be something striking and unexpected in every image, it must produce a surprise effect due to the discovery of some common element in two seemingly incompatible phenomena.

A new insight in describing the mechanism of metaphor has been achieved by logical "grammarians" who see it as a model of implicational knowledge. Richards' ideas found a peculiar refraction in Max Black's works. A widely held approach to metaphor developed by Max Black in the second half of the twentieth century is the interaction theory of metaphor [1]. Contrary to the comparison and the substitution theories, it does not treat metaphor as a mere figurative device, but rather as a model for constructing new meanings. It draws upon I. A. Richards's work in which two influential terms, still used today, were introduced: *vehicle* or the source domain meaning of a metaphor, and *tenor* or the target domain.

Max Black develops the idea that metaphor actually creates similarities rather than asserts pre-existing similarities which results in insight or new meaning. According to Black's interaction theory, metaphor consists of the principal and subsidiary subjects, corresponding to the metaphorical focus and the surrounding literal frame, respectively. At the heart of a metaphor is the interaction between its two subject terms, which results in creating a meaning which neither of the subject terms possesses independently of the metaphorical context. The interaction, as a process, brings into being what Black terms an "implication-complex", a system of associated implications shared by the linguistic community as well as an impulse of free meaning, free in that it is meaning which was unavailable prior to the metaphor's introduction [1, 35]. A metaphorical process is based on the projection of a set of associated implications from the secondary subject upon the primary subject. From the number of possible meanings which could result, the primary subject sieves the qualities predicable of the secondary subject, letting through only those that fit. As the name of the approach suggests, the interaction theory does not assume that it is only the secondary subject that has impact on the primary subject but rather that the

influence is reciprocal, i.e., the primary subject brings about parallel changes in the secondary subject.

Importantly, the interaction theory does not see metaphor only as a matter of language but also points out the cognitive dimension of it. Metaphor, therefore, acts as an integrator, a means of constricting the components of semantic, linguocultural space and the world of reality behind it.

The concepts of metaphor as an interaction of its constituent elements and processes have become a transition from perceiving metaphor as a purely linguistic phenomenon to viewing it as a universal cognitive mechanism. Max Black's idea of the two-component structure of metaphor is currently being developed in the mainstream of cognitive linguistics. There has been a reperspectivization of metaphor with the emergence of the conceptual metaphor theory in the field of cognitive linguistics. The element *conceptual* in the name of this theory suggests a departure from traditional views that confine metaphor to language and limit its function to naming and aesthetics. Cognitive linguists claim that metaphor is not merely a figure of speech, but is a specific mental, and neural mapping that influences a good deal of how people think, reason, and imagine in everyday life. It structures human experience and automatically and unconsciously shapes human cognition, perception and action. Human thought is metaphorical in nature, and the cognitive mechanism of metaphor is manifested not in language alone but also in myth, in social rituals, in performing and visual arts, in politics, in foreign policy, in social institutions, etc.

In cognitive linguistics, conceptual metaphor, or cognitive metaphor, refers to the understanding of one idea, or conceptual domain, in terms of another, for example, understanding *quantity* in terms of *directionality* (e.g. "*prices are rising*") or the understanding of *time* in terms of *money* (e.g. "*I spent time at work today*").

The formula of metaphorical relation is **CONCEPT A is CONCEPT B**, where CONCEPT A is the target, CONCEPT B is the source, and the link *is* stands for the mapping mechanism that results from a set of systematic correspondences between the target and the source. A conceptual domain can be any coherent organization of human experience. The regularity with which different languages employ the same metaphors, which often appear to be perceptually based, has led to the hypothesis that the mapping between conceptual domains corresponds to neural mappings in the brain.

The foundations of the cognitive theory of metaphor were laid down by George Lakoff and Mark Johnson in their influential work "Metaphors We Live By". Their key argument is that "our everyday conceptual system, within which we think and act, is inherently metaphoric» [3, 25]. George Lakoff, whose theory of conceptual metaphor is considered pivotal in English-language linguistics, sees metaphor as a mapping of knowledge about the source sphere onto the domain to be mastered, which results in some specific manifestations of this conceptual projection called sub-projections. Hence, metaphorization is based on the process of interaction between knowledge structures (frames and scripts) of two conceptual domains – the source domain and the target domain. The source

domain correlates with the vehicle – the conceptual domain from which we draw metaphorical expressions (e.g., love is a *journey*) and the target domain is related to the tenor – the conceptual domain that we try to understand (e.g., *love is a journey*).

A **mapping** is the way in which a source domain is projected onto the target domain. Mappings describe the mental organization of information in domains, the underlying phenomenon that drives metaphorical usage in language.

A primary tenet of this theory is that metaphors are a matter of thought and not merely of language: hence, the term *conceptual metaphor*. The mappings of a conceptual metaphor are themselves motivated by *image schemas* that are pre-linguistic cognitive structures – schemas concerning space, time, moving, controlling, and other core elements of embodied human experience [3, 103].

Conceptual metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source. Different conceptual metaphors are invoked when the speaker expresses a certain point of view or course of action. Selection of such metaphors tends to be directed by a subconscious or implicit habit in the mind of the person employing them. The principle of unidirectionality states that the metaphorical process typically goes from the more concrete to the more abstract, and not the other way around. Metaphors project structures from source domains of schematized bodily or enculturated experience into abstract target domains. Accordingly, abstract concepts are understood in terms of prototype concrete processes.

An example of one of the commonly used conceptual metaphors is "*argument is war*". This metaphor shapes our language in the way we view argument as war or as a battle to be won. It is not uncommon to hear someone say "*He won that argument*" or "*I attacked every weak point in his argument*". Argument can be seen in many other ways other than a battle, but we use this concept to shape the way we think of argument and the way we go about arguing.

Another conceptual metaphor is LIFE IS A JOURNEY. The systematic clustering of figurative expressions around conceptual metaphors like *love is a Journey* is striking.

Love is Journey!

Lovers, relationships, travellers, vehicle,

Common goals, problems. Destination, obstacles.

Our marriage was a roll coaster ride !

The projection A LOVE RELATIONSHIP IS A VEHICLE includes the following sub-projections at the "basic categories" level: car (*we have a long bumpy road ahead of us; we are spinning our wheels*), train (*we are off the track in our married life*), boat (*we are just on the rocks now; our love is foundering; love boat crashed into life*), plane (*our relationship is just taking off; he bailed out before she gave birth to a baby*), travellers, etc.

The assumption that during metaphorical projection the structure of the source domain is partially preserved in the target domain is called the Invariance Hypothesis (3, 97). Due to this property, metaphorical entailments, which are not explicitly expressed but are deduced on the basis of frame knowledge, become

possible. Thus, the cognitive topology of the source sphere to some extent determines the way of comprehending the target sphere.

Summarizing the standpoints of cognitive theory, three main features can be singled out.

1. Metaphor as a phenomenon of consciousness manifests itself not only in language, but also in thinking and in action. It is an important tool by means of which we conceptualize reality and, conversely, having an impact on the way we behave and act.

2. In contrast to the substitution and the comparison theories that view metaphor as ornamental, the cognitive theory emphasizes that metaphor is a matter of ordinary, everyday language. Conventional metaphorical concepts are used every day to speak about our experience, including abstract concepts, such as love and time.

3. Metaphor is defined as a mapping of structure from one conceptual domain, the source domain, to another conceptual domain, the target domain. This mapping is not based on the similarity between the two concepts, as stated by the comparison theory of metaphor, but rather on the correlation of our experience in these two domains and our ability to structure one concept in terms of the other. Thus, by analyzing discourse, we can arrive at metaphors by which we conceptualize reality.

Cognitive linguistics approach to metaphor studies has proved fruitful enough, with several annual academic conferences, scholarly societies, and research labs contributing to the subject area. The employment of metaphor has been extensively investigated in political discourse (conceptual metaphors favoured by politicians, e.g. by Silvio Berlusconi; metaphor as manipulative and persuasion means in political speeches by Winston Churchill, Martin Luther King, Jr. and George W. Bush) [2], in psychology and psycholinguistics. Another major domain in which research on metaphor has been carried out is newspaper discourse. Such studies reveal, on the analysis of concrete linguistic material, the power of metaphor to shape our conceptualization of certain aspects of reality, and to convey particular ideologies.

Although Lakoff's theory is extremely authoritative in the West, Russian linguistics has traditionally developed the classical three-component model of metaphor and the idea of transfer by similarity. The linguistic explanation based on the achievements of related sciences and, first of all, M. Black's concept is found in the works by V. N. Telia, N. D. Arutyunova, S. M. Mezenin, V. V. Petrov and many others.

The diversity of contemporary research indicates not only a continuing but also a growing interest in metaphor. Linguistic studies of recent years increasingly focus on implicit information, namely, implicit nature of metaphor, the hidden mechanism of image creation, functioning and comprehension. A characteristic feature of metaphor is its semantic capacity, the ability to convey a large amount of information with a small number of signs and, as a consequence, the implication of a considerable amount of this information.

Implicitness of metaphor results from two important factors: the principle of economy and the principle of general juxtaposition. The image, especially the metaphorical one, acts as a kind of press, a compactor of information, where all information is compressed like a spring in a winding mechanism. Max Black figuratively described the essence of metaphor by comparing it to the tip of a submerged model [1, 44]. We have only a "literal" meaning at the surface-syntactic level, and a new meaning is being formed at the deep semantic level. Metaphors tend to be concentrated, somewhat condensed and compact, and for this reason they can sometimes be difficult to "unpack". Ambiguity of metaphor in a poetic context results in multiple interpretations. The importance of researching metaphor implicitness is also dictated by the increasing urgency of the problem of understanding the text as an activity that continues the creative efforts of the author and contributes, as a result, to increasing its informative capacity.

Metaphor is implicative by nature. For this reason logical grammars describe it as a universal nominative model of deduced information. Implicative relationships take place at all stages of metaphor creation and reflect the diversity of specific types of implicative relations according to the general formula of implication "If A, then B", e.g. action → result, cause → consequence, purpose → action, part → whole, action → the doer of the action [8, 103]. The more unexpected the comparison, the more implicit the similarity, the wider the network of implicative connections, the more diverse the range of implicit information, and thus the more informative the metaphor. In fiction metaphor, with its inherent synergy, cognitive "processing" is based on a very complex similarity, coming from almost impossible, completely non-standard correspondences.

Implicitness and implication are therefore two of the most essential characteristics of metaphor in a fiction text. It is necessary to emphasise the difference between the mechanisms of implicit and implicative, as these notions are often used interchangeably. The term "implicit" in the sense of "not (explicitly) expressed, hidden" is opposed to "explicit, complete". In contrast to implicit information, implication is understood as the process of withdrawing communicatively relevant conclusions from the relations of inference between two informative complexes, where antecedent A is expressed by language means while consequent B is implied, derived from the former. The characteristic feature of implication is interdependence, deducibility, rhematic nature, i.e. not just reconstruction of the missing logical part but obtaining new data, augment of meaning. In this sense, implicative knowledge as deducible is opposed to the given, stated knowledge. Implicitness and implicativeness relate to each other as relations of expression (a static feature) and relations of consequence (a dynamic, unfolding feature). Additional implied meaning is perceived when language units interact with the context, thesaurus data of the world and the text, as well other factors of both linguistic and extralinguistic character. The most important features of implication are its inferential and rhematic nature, i.e. not just reconstruction of the missing logical part but obtaining new data, augment of meaning.

To better analyze different types of implicit information, the notion of image implicative potential (IP) is suggested [7, 39]. The implicative potential is

understood as the ability of an image to convey additional information, not expressed directly, of factual-logical and subjective evaluative character which is inferred on the basis of universal relations of implication based on language means of different levels as well as information about the world and the text. The implicative potential of metaphor can thus serve as a useful tool for discovering the vast field of information implied by metaphor and for revealing its aesthetic impact.

The implicative aspect of metaphor is multifaceted and includes implicative relations of the most diverse nature. Proceeding from the universal formula of implication $A \rightarrow B$, metaphor has three main directions of implicative development, namely, implications along the lines of the vehicle, the tenor and the ground (the traditionally defined components of the image structure).

The referential (tenor) implications play the most important part in the system of inner metaphor implications and are directly aimed at forming the communicative effect of the image. Tenor-based implications are connected with nominative-pragmatic intention, the expression of the author's attitude to the referent and the formation of a certain attitude to it. If we consider metaphor from the point of view of its intention and purpose, i.e. communicative intention, the author's attitude to the referent acts as an antecedent, and metaphor itself – as a consequent. At the same time, background knowledge about the referent and the referential situation (the target domain of conceptual metaphor) plays an active role in the choice of the agent considering different aspects of the anthropometricity of linguistic means.

Agent (vehicle) -based implications are realized due to the so-called metaphor inertia, i.e. the agent's ability to evoke secondary, "reflected" metaphoric actions according to the principle of implicative development "If A, then B, then C", etc. Agent implications can be explained in terms of frame semantics, where reference to some object or phenomenon implicitly introduces some subject area with its inherent real-world connections into the situational and thesaurus context of the message. In the process of metaphor extension along the line of the agent, the agent's associative implicative complex is actualized on the basis of the frame of a particular concept, thus constituting inter-frame connections. Agent-based implicative development is typical of a complex sustained metaphor with a multi-level hierarchy of links and relations along the agent line. In this case, the key image determines the thematic setting and the selection of linguistic units of the entire image context.

Implications along the line of the basis (ground) are associated with the development and deepening of the features by which the agent and the referent are compared, i.e. with the semantic unfolding. The identification of the basis of comparison (which can be implicit, partially implicit or explicit) is often only the first step, which leads to the discovery of new underlying features. Fiction texts abound in metaphors with complicated, amorphous, multidimensional tertium comparationis. The ambiguity of such metaphors, whose components are barely associated and correlated, generates numerous ground-based implications. These implications result from the search for necessary correspondences and are usually

of a probabilistic nature, which corresponds to the communicative intention of the author to create a multiplicity of metaphor perception.

All three main implicative dimensions of the metaphor IP are interdependent; their separate consideration is possible only for the purpose of a more profound linguistic analysis. However, implications along the lines of the agent and the referent are, generally, most closely intertwined, just as the associative complexes of the interacting agent and referent are interrelated. The following example demonstrates a complex agent-based implicative development within the sustained metaphor. Two parallel metaphoric chains cross over, generating the identifying metaphor *centaur*, which is the logical result of the implicative vehicle-based development.

*Upon Captain Delano's approach the man at once hung his head below the previous level, the one necessary for business. Being addressed, he glanced up, but with what seemed a furtive, diffident air, which sat strangely enough on his weather-beaten visage, much as if a grizzly bear, instead of growling and biting, should simper and cast sheep's eyes. As the negroes about became talkative, he by degrees became mute, and at length quite glum, seemed morosely unwilling to answer more questions, and yet, all the while, this ursine air was somehow mixed with the sheepish one. Despairing of getting into unembarrassed talk with such a **centaur**, Captain Delano glanced around for a more promising countenance [9, 198].*

The underlined metaphoric simile introduces a general two-fold comparison of the referent in terms of the opposing features: *sheepish, furtive, diffident*, on the one hand, and *ursine, morose, glum*, on the other. The image unfolds according to these two assigned thematic scenarios, which, though mutually repulsive, finally converge in the identifying metaphor *centaur*. The resulting metaphor combines the features of external and internal similarity: *sheep's eyes, sheepish air*, on one side, and *ursine air, visage as if a grizzly bear, growl, bite*, on the other, synthesizing a fundamentally new content. At the same time, the denotative meaning of the word *centaur* – “half-man, half-horse” serves as a model for its transformation into a contextual metaphorical meaning “half-bear, half-sheep”, based on the external, surface features of dual appearance. It should be outlined that identifying metaphor is usually preceded by a comparison and only consolidates the outlined similarity. In this particular case the metaphor *centaur* logically develops the two lines of comparison outlined by the initial simile. The metaphor is a qualitatively new stage in the development of metaphoric juxtaposition, and its unambiguous semantization is only possible in this context of logical development, taking into account agent-based implications. The role of referential implication in this example is not essential, since the author's position and his emotional-subjective evaluation of the referent do not dominate in the given images. The metaphor IP is made up of many factors: cultural and background associations evoked by the mythological character of *centaur*, the emotional and evaluative characteristics of the zoomorphisms *sheep* and *bear*, and logical implication along the lines of the agent.

This short review of different approaches to metaphor studies demonstrates that metaphorical conceptual model remains an issue of favorable promise to

various cognitive linguistic researches, in particular, in terms of its implicative potential. The process of metaphorisation is always a problematic cognitive-nominative situation with many variables. The mechanism of metaphor creation, thus, reflects human cognitive activity, metaphor being a model of inferential knowledge, a means of creating new knowledge. The classification of different types of implicative relations in the process of metaphoric development makes it possible, on the one hand, to present metaphor as a complex interacting system and, on the other hand, to reveal a considerable amount of communicatively re-implicit information.

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1.5 LINGUOCULTURAL AND STYLISTIC DIMENSIONS OF THE CHILD'S COMIC DISCOURSE

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Each discourse is one of the "possible worlds" – the world of the individual who produces it (Y. S. Stepanov). That is why the anthropocentric azimuth of contemporary linguistics centers around the study of discourse as a process and

product of situationally conditioned human thought and speech activity [3, 4, 15, 20, 23, 26, 30, 32, 34, 42, 44, 51] and a language personality as a subject of world conceptualization, a producer and an interpreter of discourse [17, 19, 21, 25, 29, 36, 38, 39, 40, 43].

Introduction

In the prism of discursive human activity, comic humour has been researched as a universal phenomenon [6, 9, 16, 27], cultural social practice [7, 8, 11, 19, 35], as a comic verbal interaction [22, 37, 47, 48, 49] and a variety of social practices of certain social groups [35, 46, 48, 49], in particular certain age groups [2, 10, 14, 46].

Discursive realization of the comic is a special form of social communication, which depends on many factors. Complex consideration of the latter allows distinguishing a certain type of social practice as a separate discourse, in particular the discourse of the child.

The focus of linguistic analysis of children's speech traditionally focuses on the processes of formation of the child's language structure and the mastery of units of different levels of this structure [10, 13, 17, 41, 50]. The most studied are the problems of speech development of the child [1, 10, 12, 13, 28, 31, 33, 41, 50, 52], the formation of communicative competence and improving the child's discursive activity [28, 38]. A number of works are devoted to certain genres of children's and adolescent folklore [5, 18], the study of children's artistic discourse [2, 4].

Psycholinguistics [13, 40, 41], sociolinguistics [1, 35], ethnolinguistic and cultural studies [31] have achieved significant success in the study of children's speech and pragmalinguistics [7, 33]. Children's speech is studied in the framework of a cognitive approach [26, 50, 52].

However, the child's comic communication has not yet been the subject of comprehensive linguistic explorations in terms of the cognitive-discursive paradigm. Such a research perspective opens new horizons and *relevance* for studying the child's discourse and allows establishing not only collective but also individual knowledge of the comic phenomenon. We believe that comic meanings are jointly constructed by communicants in a situation of discursive interaction and are verbalized by appropriate strategies.

Anthropocentric interactive paradigm of contemporary linguistics aims at the study of speech as an activity and a factor in regulating human social behavior. *The focus* of this paper is on the linguistic and cultural features of the child's use of language tools to express regulatory influence on other subjects of comic interaction.

The object of the study is the comic discourse of the child's linguistic personality in the contemporary communicative and cultural space of Great Britain and the United States.

The subject of the analysis is actualization of the comic category in the discourse of the child. At the discursive level, the comic is embodied in

communicative strategies and tactics that determine the linguistic and cultural specificity of this type of discourse.

The research material is 3018 communicative fragments of representatives (aged 5-12) of the English-speaking community. These fragments were selected by a continuous sampling from the British and American Internet sites, films and television shows with children. The relevance of such a choice is due to the need for a relaxed, real life children's communication in which the activities of the child are minimally retranslated by an adult.

1. *Theoretical foundations of the study of the child's comic discourse.*

The child is a social language subject, a person in ontogenesis that undergoes a process of physiological, biological, mental, cognitive and linguistic transformations [12, 31, 50], and a personality in sociogenesis, i.e. personality at the stage of formation of consciousness, acquisition and appropriation of collective knowledge based on specifics of socialization in a particular culture and society [1, 5, 28, 33, 50]. In linguistic studies, the child is viewed as a linguistic personality [10, 12] who permanently masters the language, communication, including metacommunicative competences [13, 17, 31, 41, 43].

Thus, cognitive-discursive platform, in particular, in its interactive stream [27, 32, 34] positions the child as a subject of world conceptualization, an active participant of the cognitive and communicative process who utilizes language to exercise regulatory influence on other subjects of communication.

Interpretation of the child's personality in different research paradigms contributes to the development of panoramic research subject: linguistic perspective focuses on the formation and development of speech competence of the child, discursive – on how communication activities are organized and function. In terms of interactive approach, the child is a subject who uses language as tools to organize and regulate their own behavior and states as well as the states and behavior of other subjects of communication.

This study focuses on the child's linguistic personality in their comic discursive activities, where the former appears as an active or passive actualizer of comic meanings, and the comic – as a construent of the phenomenological space of the child's linguistic personality – a phenomenon that combines thinking and communication. Additionally, the comic is viewed as a model of communicative behavior of the child, designed to regulate their inter-subjective interaction and a process of cognition.

The analysis of the specifics of the child's construction of comic meanings in discursive interaction is based on the description of the features of its discursive realizations, i.e. strategies and tactics, which according to a certain communicative goal, are aimed at exerting appropriate regulatory influence on other subjects of communication.

Thus, the child's comic discourse (hereinafter CCD) appears as a socio-group interaction aimed at regulating interpersonal relationships and psycho-emotional states of the child based on reproduction of comic meanings. The producer of the comic is the linguistic personality of the child whose discursive activity is represented by the following configurations: child – child, child – adult.

The comic in communication of the child's language personality is analyzed in two dimensions: as an intentional linguo-creative activity focused on the creation of a new divergent, comic reality, and as a non-intentional linguo-creative activity where the comic is actualized in the zone of divergence of meanings between the two communicants.

The basic unit of the child's comic discourse is the global comic strategy which is defined as the intentional use of language tools to exert expressive and emotional regulatory influence on other subjects of the discourse, and the language realization of this intention. The child acts on the basis of the needs of emotional, social regulation and socialization (local strategies of emotional, informative and social influence).

Functional and communicative specificity of the strategies is conventionalized by linguo-cultural and age parameters of the child and a specific communicative situation with the aid of certain linguistic and stylistic means.

The context of the discourse is understood as a structure that covers general contextual and contextual-situational factors [39]. General context factors of CCD comprise the factors that characterize the general background of communication: communicative parameters of the English-speaking culture, certain socio-age group, i.e. those factors that form the total fund of knowledge, beliefs, ideas of the child as a representative of the language community.

General context factors of the child's comic discourse are linguistic, cultural, cognitive, social components of the comic phenomenon, as well as the activity needs and goals of the child as a person, ontogenetic cognitive and communicative features. The latter are projected into the plane of the child's comic speech interaction and form the preconditions for the verbalization of the comic in its discourse.

The contextual-situational factors of CCD include the composition of participants, motives and goals of choosing certain comic strategies, roles, as well as the choice of the object of the comic. These components are directly present in the analyzed discourse at a particular time and determine the architecture of the comic communicative situation. Situation-contextual factors include the components that determine the architecture of a particular comic communicative situation: the composition of the participants, the motives and goals of choosing comic strategies, roles, and the choice of the comic object.

The uniqueness of the children's comic communication is in the zoomorphic nature of its topic as well as the presence of the elements of play and learning as the main types of communicative activities of the child.

The global strategy of the child's comic discourse is defined as the intentional use of language means for expressive and emotional regulation, the linguistic realization of this intention, and a subsequent actualization of the comic effect.

Comic meanings are provoked by incongruence [37], i.e. violations of norms and expectations of communicants as well as reversibility, i.e. inversion and decoding of such violations as comic. The implementation of the global comic strategy is conventionalized by the parameters of the child's language personality

that acts on the basis of the needs of psycho-emotional, informative and socio-group influence.

In CCD comic arises from the mutual / one-sided desire of communicants to participate in a language game, which at the linguocognitive level is based on intentional / unintentional manipulation of conceptual structures of the addressee. The choice of strategies depends on the intentions of the addressee (positive, negative, complex), the actualization of which passes through cognitive, linguistic, social and psychological filters. The latter results in the three scenarios of message processing: rational, emotional, and rational-emotional ones.

The effectiveness of the comic message, i.e. the degree of achieving the addressee's goal, depends on the adequacy of the addressee's assessment of communicative potential and the success of his or her comic strategy in relation to the addressee. The success of the strategy also depends on the effectiveness of passing through the cognitive, cultural and linguistic filters of the addressee and inverting and decoding the message as comic (reversibility). Such decoding leads to actualization of various degrees of the comic effect and results in laughter or, conversely, has a conflict potential.

2. *The comic discourse of the child's language personality as a form of a cognitive and communicative activity.*

Comprehensive consideration of functional and communicative parameters of the child's comic discourse, its general context and contextual-situational factors determine its unique composition.

Functional and communicative features of the analyzed discourse include the following dimensions: ontological (exaggeration, surprise), cognitive (incongruence, reversibility), valorative (challenge, aggression, advantage, ridicule), conceptual (absurdity), linguistic (language game).

Linguo-cultural specifics of the comic realization among English-speaking children is the use of intellectual forms of the comic (paradox, ambiguity, pun) to enjoy their own significance, violation of conventions, illogism, absurdity.

Linguo-cultural resources of the child's comic discourse (sources of realization of comic strategies in CCD) comprise heterogeneity, active dynamics of replenishment, zoomorphic topics. Resources are defined by the following techniques: lingual (language game, graphic design, sound symbolism, comparison, repetition) and extralingual (visual and audio techniques – colors and laughter, presence of comic characters, precedent characters (mostly animals) which switch neutral conversation to the game mode. All the above-mentioned tools perform the function of accentuation, visualization, cumulateness, i.e. improving the interpretation of the text, on the one hand, and as the functions of entertainment, on the other:

When seeing the movie "Kindergarten Cop" Jessica said ... "Mom, look, it's Arnold Schwartz-n-terminator!" (<http://www.kids.niehs.nih.gov>).

Humor in the child's commentary is actualized by the violation of the linguistic level: provoked associations (the very personality of Schwarzenegger, former governor of California, and his various roles – from a terminator to a kindergarten worker) reveal the comic effect with the adult communicant.

The formation of the child's comic competence occurs contingently to the level of linguistic and sociocultural competences as well as the level of cognitive development. Understanding the comic is a process of solving cognitive problems where success is ensured by the knowledge of the basic mechanisms of actualization of the comic based on incongruence and reversibility:

Greg: I think it's undignified that I have to eat breakfast next to him on the potty.

Mother: Okay, well, it's your fault he's still potty training.

Greg: Don't look down, Manny. The potty monster doesn't like it when you look at him.

Manny: (SCREAMS)

Greg: I was just joking with him.

Mother: Okay. Kiss him you're sorry and then let's get a move on (Diary of a Wimpy).

The comic in the sample is based on the violation of ontological norms through the reception of an unexpected shift, the removal of the usual and necessarily familiar to the second child picture of the universe by an inadequate presentation of the reality through a non-existent potty monster. As a result, such a reality distortion frightens a younger brother Manny. He is not yet able to feel the playful mode of the situation and to invert ideas as comic. As a result, Manny screams.

Manny's ignorance pleases an elder brother Greg who realizes the unreality of the situation and recognizes the comic meaning (I was just joking with him). The actualization of the comic effect by an elder child signals the adequacy of his comic competence to the level of complexity of the comic communicative message.

The thematic repertoire of CCD comprises the topics that correlate with the areas most familiar and relevant to the child: zoomorphic, anthropometric, fantastic, gastronomic, medical, taboo topics. The core of the child's comic picture is zoomorphic since zoomorphic themes make connections with all the themes of CCD. The medical theme is presented in a stable connection with the gastronomic, which gives grounds to assert that in the child's world medicines are perceived as a form of food.

Taboo topics, in particular those that are most understandable for a child, i.e. death, sex, scatology, are linked to a fantastic theme. The child chooses strategies to avoid identifying himself or his loved ones with the specified subject, drawing parallels with invulnerable spheres, with the fantasy world, mythological and fairy-tale creatures and animals.

A relevant component of the strategies is the paradigm of communicative roles of the child. Such a repertoire consists of short-term roles, implemented within the dominant role of the child-joker who adjusts his comic communicative behavior based on his own needs and motives for choosing strategies: the abusive child influences other subjects through their insults and humiliation; the hunter child "traps" the addressee for the purpose of his own psychological domination; the rebel child uses humor to make collective ridicule of social taboo topics.

A child becomes a naive joker when he unconsciously violates various norms through his own linguistic and cultural incompetence.

To sum up, the contextual and situational factors of the child's comic discourse define a prototypical comic communicative situation as a model of communication in which the child acts on the basis of emotional influence, social domination or socialization, in order to emotionally regulate the relationship via language means. These tools cause a comic effect and represent a specific speech strategy. The ability to actualize strategic comic meanings is established by the subject of CCD in the process of updating the comic in accordance to the level of his/her own conceptualization or the difference of meanings between the two communicants.

3. Language and stylistic repertoire of CCD.

Verbalization of the needs of the child's language personality is carried out by local strategies of emotional, informative and social influence whose functional and communicative specificity is manifested in the aspects of motivation, linguistic and stylistic means of their implementation:

Strategies of emotional influence (SEI) are aimed at expressive and emotional regulation, the purpose of which is the transition of the addressee to a special psycho-emotional state, resulting in stress relief, release of positive / negative emotions, state of elation / suppression, establishing of friendly relations. In SEI, the comic is an active resource of expressive and emotional regulation of the child's state, a motivating factor for cognitive and linguistic development. SEI contain these elements:

1. *Strategies of positive emotional impact* (SPEI) aimed at a positive regulatory impact on both the speaker and the addressee. The strategies are represented by the tactics to express assessment, repetition, combination:

Which states are good for laughing?

Idahohoho, Hohohawaii, Ohahahaio, and Oklahohohoma (Carol, 11)
(www.geosites.com).

Humor in the joke arises from the paronymic attraction: the addition of regular bases *hoho* and *haha* forms the occasional names of the American states of Idaho, Hawaii, Ohio and Oklahoma. The example is marked stylistically with the onomatopoeic effect (*hoho! And haha!*) which, together with the question in the introduction about the states most suitable for jokes, actualizes the comic.

2. *Strategies of negative emotional impact* (SNEI) are aimed at positive emotional regulatory impact on the speaker through a negative emotional impact on the addressee (implemented implicitly or explicitly). Through implicit game-trap, child lures the addressee and condemns him at the end of the joke (seduction tactics). Using explicit strategies, the speaker expresses his negative attitude to the addressee from the very beginning and provokes him to confrontation (tactics of insulting the physical, intellectual characteristics of the addressee):

A1: Hey, butthead, getyouruglyfaceoutofthatbathroom. What are you doing inthere anyway, counting your zits? That could take all morning.

A2: Well, I have to get my stuff finished before you come in and stink the place up.

Another loving interchange between my sons, Dan and Jeremy, during the early-morning rush to get ready for school. While this kind of talk can be hard for parents to listen to, I can tell from the tone of this conversation that my boys are clearly enjoying trading insults (<http://www.child-central.com>).

The comic effect is formed by the general playful mode of the situation: the mother's comment (boys are clearly enjoying trading insults) proves that both communicants enjoy insulting each other and getting insulted. The boys attack the physical (your ugly face, counting your zits) and intellectual (butthead, that could take all morning) characteristics of each other (means of hyperbole and occasionalism). The addressee of such jokes reacts accordingly (you come and stink the place up), aimed at humiliating the physical characteristics of the addressee.

SEI are marked by violations of norms mainly at the logical-conceptual (34.4%) and lingual (45.8%) levels. The comic in these strategies serves as an active resource of psycho-emotional regulation of the child's state and a factor of cognitive and linguistic development. Linguistic and stylistic means of emotional influence in SEI include means of comparison (antithesis, oxymoron, use of diminutives and derogatives), exaggeration (amplification, grotesque, hyperbole), occasionalisms, lexical-semantic overgeneralization, interrogative sentences, motivational clichés and syntactic repetitions. SEI serve as entertaining and expressive-emotional functions.

The strategies of informative influence (SII) exert expressive-emotional regulatory influence on the addressee with the aim of exchanging information. In SII the comic is a source of intellectual development of the child, an instrument of socialization. SII consist of these elements:

1. Strategies of intentional informative influence (SIII) are focused on purposeful expressive-emotional influence on the addressee. Such strategies are represented by the tactics of interpretation, manipulation, combination. Example:

The restaurant where I took my two sons for a meal was crowded with fans watching a sporting event on television. The hurried waitress took our order, but more than half an hour passed with no sign of her return.

I was trying to keep my kids from becoming restless when suddenly shouts of victory came from the bar. "Hey," commented my 11-year-old, "it sounds as if someone just got his food" (<http://www.kidsfunnystories.com>).

Humor arises from the effect of deceived expectations, triggered by the reaction of a boy for whom the dinner with his father turned out to be a real "sports challenge". The comic incongruence of the situation is triggered by the violation of logical and conceptual norms based on combining the two scenarios: 1) long waiting for the food, 2) joyful cheers of the football fans in the restaurant commented by the child.

2. *Strategies of non-intentional informational influence (SNII).* The latter are not focused on purposeful expressive-emotional influence on the addressee. The expressive-emotional influence (actualization of comic meanings) takes place as a side effect with the potential difference of conceptual levels of the two

communicants. The child employs the tactics of the naive informant, naive interpreter, naive combiner. Example:

Adult: Did you see anything interesting last night?

Child: I saw Santa come right over to my bed and hang up a stocking full of presents.

Adult: What did he look like?

Child: He was wearing pajama tops, and carrying a bottle of beer (<http://www.mustsharejokes.com>).

The naïve tactics are initiated by the desire to use language to communicate the state, behavior, characteristics of subjects, objects or phenomena based on the child's competencies. Humor is achieved by violating the norms at the ontological level through the cognitive mechanism of allusion which sends the adult addressee to compare the fabulous Santa Claus, a favorite of all children, with the real performer of the role (anti-climax) and makes him imagine himself in the place of a surprised child.

In SII, the comic is a source of intellectual development of the child and an instrument of socialization. The child consciously and actively uses the comic to tame social norms and knowledge, manipulating them, as proved by the tactics of comparison, combination. The child's comic competence is in ontogenesis: the latter is confirmed by the presence of naïve tactics where the comic effect is achieved by the adult conceptualizer.

Violations are observed at the logical, ontological, socio-cultural and lingual levels. The means of informative influence are exaggeration (grotesque, hyperbole), language game (homonymy, polysemy), occasionalism, expressive comparison (antithesis, oxymoron), repetitions (chiasm, periphrasis) and reception of deceived expectations.

Strategies of social influence (SSI) are aimed at expressive-emotional regulatory influence on the addressee with the aim of social domination, promotion and social consolidation of the subjects of comic communication. In SSI the comic is a tool and indicator of the social development of the child, a resource for regulation of social relations. SSI contain:

1. *Strategies of cooperative social influence* (SCSI) aimed at cooperative expressive-emotional regulatory influence on the addressee with the aim of social promotion of the child speaker. Strategies are represented by the tactics of interaction, support and manipulation. Additionally, there are tactics of violation of social norms and taboos related to social prohibitions, physiological development, intimate relationships. The ridicule of the latter themes actualizes the comic effect in the discourse fragment below:

Child 1: Anyway, let's play some Twisted Wizard Two at your house.

Child 2: Probably not a good idea. My dad's still annoyed at you.

Child 1: For what?

Child 2: Remember that secret language we made up last week?

(Flashback) Child 1: Your-pa dad-pa smells-pa like-pa a woman-pa.

Child 1 and Child 2 (BOTH LAUGHING)

Child 2: I think he cracked our code (<http://www.kidsfunnystories.com>).

A humorous playful tone is derived from the violation of language conventions: the two boys invent a secret language based on a language play. The rules are to desemantize words by erasing semantic boundaries by adding a morpheme (- pa) to all speech parts.

2. *Strategies of non-cooperative social influence* (SNCSI) aimed at social advancement via non-cooperative expressive-emotional influence on the addressee. The strategies are represented by the tactics of fictitious cooperation, advantages, ridicule, exaltation:

Rowley: So, I was thinking we could do something like this! Oops, I stepped in a puddle!

Greg: At least it's not an acid puddle.

Rowley: Oy, oy, oy! It is an acid puddle! Zoo-wee Mama!

Greg: It's the same joke every time.

Rowley: Yeah ! Zoo-wee Mama!

Greg: We can't just do the same thing over and over.

Rowley: We can if it's Zoo-wee Mama.

Greg: It has to be a little more sophisticated (Diary of a Wimpy Kid).

Children make up jokes for the school newspaper. Boys' conflict is triggered by the difference between valorative norms of each other. Greg's confrontation tactics are based on rational arguments, as he tries to influence his friend Rowley with the facts: 1. It's the same joke every time; 2. We can't do the same thing over and over again; 3. It has to be more sophisticated.

Greg's goal is to come up with an intellectual point which would take some time and a lot of cognitive effort to solve. Rowley disagrees with this version, he is in a sublime emotional state which he is trying to transfer to the content of the 'pointe'. Rowley's tactics do not contain factual information, but are based on his emotions: 1. Yeah !; 2. We can if it's Zoo-wee Mama !, as evidenced by the expressive exclamations and repetitions of the favorite phrase.

As seen above, in SSI the comic is an instrument of social formation and advancement of the child, an actualizer of their axiological dominants and a resource for the regulation of social relations. SSI are implemented by the tactics in which there is an exploitation of ontological (30.32%), logical-conceptual (21.48%), lingual (27.2%) and valorative (21%) norms. The themes presented in the strategies mark the value norms and morals of the English speaking community: ostentatious politeness and tolerance shape the areas whose boundaries are violated by the child when he or she is trying to advance socially.

The linguistic-stylistic spectrum of the means of these strategies includes: language game at the phonetic and lexical-semantic levels (paronymy, occasionalism, polysemy, oxymoron, antithesis, hyperbole, litota); paradox, grotesque at the textual level; periphrasis and convergence at the syntactic level. SSI are characterized by the use of irony and sarcasm that objectify the functions of social domination and attack.

Thus, the set of guidelines for comic behavior of English-speaking children in the comic communication is associated with the emotionally expressive

function of the comic, conceptual knowledge and the social promotion in a particular socio-age group.

Contamination of the three components marks the analyzed discourse as a specific kind of comic communicative interaction where humour serves as a powerful tool of worldview construction and socialization of the child into the norms and rules of a particular social and age group and the English-speaking community, in general. Moreover, it is an effective means of expressive emotional influence and social advancement.

CONCLUSIONS

Cognitive-discursive ontology made it possible to analyze the comic not only as a sociocultural but rather as a socio-group category constructed in the process of mental communicative interaction of English-speaking children in the specific social context.

The child appears as a subject of conceptualization in ontogenesis who uses appropriate verbal means to act with a focus on dynamically represented in his / her consciousness possible mental models and psychological states of other subjects and their own models and states and exerts regulatory influence. The specificity of the discourse of the child's language personality is the introduction of elements of play and learning as primary activities, intertextual elements of folklore, printed and multimedia resources. The theme of the child's discourse correlates with the conceptual areas most familiar to the child.

The child's comic discourse, given the cognitive-communicative characteristics of its subject – the child's language personality, is defined as a kind of situation-conditioned interactive activity aimed at regulatory influence based on the reproduction of comic meanings. Comprehensive analysis of the differential features of the child's comic discourse in combination with general context and contextual-situational factors made it possible to outline the ergonomics of its strategies and tactics.

General contextual factors serve as filters and background for the implementation of the comic discourse of the child and perform both orienting and identifying functions for the child's use of comic strategies. Linguo-cultural realization of the comic in the analyzed English-speaking discourse is specified by inventive humor, fantasy, emotionality, the use of intellectual forms of the comic (paradox, pun). The latter serve to be a form of protection, self-affirmation and transformation of aggression.

Mental "self-affirmation" is relevant for children: language play, absurdity and eccentricity become a means of cognitive development, education and worldview, which is confirmed by the analysis of comic strategies in this study. The formation of the comic competence is contingent to the level of linguistic and sociocultural competence as well as the level of cognitive development.

Mental processing of comic information is interpretive by nature. Its cognitive mechanisms are comic incongruence and reversibility. Understanding comic meanings promotes development of divergent thinking, relevant for the formation of metacommunicative competencies, comic competence, in particular.

The analysis of contextual and situational factors of the comic discourse of the child's language personality made it possible to single out the participants, motives for choosing comic strategies, and the comic objects. Additionally, we elaborated a paradigm of comic communicative roles of a joker child who regulates and adjusts his/her own communicative behavior to the parameters of a temporary communicative situation.

The developed scheme of analysis allowed systematic and comprehensive characterizing the discourse potential of the analyzed strategies which focus on expressive and emotional regulation of interpersonal relationships, socialization of the children and their social advancement. In the local strategies of emotional, informative and social influence the comic is actualized via the exploitation of ontological, valorative, logical-conceptual and linguistic norms and is embodied by linguistic and stylistic means (paronymy, homophony, polysemy, occasionalism) and techniques (deceived expectation, naive truth).

Prospects for further studying the child's discursive activity could be in application of the proposed research methodology and its results in the analysis of different types of the child's discourse (virtual, animation), identifying the specifics of innovative means of creating the comic in combination with traditional (use of sound, graphics), ontogenesis of comic forms (humor, irony, sarcasm, satire) and functions of the comic in different socio-age groups of the English-speaking community.

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1.6 ANALYSIS OF THE USE OF STYLISTIC DEVICES AND EXPRESSIVE MEANS OF LANDSCAPE DESCRIPTIONS IN THE NOVEL "DANDELION WINE" BY R. BRADBURY

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According to the stylistic approach, literary texts are analyzed depending on linguistic, contextual features. According to the development that occurred to literary analysis, this attention has been shifted to the new analysis of literary work which is the study of literary text from linguistic point of view [3, p. 5]. Stylistics is a field which naturally combines between linguistics and literary studies. Fiction is an example of a literary style that has two main interrelated text-forming functions: influence and aesthetics. Essential feature of the literary style is the usage of language means of all other styles. In addition, authors of fiction texts can refer to not just literary but also intra-literary means of language – jargon, slang, dialect and others, which are also used not in the primary function, but are subject to the aesthetic task. Thus, we can say that all linguistic means, including neutral, are used to express a poetic thought of the author, to create a system of imagery of a particular work of art. Any work of art shows how a particular author sees the world, how he carries his functional work. In other words, a literary text is a picture of a writer's life.

Expressive means of a particular language are necessary elements of literary speech, through which writers give the subject a certain character, filling its features with a unique individual style.

Fiction in some sense is a verbal art where a portrait is one part of the means of characterization, which are used in compositional unity with other means. Such literary means in the works can be expressed by the actions in the plot, thoughts and moods of the characters, dialogues, descriptions of nature, scene.

Expressive means and stylistic devices are the main tools by which writers give a portrait a certain character, filling its features with a unique individual style. Vocabulary is the main source of expressiveness, which has a great potential for enhancing emotionality, imagery of language.

In our research we have analyzed the lexico-semantic, syntactic and phonetic expressive means and stylistic devices on the material of R. Bradbury's novel "Dandelion Wine".

Ray Douglas Bradbury is one of the most famous American writers, author of about 800 literary works of almost all known genres: short stories, novels, poems, essays, plays for theater and radio, movies and TV scripts, librettos of operas and musicals. His most famous works are "451 ° Fahrenheit", "Dandelion Wine", "Martian Chronicles", "Farewell, Summer!", "Eternal Wanderings and the Earth", "Conversation at a Discounted Rate" and many others.

We have chosen a novel "Dandelion Wine" due to the fact that it is one of his most famous works, which is even considered autobiographical. This novel

contains a large number of landscape descriptions and occasionalisms, which makes it a great source the landscape expressive means and stylistic devices.

During our research work we were analyzing the following components:

Phonetic expressive means.

This component is represented in the novel mostly by such stylistic device as *onomatopoeia*. Onomatopoeia is a word that is the result of sound imitation, as well as the process of creating such words. Vocabulary is most often Onomatopoeic lexical units are directly related to beings or objects – sources of sound: for example, verbs such as “croak”, “meow”, “cuckoo”, “roar” and their derivatives.

1. “*But there it was, he smiled, and the weaving went on, green and blue, if you watched and saw the forest shift its humming loom*” [2, p. 17].

2. “*The earth shook: rat-a-tat rat-a-tat, boom*” [2, p. 101].

3. “*Rumble. That’s a rare word: rumble. Oh, how that mighty storm rumbled along down, up, and over the rises, and all you could see was the cloud and nothing else*” [2, p. 101].

Lexico-semantic expressive means and stylistic devices

The analyzed novel contains the following lexical expressive means: epithet, metaphor, comparison, hyperbole, personification.

With the help of *epithets*, the author highlights distinctive properties of an object or phenomenon, thereby drawing the reader's attention to it.

1. “*Nothing else in the world would do but the pure waters which had been summoned from the lakes far away and the sweet fields of grassy dew on early morning, lifted to the open sky ... and condensed upon cool air*” [2, with. 27].

2. “*This to peach orchard, grape arbor, watermelons lying like tortoise-shell cats slumbered by sun*” [2, p. 29].

3. “*And there were two moons; the clock moon with four ‘faces in four night directions above the solemn black courthouse, and the real moon rising in vanilla whiteness from the dark east*” [2, p. 187].

Metaphor is the transfer of a name from one object or phenomenon to another, based on their similarity or contrast.

1. “*The earth pounded like a mad heart, boys, a heart gone to panic*” [2, p. 101].

2. “*The moon was sinking in a sky that was beginning to cloud*” [2, p. 202].

3. “*Here was where the big summer-quiet winds lived and passed in the green depths, like ghost whales, unseen*” [2, p. 17].

Metaphor in English contains a basic idea that connects literal and metaphorical meaning. The writer's use of metaphors explains the purpose of enhancing the expressiveness of natural phenomena, creating a picture and conveying a certain mood. With the help of metaphors, the author creates an image through which he conveys the artistic idea of objects and phenomena.

R. Bradbury also uses *comparison* to explain one phenomenon with another, very similar to it, in his novel “Dandelion Wine”.

1. “*The world slipped bright over the glassy round of his eyeballs like images sparked in a crystal sphere*” [2, p. 22].

2. *“The snow melted to grass, the trees were reinhabited with bird, leaf, and blossoms like a continent of butterflies breathing on the wind”* [2, p. 26].

3. *“The sun in their mouths, in their eyes like shattered lemon glass, gasping like trout thrown out on a bank, laughing till they cried”* [2, p. 23].

In order to present a certain object in an exaggerated form attract the reader's special attention the author uses *hyperbole*. This technique enhances the literary impression, awakens the imagination of the reader. At the heart of hyperbole there is always an element of a certain absurdity, a sharp opposition to common sense or social experience.

1. *“The snow melted to grass, the trees were reinhabited with bird, leaf, and blossoms like a continent of butterflies breathing on the wind”* [2, p. 26].

2. *“The crickets kept their truce, the stars were so low he could almost brush the tinsel”* [2, p. 57].

Personification – a kind of metaphor that transfers the sign from a living object to an inanimate, inanimate objects are assigned human actions [1, p. 49].

1. *“He liked to listen to the silence, he said, if silence could be listened to, for, he went on, in that silence you could hear wildflower pollen sifting down the beefried air, by God, the bee-fried air* [2, p. 18].

2. *“The rain played the sidewalks and roofs like great pianos”* [2, p. 262].

Allusion – a stylistic device that contains an indication, analogy or a hint to a particular historical, mythological, literary, political or everyday fact, enshrined in textual culture or colloquial speech.

1. *“This path led in a great dusty snake to the ice house where winter lived on the yellow days”* [2, p. 29].

The author under the phrase "the yellow days" means "autumn days".

2. *“And there were two moons; the clock moon with four ‘faces in four night directions ... from the dark east”* [2, p. 187].

Using the pattern "and there were two moons" the author means a clock and a real moon.

R. Bradbury also likes to use *pun* as a stylistic device of convergence of words with different meanings, sometimes similar in sound, which creates a comic effect.

“And he was gesturing up through the trees above to show them how it was woven across the sky or how the sky was woven into the trees, he was not sure which” [2, p. 17].

Metonymy is a word meaning of which is transferred to the name of another object related to the object inherent in the word by its nature.

“Flowers were sun and fiery spots of sky strewn through the woodland” [2, p. 47].

The author often uses *oxymoron*, combining contrasting concepts that are opposite in content and together give a new idea.

“Saying them over and over on the lips, like a smile, like a sudden patch of sun light in the dark” [2, p. 23].

Syntactic expressive means and stylistic devices

To enhance the expression of his thoughts R. Bradbury often uses *polysyndeton* or multiconjunction – a stylistic figure, where all or almost all homogeneous members of the sentence are connected by the same conjunction (usually the conjunction "and"), which is usually used to connect only the last two homogeneous members of the sentence.

1. *“Taking something of the east wind and the west wind and the north wind and the south, the water made rain and the rain, within this hour of rituals, would be well on its way to wine”* [2, p. 27].

2. *“And the country going towards the edge of the earth and the river shining, and the morning lake, and the birds on the trees down under you, and the best of the wind all around above”* [2, p. 216].

3. *“Long before you hit the grass you will have forgotten there ever was a tree, or other apples, or a summer, or green grass below”* [2, p. 155].

R. Bradbury uses polysyndeton to connect homogeneous members, which emphasizes the role of each of them, creates a unity of enumeration, enhances the expressiveness of language.

Gradation is a syntactic stylistic figure that consists in the gradual intensification of the expressive means of artistic in order to increase (*climax*) or decrease (*anticlimax*) their emotional and semantic significance.

1. *“June dawns, July noons, August evenings over, finished, done, and gone forever with only the sense of it all left here in his head”* [2, p. 282].

2. *“Every night the wilderness, the meadows, the far country flowed down-creek through ravine and welled up in town with a smell of grass and water, and the town was disinhibited and dead and gone back to earth”* [2, p. 29].

Anaphora is a stylistic device formed by the repetition of words or phrases at the beginning of each consecutive syntactic structure.

“This path led in a great dusty snake to the ice house where winter lived on the yellow days. This path raced for the blast-furnace sands of the lake shore in July. This to trees where boys might grow like sour and still-green crab apples, hid among the leaves. This to peach orchard, grape arbor, watermelons lying like tortoiseshell cats slumbered by sun.” [2, p. 29].

Aposiopesis (*break-in-the-narrative*) is used by R. Bradbury in "Dandelion Wine". The author does not end the thought, leaving the reader the opportunity to guess what it is, or conveys the tense psychological state of the speaker.

1. *“They sank into the lawn’s deep waters, their gloves still waving to him as the grass closed over ...”* [2, p. 251].

2. *“I saw that the dust rose up and for a little while showed me that sea of humps, of dolloping manes, black shaggy waves rising, falling ...”* [2, p. 101].

The sentence is not complete, the author puts three dots as a sign of unfinished thought, silencing the end of the description and activating the imagination of the reader.

Instead of using short expressions to convey a certain meaning the author uses excessive and longer words – *periphrasis* – to describe essential and characteristic features of an object or phenomena.

“The snow melted to grass, the trees were reinhabited with bird, leaf, and blossoms like a continent of butterflies breathing on the wind” [2, p. 26].

The author describes spring without naming the phenomenon aloud.

Rhetoric question is a rhetoric figure, which consists in using a question that implies an affirmative answer. This is a question that is not asked in order to get an answer, but in order to aphoristically generalize a well-known or obvious opinion.

“Lee, how long can you look at a sunset? Who wants a sunset to last? Who wants perfect temperature? Who wants air smelling good always?” [2, p. 76].

Parallelism – analogy, similarity, commonality of characteristics or rank (parallel depiction of two phenomena from different spheres of life).

“And the country going towards the edge of the earth and the river shining, and the morning lake, and the birds on the trees down under you, and the best of the wind all around above” [2, p. 216].

Rhetoric exclamation – a rhetoric figure, an exclamatory sentence, which serves to figuratively express a strong feeling – joy, admiration, anger, despair and so on.

“The waterfall of birdsong beyond those trees!” [2, p. 18].

The author uses *anadiplosis*, repeating the last word or group of words in one sentence at the beginning of the next sentence.

“They picked the golden flowers. The flowers that flooded the world ... molten sun” [2, p. 25].

An *ellipsis* is an omission in the expression of some structural elements that must be guessed by the context.

“This path led in a great dusty snake to the ice house where winter lived on the yellow days” [2, p. 29].

There are many examples of *nominative sentences* in the novel "Dandelion Wine", the grammatical basis of which consists of only one main member (subject or predicate), and the meaning of the sentence remains clear without the second main member.

“Thunder. Soft. Thunder again. Not so soft” [2, p. 100].

Epiphora – a stylistic figure, opposite to anaphora, repetition of the same words, sound combinations, phrases at the end of verses, stanzas in great poetic works, phrases – in prose or drama.

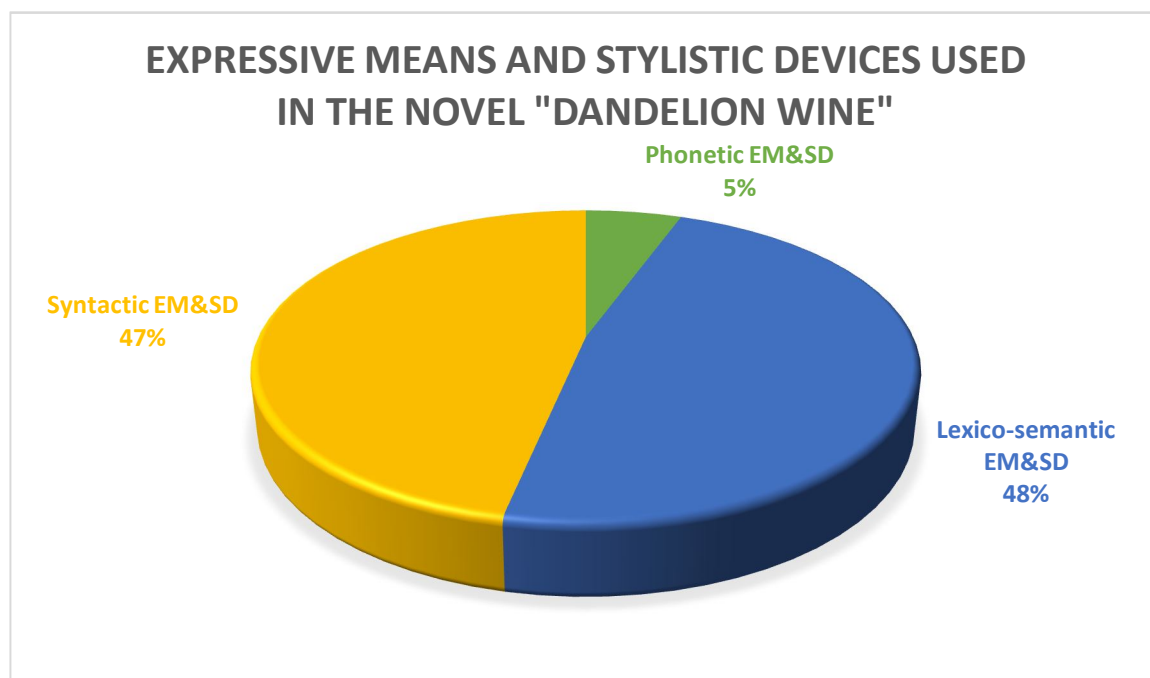
“Rumble. That’s a rare word: rumble” [2, p. 101].

In the process of analyzing landscape descriptions in the novel “Dandelion Wine” we have found 645 (100 %) expressive means and stylistic devices: phonetic – 36 (5.58 %), lexico-semantic – 308 (47.75 %), syntactic – 301 (46.67 %).

Thus, the following phonetic expressive means were identified: onomatopoeia: 36 units. This stylistic device is the main phonetic tool in describing nature. Phonetic means of expression such as alliteration and assonance were not found.

308 lexico-semantic expressive means and stylistic devices have also been found and analyzed: Epithet – 98 (31.8 %), metaphor – 73 (23.7 %), comparison –

39 (12,7 %), hyperbole – 33 (10.7 %), personification – 21 (6.8 %), oxymoron – 10 (3.2 %), allusion – 7 (2.3 %), pun – 10 (3.2 %), metonymy – 17 (5.5 %).



And finally, 301 syntactic expressive means and stylistic devices have been analyzed: polysyndeton – 44 (14.6 %), rhetorical question – 38 (12.6 %), gradation – 32 (10.6 %), rhetorical exclamation – 23 (7.6 %), periphrasis – 25 (8.3 %), aposiopesis – 20 (6.6 %), parallelism – 25 (8.3%), anadiplosis – 21 (6.9 %), ellipsis – 18 (6.0 %), anaphora – 18 (6.0 %), epiphora – 17 (5.6 %), nominative sentences – 20 (6.6 %).

Having analyzed the use of stylistic devices and expressive means on the example of landscape descriptions in the novel “Dandelion Wine” by R. Bradbury, we can conclude that lexico-semantic and syntactic and phonetic literary devices were creatively utilized by the author in conveying different meanings and raising the aesthetic value to attract the readers’ attention.

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1.7 THE USE OF THE WORDS BORROWED FROM THE ENGLISH LANGUAGE IN THE SPHERE OF INFORMATION TECHNOLOGY

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Modern youth is quickly adapting and actively using the opportunities of the current constant flow of information, the lack of borders for communication, and expanding its boundaries. The global Internet, through which numerous social networks operate, so-called public freedom of movement and the opportunity to travel the world, including for professional purposes, the existence and activities of international youth organizations, the dominance of English as a language of international communication – all factors which influence modern youth discourse and shape it. Discourse, by definition, is a text that is immersed in life [1], speech, "language assigned to the speaker" [2, p. 296], "language practice" of any community, which is mediated by the universe of linguistic signs, social institutions, cultural symbols "[7, p. 156]. That is, youth discourse is a set of speech practices of young people in different circumstances of communication. Such circumstances may be study, work, leisure, social communications, etc.

Among the linguistic processes taking place today, perhaps the most noticeable is the influence of English on other languages, which is manifested primarily in the use of a huge number of words and phrases of English (English and Americanism), which has recently become global. Many works have been written about the importance of English as the current lingua Franca, for example, [9]. Scholars explain the dominance of English by global processes such as the globalization of economics and politics, the active development and spread of information technology, most of which is developed in an English-speaking environment, the internationalization of science, the spread of cultural ties, and tourism. Nowadays, all these processes are very rapid, so in many languages, new Englishisms and Americanisms are constantly appearing, which, thanks to the global Internet, enter the language circulation and become part of everyday communication of people, especially young people. Analysis of these processes from the point of view of speech practices, youth discourse, is one of the tasks of solving the general problem of language borrowing processes. of this study.

The process of appearance and functioning of borrowed words in the host language is a natural process of replenishment of the vocabulary of any language and historical changes in it. Borrowed from English vocabulary in the modern Ukrainian language has been the subject of study of such scholars as L. Kislyuk, O. Styshov, S. Fedorets, V. Radchuk, O. Cherednichenko, I. Dziuba, K. Power, F. Batsevych, and many others.

Traditionally borrowed words are adapted in the host language phonetically, graphically, and morphologically. Under the current conditions of functioning of Anglicisms and Americanisms in the Ukrainian language, it is possible to add a semantic and discursive adaptation of borrowings. The process of assimilation of a

borrowed word means its adaptation to the sound system of the host language, to the rules of word formation and lexical compatibility.

Tracing the historical development of the Ukrainian language and the appearance of borrowed words from English and other languages, it should be said that many Englishisms and Americanisms appeared in it a long time ago and function with varying degrees of assimilation into the native language. Sometimes they can even be perceived as not borrowed words, but as those that have existed in the language since ancient times (port, park, sports, trolleybus, bank, check, combine, container, real). Some of these borrowings have left signs of borrowed words, reality show, prime time, test drive, fashion show, talk show), while others have acquired semantic and grammatical features of native language words and the ability to change the grammatical categories of the host language. (football, pudding, cupcake, jazz, foxtrot, dollar)

Today, scientists divide words borrowed from English into thematic groups related to those areas of life that are developing rapidly: technology, science, politics and business, including show business, sports, advertising, daily life [2].

Rapid technological development led to the emergence of new concepts that needed to be given new names. English became the language through which these concepts acquired a material linguistic form in the form of words, phrases, abbreviations. Other languages of the world have become host languages for new names in the field of technology. In the Ukrainian language, the adaptation of new Englishisms and Americanisms in the field of technology looks like 1) the use of the English word in the Ukrainian text in its original form, for example, www, wi-fi, PC, USB; PR, sim-card, whiteboard, no comment; 2) the transfer of the English word by means of the Ukrainian language (graphic, lexical-semantic and phonological adaptation) with the preservation of the sound form of Englishism (the same words (abbreviations) are found and used in the Ukrainian language adapted form: Wi-Fi, soft (soft), web design, browser, server, youtube, and many other examples: insider, project, presentation, interactive, creative, display, computer, instructor, regular and many others.

Terms in the field of technology are often used by young people, because this field is new, and most professionals in it are young people. Also, young people are more inclined to the new, more likely to understand innovations than the older generation. In addition, for young people, it is a matter of prestige – to be aware of the latest developments embodied in modern devices, programs, etc.

A young person with a specialization in technology can also use English and Americanism in professional communication, as professional jargon (ban, team ice, cases, etc.). Over time, some of this professional jargon becomes commonplace if it does not refer to highly specialized things or innovative inventions, but those that become the property of many (touch screen, smartphone, connectivity, tweet, hosting, user, click, click). A feature of Englishisms, terms from the field of technology is the presence of a large number of abbreviations, which in the Ukrainian language are also used in the form of abbreviations (CD Rom, DVD, URL).

Currently, many young people have an economics degree, working in economics and finance, which also has many words borrowed from English due to the globalization of the economy and the development of international business. Words borrowed from English can also be used by young people as professional jargon, as well as in common use through the dissemination of information through the media, denoting phenomena that have become part of everyday life. For example, words such as a broker, outsourcing, franchising, leasing, quotation, futures, invoice are more common in the professional sphere, while commonly used English words in the field of economics, finance, and business are, for example, words such as business, management, manager, top manager, marketing, default, check, charter, discount, devaluation, inflation, sales, realtor and much more. English borrowings from the field of economics have become widespread as a result of economic paradigm shifts and, as a consequence, the emergence of new concepts, as well as the international unification of names, as has happened before, for example, involving Latin to denote concepts to understand them globally.

There is now a general tendency to give a modernized foreign name to an existing concept, such as the word office. The word office means at the same time, and office, and office, and department, and office, and office, and office, and position, and has several other meanings [6]. Therefore, it looks more modern, more suited to the trends of the time than, for example, an office or study. Or another example – the word chat (chat), sit in chats, chat. Young people are more likely to use this word when communicating than to translate it – to speak, to talk especially if it concerns a certain type of communication, namely, in social networks. The word image is translated as image, picture, but the image in modern usage does not just function as a translated word – its semantics is extended to denote the idea of man, his social status, behavior, appearance, how a person is perceived in the environment.

The dominance of the media in the modern world, the overload of information of any kind, a large amount of advertising, including from international campaigns, is also a factor in the emergence of a large number of Englishisms in the modern Ukrainian language and the use of these words by young people. follow modern trends and be in "trend". Therefore, the field of advertising, PR, image creation is also an inexhaustible source of the emergence of new anglicisms and their use in youth discourse. Advertising is widespread, repetitive, and sometimes even intrusive, so it easily becomes part of the discourse. In addition, advertising allows language experiments, play on words, mixing concepts, etc., which may be of interest to young people, who, in turn, is open to experimentation [3]. Anglicisms and Americanisms in advertising are also the names of companies, brands, goods, services. Brand names denoting production, a trademark often go from a number of proper names to a number of common ones, for example, he drives a Ford (Ford is the founder of a car manufacturing company); she had a Burberry bag (a British company that makes luxury clothing and accessories); she wore a dress by Alexander McQueen (goods – clothes and shoes from a famous English designer).

Scholars record the functioning of a large number of Englishisms in the modern Ukrainian language in the field of politics and international relations (briefing, summit, impeachment, inauguration, lobbying, speaker, exit poll). Such words are very often used in the media, on television, in comments, they are clear in the context of use, but not very typical of youth discourse, because young people are more interested in education, technology, career, sports, relationships, fashion than politics. Note also the field of sports, which traditionally has a lot of borrowings from the English language (tennis, football, volleyball, etc.). known for several decades in our country (bowling, diving, rafting, rope jumping, arm wrestling, freestyle, and others). These names denote realities that are not typical for our country, they are new concepts with new names. In addition, in the process of borrowing, there is an expansion of the semantics of Englishism when it enters the Ukrainian language. It is clear that arm wrestling is not exactly wrestling (as it might sound in translation), given the show that accompanies the current sporting events. Also, there is a tradition to leave the English version of the names of sports.

Features of informal speech in the current conditions can be traced in the social networks of the Internet, which young people visit most often for other categories of the population. Communication on social networks has its genres, etiquette, language, and other means of expression [3]. Communication on the Internet can be direct or remote in time (and space), depending on the functionality and technological capabilities – the ability to add photos, audio, video, etc. Being related to technology, communication on social networks involves the possession of certain codes for the transmission and receipt of information: slang, among which a large number of anglicisms, including certain abbreviations; smileys (smile – English, adapted in Ukrainian) and emoticons (emoticon – emoticon – a certain image that conveys emotion instead of words), stickers (sticker – sticker), gifs (gif – Graphics Interchange Format), likes (likes – likes) what is written, photos, videos), haters (hate – hate, hater – someone who expresses his dislike), repost (repost – re-publication of what has already been printed), hashtags (hash – lattice – tag, label)), nick (nickname – nickname), userpic (user picture, avatar). The very names of the most popular social networks are anglicisms, which young people use both in the original form (in English – Facebook, Twitter, Instagram) and the transliterated form (Facebook, Twitter, Instagram). Communicating on social media involves understanding the many common abbreviations borrowed from English – LOL (laugh out loudly – very funny), whf (what a fuck – what an old man), OMG (Oh, my God – my God), IMHO (in my humble opinion (in my humble opinion), RIP (Rest in Peace), AAF (as a friend – as a friend), ASAIK (as soon as I know – as far as I know), EMO (emotional), some of them are already transmitted by means of the Ukrainian language, for example, LOL. Abbreviations of some phrases are not limited to acronyms, some have letters and numbers for faster typing, for example, 4U (for you – for you), 2U (to you – you), U2 (you too – also), B2B (business to business), 2morrow (tomorrow – tomorrow). Communication and participation in Internet contacts involve the creation of posts (posts), gaining as many

subscribers – followers – (followers), commenting (comments), the ability to post (post), like (like).

Words borrowed from English in the field of culture, in particular, pop culture, fashion, and design make up a significant number of modern borrowings: show business, talk show, reality show, remake, action, thrash, street art, fireworks, and many others. Youth discourse is characterized by the constant use of such borrowings, as these topics are popular for discussion and show that young people are familiar with the mainstream, aware of modern speech practices and trends, more or less fluent in English, which positively affects its overall image. We should add that such anglicisms can be used in both formal and informal communication, and are not considered to spoil speech or make it unacceptable. The reason for their appearance is the emergence of new concepts coming from the culture of English-speaking countries.

Youth discourse can also relate to everyday topics, daily life, cultural and educational activities, which due to modern trends are also transmitted through borrowed English words than Ukrainian. Yes, a party will most likely be called a party, an event – an event, shopping – shopping, shops – it's shopping malls or malls, services – service, forgery – fake, and so on. In our today's society, there are new activities, the names of which were made with the help of English-Americanisms – headhunting (headhunting), team building (team building), coaching (coaching), cleaning (cleaning), challenge (challenge), and others.

In terms of grammar, most English borrowings are nouns, but in youth (as well as in advertising) discourse, due to creativity and the desire to express and distinguish themselves, young people can transform nouns into other parts of speech according to the context of communication. The grammatical potentials of the English language, as a source of borrowing, allow the host language to make the transition of a word from one part of the language to another, such as the formation of a noun from a verb, a verb from a noun, etc. Such transformations are noticeable when using borrowed anglicisms in youth discourse: chat-chat, comment-comments, click-click, post-post, twitter-tweet, like-like, and many others.

The functioning of words borrowed from English is a sign of today's language processes, although the process of borrowing words from one language to another is a natural source of replenishment of the vocabulary of any language. The use of such words is characteristic of many discourses, especially youth because young people are most prone to innovation. If some Englishisms and Americanisms have been functioning in the Ukrainian language for a long time with one or another degree of assimilation, it is the young people who promote the use of new borrowings in various spheres of life. For young people, the most common areas with the largest number of borrowings are technology and Internet communication, including interpersonal, economics and business, advertising, culture, sports, travel, and daily life. The functioning of Englishisms and Americanism in youth discourse is possible both in an unadapted form (in English) and in a transliterated form with a certain grammatical adaptation to the Ukrainian language as the host language.

Because the process of borrowing words from one language to another is constant and natural, natural and rapid in our time is the emergence of new concepts and their names through the development of technology, and therefore borrowed words will continue to appear in Ukrainian and other languages. And young people will be the first to promote the use of these words in communication processes, due to their propensity for the new, education, image. The processes taking place in the world in various fields, the globalization of the world, the unification of concepts, the modern dominance of the English language will be the factors that will expand the vocabulary of both English and other languages that will use English borrowings.

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1.8 RETROSPECTIVE ANALYSIS OF TRANSPOSITIONS IN GRAMMAR

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In the recent literature and scientific papers considerable attention has been devoted to transpositions, their functioning and grammar characteristics [2; 29; 30]. The appearing of transposition language units, according to Alla A. Luchyk are connected with the correlation of linguistic phenomenon [11, p. 3]. Such words can be simultaneously related to the units which have different language and grammar status based on certain criteria. Following Andrew Spencer's definition of a transposition we agree that "in its purest form, a transposition is a mixed category that has the *internal* morphosyntax of the base lexeme but the *external* morphosyntax of a derived category" [28, p. 231].

Researchers note that the features of functional words and particles are connected mainly not with the primary meaning, but with the secondary one [20, p. 127]. It should be noted that different terminology is used for such kind of words determination in linguistics: transposition words, functional homonyms, discursive words, hybrid words, etc. Such a difference in terminology appeared due to the existence of different theoretical fundamentals of research of the words of this category.

The issue of the secondary (or transitional) units' status and the part of speech homonymy is unsolved. According to researchers, complex and heterogeneous unit relationship with the functional and notional words enhance particulative borderlines [21, p. 16]. We consider that the given issue should be viewed in the context of general theory of transitivity, which is closely connected with the question of the word definition and its boundaries.

Fundamentals of the transitivity theory were consistently described by Vera V. Babaytseva in her monographies [3]. The scientist defines transitivity as language feature, which consolidates language facts in integrated system, describing synchronous connections and interaction between them [3, p. 21]. This is a broad understanding of transitivity, where diachronic phenomenon (historical transformations) and synchronous (contaminations) are distinguished. Nevertheless, the scientific issue of transitivity has been also reviewed in earlier studies.

Aleksandr M. Peshkovsky, when talking about the nature of grammatical form in general, noted its "duality", emphasized that its nature is dual, both external and internal [23, p. 55]. In his opinion, any grammatical form is placed at the intersection of its internal and external sides [23, p. 55]. The researcher emphasized the impossibility of meaning and form opposing. He questioned the possibility to distinguish this or that form in language as a form itself (not as a phoneme or a combination of phonemes), if it does not have any internal features. [23, p. 56]. Aleksandr M. Peshkovsky expressed his point of view, that transitive

facts on the level of the parts of speech are the result of the fact that separates words, under the influence of phonetic changes and changes in the meaning that occur in them and in the words connected with them associatively, slowly and gradually, move from one category to another [23, p. 56]. The scientist considers that this process is eternal in language, and in those cases when the process is finished for a definite word, when the word has already moved to a new category, we cannot see any transitivity. But when witness such transition, we may doubt what part of speech it is now [23, p. 142]. However, from the point of view of Peshkovsky, such cases as this persuade us to look closely at the words, to see its new frames, to understand how rich and complex is our language, what kind of processes are involved in it; what new expressive sides common words show us in new circumstances [23, p. 142].

The questions of homonymy, polysemy and parts of speech transitivity were deeply researched in the scientific papers of Viktor V. Vinogradov [31; 32; 33]. In one of his articles V. V. Vinogradov highlighted a particular importance of the homonymy for the science of language and at the same time its insufficient study. A separate paragraph of his work is dedicated to grammatical homonymy in the groups of words that fall into different grammatical categories at the same time.

Viktor V. Vinogradiv specified that the system of word forms is not only about its modifications, which express in phonetic and morphological appearance of the word [31, p. 47]. The scientist noted a sharp difference in the structure between *the modifiable* homonyms, i.e. flexing parts of speech, and *non-modifiable* homonyms. He mentioned that when homonyms collide, an adverb will prevail in this case, thus, interaction between homonyms leads to functional convergence of adjectives and adverbs and creation of mixed, transitive types between them, i.e. it leads to *adverbialization* of the mentioned short adjective forms [31, p. 30].

His special attention Viktor V. Vinogradov pays to interaction of grammatical and lexical meanings in the system of those categories of words, where the forms of word changes and word formation are absent. According to the researcher, the process of homonymous combination of grammatically heterogeneous forms and categories of so called *non – modifiable* words is possible. One and the same word sometimes obtains such grammatical functions that should be considered as homonymous (e.g. one and the same lexeme in the state category function and a modal word [31, p. 32]. Viktor V. Vinogradov underlines that for non-modifiable words coherence as well as complete mismatch are typical [31, p. 32]. Viktor V. Vinogradov emphasizes that the combination of modifiable and non-modifiable forms in one and the same word (e.g. noun and conjunction, adverb and modal word) is not acceptable (besides interim types – noun and adverb, adverb and modal word and etc.) At the same time, functions of non-modifiable word forms (adverbs, particles and modal words, conjunctions) can combine in the structure of one word [31, p. 32]. Viktor V. Vinogradov mentions that there is no ideal system with uniform, sharp and deep edges between different types of words. Grammatical forms move and transit from one category into another, sometimes adjoin by its sides to different categories [32, p. 14].

Therefore, according to the scholar, there are no insurmountable obstacles between morphological word classes since everything interacts in a language, boundaries are movable – it is a feature of any living phenomenon [32, p. 14]. Viktor V. Vinogradov and his scientific studies influenced the formation of modern approach. They were conducted in line with the formally semantic approach, that became a foundation of precise grammatical classification of the parts of speech.

Further studies of the transitivity in 70th of XX century led to the appearance of a separate science of *transformatiology*. It studies the cases of transition between the parts of speech [14], [4], [27]. Under this area the notions of diachronic transitivity, diachronic transformation and contamination (“hybridity”), emigration and immigration potential of the parts of speech were analyzed, pool of terms describing the transformational processes was created. According to this terminology, the transition from other parts of speech into particle was called *particularization* [14].

Among many grammatical theories a field theory of Vladimir G. Admony must be highlighted. The scientist introduced a *field structure* of language forms. In his opinion, between a number of *grammems*, which are of the same category of words, just a small part obtains all the features of the given category. At the same time other grammatical units have different features, which connect them with other grammatical categories.

Admony, speaking about field nature of grammatical categories, uses the notion of *projection*. From the point of view of the researcher, projection means an ability of grammatical categories and forms to emit their grammatical features outwards – to the grammatical forms and all new lexical material [1, p. 82]. The scientist considers such an emitting to be directed from the core of the field to the periphery. Hence, projections are a constantly acting ability of grammatical categories to provide, in favorable conditions, units with specific features, which have not obtained such features before [1, p. 83]. The scientist suggests that the existence of the system of projections and fields indicates that grammatical structure is not a frozen inventoried system, but is a system that obtains a wide range of transitions and is moving all the time [1, p. 84].

The theory of Vladimir G. Admony is dynamic, reflecting semantic and conceptual approach, which enabled to merge formal and grammatical approach to description of grammatical structure of language and grammatical reality, where borders between the classes of words are blurred. Observation of functioning of particles and particulars in a verse text, at our point of view, confirms theoretical conceptions that were stipulated by Viktor V. Vinogradov.

In eighties of XX century several researches on the problem of homonymy of particles in the parts of speech appeared. Natalia Yu. Shvedova wrote about the difficulties of differentiation of particles from other parts of speech, as well as over the qualification of such words. The researcher emphasized that sometimes in the same word the closeness and interlacement of meanings can occur between particles and conjunctions, particles and adverbs, particles and verbs, particles and pronouns, particles and interjections as they are so close, that opposing such

meanings, as belonging to the words of different classes, occurs to be wrong, and the word should be qualified as *particle-conjunction*, *particle-adverb*, *particle-pronoun* and etc. [25, p. 724, 730–731].

In the works of later period the connection of the class of particles and other classes of words can be distinguished as the main feature of particles is the fact that they converge with adverbs, conjunctions and interjections by their structure and functions, and not always can be opposite to them; in some cases, particles converge with the introductory words [26, p. 60].

In the research of Oksana M. Kushlyk it was stated that the formation of lexical-grammatical and grammatical homonymy in the groups of non-modifiable words occurs through dying of the previous characteristic and appearance of the new one, that is the result of inner natural process, which is connected with the development of grammatical system of language [9]. The author also says that it is not always possible to qualify such hybrid words as particles, hence, often semantics of the initial part of speech is quite perceptible (it is connected, first of all, with the adverbs and particles that are their homonyms). In such case the analyzed words are not adverbs and not particles yet, but they are *hybrid* units, which are classified by the researcher as *adverb-particles* [9, p. 14]. In texts of special types, such as fiction and poetry, a large amount of hybrid units with complex or blurred semantics can be found.

The development of cognitive approach in linguistics produced a new outlook on the studying the question of transitive processes in the parts of speech. Such reseaches were led by Yelena S. Kubryakova [7; 8]. According to the scientist, studying of cognitive characteristics of parts of speech helped to deeply analyze in detail the linguistic features of each language form, which are accumulated inside the word or stripped out of it [7, p. 280]. The researcher stated that when describing polysemous words, it is necessary to take into consideration, that almost every part of speech appears to express not only initial idea implied in its foundation (subject, procedural and non-procedural feature, number, etc.), though regular modifications of the idea are often metaphorical and metonymic” [8, p. 284]. The reason of that, according to cognitive science, is that language accepts possibilities of meaning integration under the roof of related sign [8, p. 284].

The scientist also underlines that source of examples of *illogical* meanings of parts of speech are either derivational processes or syntactic processes [8, p. 194]. Speaking about transposition, Yelena S. Kubryakova notes that it appears to be such a process that allows to achieve not only changes in syntax of a sign, but also, on the contrary, preservation of the sign’s semantic features [7, p. 65]. The author also talks about the fact of preservation in semantic structure of any derivative word categorical and lexical meaning of initial (*motivative, referential*) unit, alongside its obtaining a categorical meaning of that class of words, to which it was included during the process of derivation [8, p. 196]. The scientist considers that a derivative word, which belongs to one category, obtains some features that are appropriate to the other category, it defines its hybridity.

Yelena S. Kubryakova described the inverse process as well. She mentioned that when the unit is included in a new class for itself, it obtains the meaning of the class i.e. ability to express its general idea [8, p. 205]. The linguist underlines as well the necessity of appealing to an exact context. She states that when analyzing such hybrid structures, it is necessary to appeal to the context, as it can be quite difficult to capture nuances of the meaning [8, p. 205]. The vast majority of poetical texts prove the presence of hybrid characteristics of a number of transposites.

One more work, dedicated to the studies of transitivity processes and homonymy of particles, was done by Liudmyla Bondarenko. In her research, the scientist derived and described conditions of particulation of notional parts of speech (among others adverbs and pronouns). According to the scientist, the process of transformation of an adverb into a particle is gradual and consists of two basic stages – syntactic and semantic, frequency usage of an adverb in the function of a particle, its massive usage in different contexts in one and the same meaning lessens lexical value of an adverbial [5, p. 8].

Liudmyla Bondarenko called a *generic* semantics of pronouns, its misunderstanding by listener behind the context or situation as a significant factor that facilitated the particulation of pronouns [5, p. 8].

The issue of differentiation of participles and their homonyms, that belong to other parts of speech, has been studied in the works on grammatical and functional homonymy. The classification of grammatical homonymy is impossible without taking into consideration its lexical meaning [6, p. 137].

Such kind of transition, as researchers state, occurs due to the change of syntactic function of word, which in its turn, leads to changes in categorial and lexical meaning [6, p. 138].

One of the research in this area has shown that hybrid words or grammatical homonyms could be divided into three groups (convertible, homoforms and occasional). The first one (convertible) are more common. As the author of the research states, these hybrid words are formed during the process of grammatical and lexical *rethinking*, that leads to the appearing of new morphological categories and syntactic functions in a sentence [6, p. 140–141]. In the second case (homoforms) homonymous connections appear as a result of *overlap of homonymous forms*, and at the third (occasional homonyms) occurs to be the *occasional sound coincidence* [6, p. 140–141]. According to the author, in differentiation of particles and their homonyms it is necessary to be aware of a lexical meaning of a word, its etymology.

In general, in the studies of homonymy between grammar forms and transposition of particles it is underlined that the complexity of identifying of the categorial status of homophonous particles caused by the fact that particles are genetically and functionally connected with the other classes of words, especially with non-modifiable (adverb, conjunction, modal words, interjections), as well as with some notional parts of speech (pronoun words, verbs) [13, p. 108].

General notion is considered to be a particulative, hence different reseachers define this notion in different ways. In our work we, following Svitlana

Pedchenko, define *equivalents of particles* as transitional hybrid words that are functional equivalents of particles [20, p. 126–127]. We also agree with the idea of Svitlana Pedchenko who stipulates, that syncretism of semantics of some particles allows to consider these lexemes to be transitional hybrid words of contaminative type [21, p. 16].

One of the key characteristics of equivalents of particles is the fact that they preserve semantics of the derivative word [34, p. 111]. Due to their semantic mobility, there are multi-spectral interlacement of adverb / pronoun / conjunction / comparative / preposition / interjections meanings and the meanings of particles exist [33, p. 111]. Such a *multifunctionality* of particles, according to scientists, is a partly motivated by their high abstractness, due to which appears significant dependence of particles semantics from the context of their usage [12, p. 119]. Therefore, in our point of view, it is reasonable to analyze their features through the prism of positional theory of Mikhail V. Panov.

The theory of positional morphology of Mikhail V. Panov allows to take a comprehensive look at the problems of volume and boundaries of a grammatical word in a system of parts of speech. The fundamentals of the theory were widely described in his research [19].

From the point of view of Mikhail V. Panov, the basic criterion, defining the belonging of the word to one or another part of speech, is its grammatical idea. According to the scientist, the units belong to one part of speech, which have the same grammatical meaning [19, p. 174]. Meanwhile at the frames of one lexical unit there can coexist word forms, that belong to different parts of speech. There can be a part in the word, that by the set of their grammatical meanings relate to a definite part of speech, and other parts, which, with the set of their grammatical meanings, relate to other part of speech [19, p. 174]. In this case, positional theory of Mikhail V. Panov seems to us consistent and credible.

In Mikhail V. Panov's opinion, belonging of a definite word to one or another part of speech in most cases is defined by its regular syntactic position. Positional theory of Panov stipulates two basic principles, on the basis of which the word forms *gather* into the words: the principle of positional alternation and the principle of compatibility. The scientist describes compatible forms as all the forms that are possible in one position. The cases, when in one position just one form of the word is possible, the researcher refers to as a positional alternation. According to his scientific investigations, a word under the pressure of its positions changes, in some cases obtains the features of one part of speech, and under the influence of other position – the feature of the other part of speech [19, p. 174]. Mikhail V. Panov gave his own definition to a positional alternation. He mentioned that the positional alternations are alternations in a range of words or word forms which occurred due to grammatical position, i.e. appear at such position with a high level of predictivity [19, p. 174].

We should note that the basic fundamentals of positional morphology of Mikhail V. Panov correlate with the view of Oleksandr O. Potebnya who emphasized that only in a sentence a word obtains a part of speech [15, p. 127].

Mikhail V. Panov stated that the changes of language units under the influence of different positions do not destroy its inner nature. He emphasized that the forms belong to a certain part of speech even in the case if they lose their grammatical meanings, specific to the given part of speech, in a process of positional alternation [19, p. 174]. Therefore, according to the scientist, adjectival substantivates must be classified as nouns in a grammatical paradigm of an adjective. Developing the theory of Bulahovsky who pointed out that general outline of a word, which is defined by morphemes, is later clarified in the context, and a word, being once used in the context obtains the features of something, that comes not from the meaning of morphemes it consists of, but exists besides it. Mikhail V. Panov also underlined the role of the context in formation of these or those grammatical features of the word.

To summarize, we would like to note that the issue of transpositive words and units have been deeply researched over the past years in accordance with different linguistic schools and theories. Authors will probably agree with the ideas of Mikhail V. Panov and some of the above mentioned researchers who claim the dependence of the grammatical notion of the units in close connection with the context it is used in and the grammatical features of the latter. On the other hand, we come to conclusion that the issue of transpositives and their functioning is rather prospective topic and gives many opportunities for future fruitful researches.

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1.9 MODERN UKRAINIAN FEMALE-AUTHORED TRAVELOGUE: GENDER AND PRAGMATIC ASPECTS

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Abstract

The study presents the pragmatic analysis of the expressive means in modern Ukrainian female-authored travelogues. The notion of travelogue as a new type of a narrative and the stylistic features of its various types have been described taking into account the gender issues and the authors' individual ideostylistic features. Though the paper specifically focuses on the travelogue as a literary phenomenon, it also gives a comprehensive review of travelogue studies within other fields of research (journalism, tourism, intercultural communication, human rights and conflict studies, etc.). The research is based on the works by six famous Ukrainian female writers creating in a variety of travelogue sub-genres (educational, ethnographic, eco-naturalistic, spiritual, religious or missionary, matrimonial, etc.). The correlation between the author's intention (informative, emotional, motivational, interrogative, optative) and the expressive means used in the text has been established. As the emotional intention is considered the most significant in female-authored travelogues, the article focuses on the correlation of various types of emotions with specific expressive means.

Key words: travelogue, intention, expressive means, language means, emotion, women's prose

1. Introduction

In modern linguistics, the study of language is closely associated with a large number of anthropological, psychological and sociological problems that are part of the sphere of the science of language, which is inseparable from the questions of the real functioning of language in human life. Semantic aspects of formation and linguistic indicators of psychological motivations, and cognitive factors of speech functioning are considered directly or indirectly by the following Ukrainian linguists: Holoborodko (2010), Boyko and Khomych (2011), Balaban (2017), Moshtagh (2017), Moshtagh and Krokmal (2018) and foreign scholars (Callies, 2011; Fauconnier, 2014; Mendoza and Galera, 2014; Jaskot and Ganoshenko, 2015; Clancy and Ruhlemann, 2018; Nuttal, 2018; Timpe-Laughlin, 2019).

It is with the development of the anthropocentric paradigm that a discourse enters the research field focusing on the speaker (the subject of the speech) and the listener (the addressee of the speech), as well as on the speaker's intention to influence the listener accordingly (Eggins and Martin, 1997; Ifantidou, 2014; Hellín-García, 2014; Kong, 2014; Qin and Uccelli, 2019). A person's numerous impressions of the surrounding reality represented in a textual form are introduced by a travelogue.

Travelogues have been the subject of research conducted by both foreign and Ukrainian scholars. Foreign research of travelogues has been mainly conducted within journalism and cultural studies (Hartsock, 2000; Fursich and Cavoory, 2001; Hanush, 2009; Colbert, 2017); intercultural communication (Hua, 2014; Wintergerst, 2014); tourism (Nigro, 2006); as literature phenomenon in general (Doloughan, 2006; Cogeanu, 2014; Mishra, 2014; Vadapalli and Rao, 2014; Aldeeb, 2017), as part of legends and fairy tales (Duggan et al., 2016), phantasy literature (Fredrickson, 2016) and in books for children (Denkova, 2014); history, ethnic minorities and conflict studies (Nedelcheva, 2016; Kałczewiak, 2019), tourism terminology (Dann, 1996; Borm, 2014), lexicology (Winter, 2017), a study of human rights (Mutton, 2016) and a general research of a travelogue development in a historical retrospective (Žindžiuvienė, 2010).

Ukrainian scholar Bashkyrova (2016) focuses in her studies of travelogues on gender issues; Isayenko (2012) and Semak (2015) highlight linguostylistic peculiarities in female travel prose; Yufereva (2013) studies travelogue as a phenomenon in journalism; Zamyatin (2002) considers travelogue within social studies; Kozyreva (2006) studies the influence of the listener's factor on the speaker's intentions and expressive means in a non-official discourse, including that of a travelogue; Biletska (2013) conducts general research of a travelogue on the book market.

Eastlake (cited after Rose, 1993) differentiates between two types of writing on the basis of the writer's sex, foregrounding the distinctions usually drawn between masculine and feminine travel writing. According to Eastlake and more generally to the gendered perceptions of the 18th and 19th centuries and beyond, a woman will concentrate on details, on a series of observations seen from up close ("close and lively details"), where a man will resort to generalisations and present an overview of historical, social and philosophical matters, accompanied by reflections and seen from a distance. The objectivity supposedly inherent in masculine writing (Man as the universal author) is matched by the subjectivity of the female writer, who remains an individual – "one pair of bright eyes in particular", as Eastlake puts it, while underlining here and at several other points in her essay her ideal lady travel writer's lack of authority/ authorship ("neither suggesting authorly effort"). A system of binary oppositions is thus set up, opposing detail and generalisation, observation and reflection, immediacy and distance, subjectivity and objectivity. A combination of the two types of writing represents, for Eastlake, a perfect form of travel narrative. Drawing on French feminist theory Rose (1993) identifies several characteristics identified as a masculine in geographical writing (i.e. a claim to objectivity, transparency, neutrality, exhaustiveness, characterlessness) which may very well apply to travel writing, in which geographical remarks often abound; these characteristics are of course opposed to the traditionally feminine emphasis on emotion, on the personal, on details (Rouette, 2013).

Women's travel writing, long considered the genre of novelists-manqués and second-rate writers, is a rich source for teaching world history. Recent scholarship has swept away old prejudices, and a substantial secondary literature

exists on different aspects of this genre, in itself an indication of its growing importance.¹ What, then, are its advantages as a source for teaching world history? In the first place, the body of literature is vast, spread over time and space. As early as the 15th century, women were recording impressions of their travels (*The Book of Margery Kempe*, 1436). Since then, not only have hundreds of women of all nationalities put pen to paper to describe their travels, but they have done so while trekking to every corner of the world.

Second, the background of these writers is varied—from the aristocratic Lady Mary Wortley Montagu, who accompanied her husband to Turkey when he took up his ambassadorial post in 1716, to the intrepid Alexander David-Neel, who honed her traveling skills by repeatedly running away from home as a child and went on to become the first Western woman to enter Lhasa, the forbidden city of Tibet.

Housewives, missionaries, settlers, professionals, and sensation seekers have all contributed to existing travelogues so that motivation, social background, gender expectations, and the reception of women's writing are among the many issues that can be introduced into discussions of the topic. Third, travel literature consists of the impressions of one culture viewing another, and women's travel literature of one gender viewing others. It is, therefore, an excellent way of introducing concepts of cultural difference and discussing the way in which gender does, or does not, shape perceptions. Finally, travelogues often tell us as much, if not more, about the culture of the author as that of the subject matter, thus making them doubly valuable as sources.

Gender issues in modern research (including literature, journalism, politics etc.) have become the focus of many studies. Aldeeb (2017) studies the notion of ecofeminism in the novels of the famous feminist writer Doris Lessing; Bashkyrova (2016) studies Ukrainian female novels; Grossman (2016) studies gender issues in Derrida's works. The female travel writing in the historical retrospective has been the focus of numerous studies, including Burke (2010), Winch (2014), Zold (2014), Barnard (2015), Pellegrin (2015), Rouhette (2015; 2016), Colbert (2016), Thompson (2017), Novikova and Boyko (2019), Petlyuchenko and Chernyakova (2019). Of special attention in terms of historical gender discourse analysis of the travelogue is the work by Sahin (2015), in which she indicates that since the 18th century, Turkish female writers have increasingly played a significant role in travelogue discourse. The author specifically names such writers as Lady Mary Montague, Elizabeth Craven, Julia Pardoe, Hester Donaldson Jenkins, Eliza Cheney Abbott Schneider, Mary Mills Patrick, Grace Ellison, who were in curiosity to discover the other: their cultures, customs, literatures, social, political and historical backgrounds and improvements, emancipation movements, sexualities and so on. Whereas some women writers including Zeyneb Hanım, Melek Hanım, Demetre Vaka and Halide Edib Adivar penned impressions about both European and Turkey. In Sahin's study, the works named *An Englishwoman in a Turkish Harem* by Grace Ellison and *A Turkish Woman's European Impressions* by Zeynep Hanım were evaluated in regard to comparative literature and cultural studies. In her comprehensive analysis, Sahin

argued that comparative literature accepted as a most advantageous approach for literary and cultural studies couldn't probably contribute much more than the other disciplines to cultural studies and cultural history, even feminist cultural history, comparative cultural perspectives to literature; and or cultural studies open a large umbrella for international cultures and literatures in the light of these two works focused on literary writings, experiments, representations of occidental and oriental women, and occidental and oriental perceptions (Sahin, 2015).

The main task of travel journalism is defined as transforming routine reality into something brighter producing dreams and fantasies; researchers view the journey and its description as a media ritual that, in the mode of postmodern sensitivity, saturates the usual actions with emotions and expression, transforms the ordinary into the special (Yufereva, 2013).

The language of travelogues is a phenomenon whose main characteristic is expressiveness. The important role of expressiveness in text creation is explained by a pragmatic intention, which is constantly in the focus of the speaker's attention: to convey his impressions as closely as possible to the real experience, to evoke corresponding emotions and sensations in the reader (Moshtagh, 2017; Moshtagh and Krokmal, 2018).

Despite such a strong theoretical background, the issues of attracting expressive means for activating the individual's mental and emotional work in the process of textual description of the journey are still relevant and open for study. Thus, the aim of our study is to determine the specific effects on the recipient through the use of expressive means taking into account the gender features of the travelogue. This includes attaining the following objectives: to characterize the types of expressive means typical of travelogues; to determining the range of communicative intentions that the authors implement in the works of this genre; to define the means of expressiveness that promote the implementation of various types of intent in female travelogues.

In our study, we adhere to Chabanenko's definition. He notes that expression is an intensification, an increase in the effective force of a sentence giving it a special psychologically motivated elevation, whereas expressiveness is already an intensified (increased) expression, socially-motivated feature of a linguistic sign, which deautomatizes its perception, maintains sharpened attention, activates the person's thinking, causes stress feelings in the listener or reader (Chabanenko, 2007, p. 16). The expressive means of the verbs are specifically studied by Fleischhauer (2016). So, expressiveness is inseparable from the creativity, from the active work of human mind, figurative and associative thinking, as well as the emotional state of the individual.

2. Research material and methodology

The material of the analysis is represented by over 1,500 speech episodes taken from Ukrainian literary discourse – six female-authored travelogues written by six modern Ukrainian writers.

Lesya Voronyna and Iren Rozdobudko describe their travels to various countries of the world as a set of common impressions; Maryna Hrymych writes

about Brazil after visiting the country as part of an ethnographic expedition, the purpose of which was to describe the life and culture of the Ukrainian diaspora; Lesya Olendij conveys subjective impressions of Italy after getting married to an Italian; Irena Karpa reveals the features of traveling round the world with young children; and last but not least, Anna Yaremenko talks about her missionary experience in East Africa among the local population. Thus, at the heart of each book, there is a specific type of life experience conceived through the prism of personal attitudes and type of linguistic personality.

The idiostylistic features of the authors' texts also differ. However, a common situation for all the authors is when a woman finds herself in a new space, reacts to it, relies on her cultural background and creates her own narrative using appropriate language means. Thus, a specific type of narrative arises; it requires a special discursive-stylistic analysis, taking into account the place of the genre in the structure of modern literary space, its prevalence and popularity.

The texts by Lesya Voronyna and Iren Rozdobudko are educational (or, to put it more broadly, cognitive), but at the same time they can be considered as contemplative-tourist as well as hedonistic. The story, which seems to be simple and clear at first sight, raises one of the most urgent issues for the modern Ukraine – human traffic prevention, Ukrainian women in particular. Here we see that the author plays the role of an authoritative expert, giving advice, recommendations and warns the women sincerely. (Dudchanko, 2017). Irena Karpa's travelogue also has features of these varieties, but it also represents extreme, eco-naturalistic and 'in-search-of-myself types'. Extreme because it is the depths of Africa, while 'in-search-of-myself' refers to one of the main features of Anna Yaremenko's journey. However, it should also be defined as missionary as her travelogue is saturated with Christian judgments and typically missionary rhetorical-dialogical constructs. The text by Maryna Hrymych has, like her journey, a dominant ethnographic component. Finally, Lesya Olendij's *Mia Italia* reflects another kind of travel relevant to modern Ukrainian womanhood – a matrimonial one.

It is obvious that each author of travelogue describes the journey on the basis of her social status, cultural and spiritual level, life experience and her own perception of the world, taking into consideration the trip goals. The author plays different parts, besides being a traveller, she is also a researcher, artist, literary critic, controller, expert, cookery expert, etc. Sometimes the image is vague and has an impersonal character, remains an objective authority hidden behind the available information. A traveller image fulfilling the uniting function defines the strategy of facts and details presentation and also unfolding technique, i.e. imaginative structure of the travelogue. It should be mentioned, that scientists differ six kinds of strategy: total, selective (focus), declarative, rational, emotional and hybrid (Dudchenko, 2017).

The works by Iren Rozdobudko have been studied most among the authors, whose texts serve as the material for our study. Holoborodko (2010) developed and justified a specific term to define the prose of the writer: 'Ukrainian fashion literature'. According to the researcher, Rozdobudko's writing is characterized by

a wide style range. The following directions typical of her works have been distinguished: melodramatic, psychological attitudes, polemical adventure, social vision, sentimental-sensual, neo-utopian, ironic, essay-autobiographical, sensual reflections, experimental-ontological. On studying the material of the writer's prose, Bashkyrova (2016, p. 4) concludes that fundamental for Iren Rozdobudko is "the desire to find and creatively substantiate the criteria for distinguishing between the 'real' and 'false', those vital 'meanings' that correspond to or contradict the deep essence of human nature. In fact, such opposition has much to do with the purely postmodern rejection of a fictitious knowledge of the world, of 'meta-stories' bound by official ideology and science, the mass cult and the mass media, etc." Sokolovska (2014) studied the metaphor of Iren Rozdobudko. The author claims that "metaphors perform a certain text-organizing and harmonizing function, the essence of which is to ensure text integrity, its expressive richness, and play a fundamentally important role at all levels of the individual style of Iren Rozdobudko – functional, emotional, compositional and story-making" (Sokolovska, 2014, p. 98). Other features of Iren Rozdobudko's idiostyle are also of great linguistic interest, namely, the originality of the author's comparisons, as well as the syntactic features of the creation of expression in the novel prose of the writer; the signs of pathos style, hyperbole, allusions to biblical, historical and artistic subjects.

In order to get a recipient interested and to stir a reader to the material perception, the author mostly adds stimulating features to the narrative raising serious issues, overwhelming a reader with a joke. The journey narrative has enlightening, instructive, entertaining and captivating character, the author strongly upholds the point of view that travelling is important in a person's life. As we can see, all of the chapters are different in size, narration and internal structure. The plot source is a traveller's personal experience, her awareness, knowledge, on one hand, and facts, details and comprehension of life reality on the other hand. The author's attitude towards what she has seen is expressed by the selection of details and events, unfolded in time and space, in order to get a reader interested and convince him in the necessity to travel. The collected and comprehended facts, events, phenomena, language, style, plot, compositional structure, architectonics and narration tone are targeted at it. We observe how an intellectual story, analytical commentary can be accompanied by gossip, anecdotes, legends, interesting scenes of personal life. At the same time, undemanding, at first sight, form of narration embodies the deep content, characterizing the traveller as a nationally conscious citizen of Ukraine and an intellectual. The peculiarities of the author's style include pointed metaphors, similes, usage of myths and legends, etc. Sometimes the narrative sounds hackneyed, but it only strengthens the efficiency of information perception and serves as an adviser and deepens the feeling of travelling possibility and its proximity. The detailed description, facts, stories, legends contribute to the opportunity to feel the "zest" of another country, to believe in yourself as a potential traveller. We observe a bright argumentation of travelling, thus, promotion of active way of life. At the meantime, we can see not just a traveller, but an adviser too (Dudchenko, 2017).

Borodenko's studies are based on material that includes works by both Iren Rozdobudko and Irena Karpa, and are devoted to the role of borrowed language elements, including graphic inclusions and little mastered inclusions. Such linguistic means have been revealed in both writers' works and are presented as a common stylistic feature of our globalized time (Borodenko, 2016).

Maryna Hrymych's writing is less studied in terms of literary and linguistic studies. Maryna Hrymych started her literary career being a student as a translator from Slavic languages. For a long time she was exclusively engaged in academia in various spheres (folklore studies, methodology of teaching the Ukrainian language as foreign, ethnology, history, anthropology). She is the author of several monographs. Moreover, she is a manager, compiler and academic editor of big projects, collective academic monographs and academic collections.

Despite her popularity and achievements, only a few features of her idiostyle have been revealed so far: the role of foreign vocabulary, conversational elements, terminology, and emotionality. Rozinkevych (2015, p. 55) relates this work to a genre called 'belles non-fiction', "which is based on a description of a real or imaginary movement in a real or fictional space of a wandering hero, an eyewitness, who describes little-known or unknown realities and phenomena and his own thoughts, feelings and impressions that arose during the trip, as well as a story about events that occurred at the time of the trip, involving documentary data for this story".

As for Lesya Voronyna, her books for children have been mainly studied in modern philology. Her works were studied among others by Tytarenko (2012), Rubchak (2015). Regarding the travelogue *In Search of Ogorogo*, the editors call it 'new journalism' (the signs of which is a play with a chronotope, and, as it should be noted in the aspect of our linguistic research, the multicolored linguistic palette of the text). Lesya Voronina describes her travels in Ukraine, Russia, Poland, Egypt, Canada, the United States, Greece, Estonia, Hungary, and Austria in a laconic – yet in its own way also dynamic – and at the same time dense manner, saturated with facts, events, dialogues, and persona thoughts. In her travel notes she is determined to write the solemn truth (to the extent that this is possible). She was just travelling and did not intend to come to any political or economic conclusions. Nonetheless, some of her conclusions did find their way into the text, especially as far as the comparison of the Ukrainian and foreign mentality is concerned. Voronyna paid particular attention to the details that would later help her recreate moods, sounds and smells. The author prefers the dialogue form in writing about places or her own experiences, and she often does it by intentionally avoiding clarification. Voronyna fills her narrative with Ukrainian proverbs, songs, and names, with pieces of advice, with memories from her childhood, dreams, anecdotes, and endless optimism, along with an extraordinary sense of humor (Rubchak, 2015).

The reasons for choosing these six authors' texts are as follows: 1) all the authors are women (gender issue); 2) researchers indicate the high level of expressiveness in the texts of all the six authors; 3) the texts represent various types of travelogues; 4) the authors differ in terms of their linguistic personality

and use a large variety of stylistic elements; 5) the books published during the period of 2010–2016 have become popular and mark a new stage in the development of the genre.

The total amount of expressive means in the analyzed episodes is 1,953. All the examples within the illustrative material have been translated from Ukrainian into English by the authors on their own, based on the strategies of translating expressive means in literary works as described by Ghazal (2015) and Giaber (2015).

The research methods are determined by its aim and objectives. The main method in the work is the descriptive one, the application of which provided a systematic study of the characteristics of the travelogue at the stylistic and discursive levels. When selecting the study material, the method of continuous sampling was used. Contextual analysis made it possible to study linguistic and extra linguistic factors influencing the intensification of expressive meaning, taking into account the specific nature of the texts of the travelogue. For the analysis of stylistic figures, a semantic-stylistic analysis was used. The content-analysis was used to identify certain linguistic patterns in the texts of travelogues. The use of the intent analysis allows for revealing the quality content of the text (the content that the author is trying to convey, the ideas between the lines).

3. Expressive means in modern Ukrainian female travelogues

3.1 The notion of travelogue

Let us consider several definitions of a travelogue. The term ‘travelogue’ has already been coded and is represented in major modern online dictionaries. Thus, the British version of Macmillan dictionary (2019) defines travelogue as “a film, broadcast, or piece of writing that describes someone's experiences while travelling”. Cambridge dictionary (2019) defines a travelogue as “a film or book about travelling to or in a particular place”. In Lexico Oxford dictionary (2019), a travelogue is defined as “a film, book, or illustrated lecture about the places visited by or experiences of a traveler”. As we can see, the given definitions are rather similar and convey the same idea of a travelogue as a means of reflecting the author’s travel experience. A travelogue is always a truthful account of an individual’s experiences traveling, usually told in the past tense and in the first person. Because a travelogue aims to be a true account of an individual’s experiences traveling, descriptions of what the traveler sees, hears, tastes, smells, and feels in the external world while traveling are essential components. Of course, thoughts, feelings, and reflections are important parts of our experience of travel. So, descriptions of a traveler’s inner world are not out-of-place in the travelogue. Likewise, notes and observations on history, society, and culture are also common features of travelogues, as we certainly learn about the world when we travel.

However, in the article we support Ukrainian linguists, who have a broader view of a travelogue. For instance, Bondareva (2012) claims: “In its traditional understanding, a travelogue is not only a documented description of a journey or expedition but also a story based on historic evidence (drawings, maps) which

does not lack a comparative analysis (of what was located in this area before and now) and the authors' reflections (expectations and reality). Apart from physical movement of the body in space, this genre stipulates a metaphysical journey, at the end of which one can witness how both the author and the reader become wiser and more experienced". The scholar also underlines such function of the travelogue as a transfer of knowledge, "so the story of what fun it was to spend a family holiday in Egypt or in which Turkish café lobsters are cheaper can't be considered travelogues". However, the author immediately specifies that this knowledge can be transferred in a belle-lettristic version of the genre (ibid.).

Mishra (2014) refers to travel writing or travelogue as an old canon of literature, dealing with nature writing, adventure writing, exploration writing, guide books etc. Even the Picaresque form of novel had elements of travel writing in it. For most of the readers, a travel book is an escape to an imaginary land which is far from the reality of this mundane world. It is a way to get transported to a forlorn land with all safety in their homes. For the writers themselves, it is often somehow a way of preserving a present for themselves and a past of posterity. In an era of modernisation it helps to preserve the natural landscape of a place and also feel its atmosphere. It is a dimension of the recorded part that does not exist in history books. It also gives an account of the culture, history and geography of a place. The author calls it a herculean job as one has to be an effective user of language and at the same time be a keen observer to portray and display analytical data. Mishra's paper focuses on the real need, utility, relevance, and importance of travel literature in today's rapidly changing tourism sector and globalised society as people try to see a new world through the writing and impression of a writer who serves to be an informer, advisor and guide. The canon of travel writing has acquired the centre of importance now rather than being in the periphery it also focuses on the changing paradigm of travel writing today, well illustrated by surveys and questionnaires (Mishra, 2014).

However, it has not always been the case that literature of this type was called a travelogue. For example, in analyzing Yablonska's works (a prominent writer in the genre of travelogue), the twentieth-century literary critics hesitated regarding genre definitions and argued about their literary status, using such designations as "travel descriptions," "travel literature," "descriptions of travel" and "memories of a journey," "a book of road impressions," and "memories of the road." The authors of more detailed research have chosen between the genres of essay and reportage. Poet and iconographer Sviatoslav Hordynskyi considers Yablonska's work to be "something more than simple notes and memoirs."

The views of contemporary literary scholars have also been divided. Researchers seeking the most accurate definition of the genre of Yablonska's writings, which they locate on the verge between literature and documentary, describe them variously as romantic adventure stories and literary and journalistic essays/reports, as prose reportage, travel essays, essays, adventure books, books of essays, and documentary travel novels, or nonfiction travel literature. All these definitions classify Yablonska's works as exotic—not in terms of theme, but according to the characteristics of the genre. In the classical genre hierarchy this is

a marginal form, and therefore does not belong to the literary canon. What is more, even among different varieties of “travel culture,” the concept of women's travelogue still “represents a relatively unknown quantity.” That is why the publishers of the latest edition of Yablonska's travelogues consistently call them novels. This choice is not analytical, but pragmatic, designed to ensure the popularity of the works by responding to readers' expectations.

In the last decade, however, researchers have begun to emphasize the special role of travelogues in modern literature. Descriptions of real and imagined travel have played an important role in literature for centuries; traveling has been used both as an existential opportunity to gain experience and self-understanding, and as a technical means of changing the place and action in a work. However, as Joyce Kelley notes in *Excursions into Modernism: Women Writers, Travel, and the Body*, “particularly for modernist writers, ... travel provided a new venue, a new muse ... travel writers of the early decades of the twentieth century reveal the extent to which travel allows for new conceptions of the self, opportunities for imaginative thought, and experimentation with literary form and language.” She argues that travelogues belong as much to travel literature as do fiction travel stories. But what differentiates Yablonska from the authors that Joyce Kelley analyzed is the starting point of her travel in both a geographical and a symbolic sense: she did not leave her “comfort zone,” but instead the turbulent marginal territory of interwar Europe, which problemizes rather than establishes her cultural and national identification (Haleta, 2020).

Other authors, however, argue that the genesis of travelogue has pre-literature origin and dates back to the period of mythopoetic model of a human and the world, which is represented in the folklore, particularly in the fairy tales. A narrative model of a human journey in a mythopoetic world is based on two archetypes of space and way, which runs through that world. It can be observed in Indo-European epos and folklore and in a fairy-tale in particular. Travelling possesses the principal genre forming function in the complicated process of artistic communication (author – reader). The travelling goal and author's communicative instructions, determining the travelling route, are of the exceptional importance. Each epoch introduced its invariants to the genre nature. The beginning of the 20th century marked a new stage in the history of the genre. (Dudchenko, 2017).

Part of the travelogues from our corpus, namely those by Iren Rozdobudko and especially Lesya Voronyna, contain some information for Dummies, which is the evidence of the lack of the world view of Ukrainian people of the early 2000s and the lightness, belle-lettristic features of the language and style of the travelogues of those times, which is definitely reflected in the language means used by the authors.

Biletska (2013) mainly stresses the expressiveness of the travelogue's text: “Usually this is a report on a certain journey, which is characterized by expressive and emotional description of what has been seen. The authors should ‘absorb and process’ everything they see, the peculiar features of the peoples, their traditions and implement their impressions into an interesting story. The travelogue is

supported by interesting facts, illustrations (photos, drawings, maps, etc.). The expectations, hopes and amusement are also an integral part of the travelogue. In no way can a travelogue be dull and documentary, though a certain chronology is required. On the contrary, it should be metaphorical, full of images, sometimes even tending to overestimating.” One should not forget, however, that the travelogue is designed to complete not only an entertaining, but also an educational function. The word combination ‘to absorb and process’ stipulates the author’s reflection, which represents the travelogue as a travel literature that includes the texts reflecting the chronological description of the journey and the author's reflection on what has been seen.

The definitions of travelogues can vary in their range; the broadest ones are not limited either by genre or interrelation of the documentary and fiction elements in the text, but rather simply cover two semantic bases: ‘story’ and ‘travel’. Thus, a travelogue is considered as a narrative strategy in constructing a literary work, which allows for telling the story in a peculiar way.

A good travel article’s style should first of all be readable and lively, which should be able to sustain the reader’s interest. If possible personal experiences and anecdotes can be included in it, which makes it more authentic and credible. Therefore personal record with universal touch and appeal should be the aim and strategy. Style is the most important asset of Travel writing. It should not be a mere description and poetic phrases which would carry away the reader, which would be in vain at the end. Also it should not be a repository of factual information, make it completely bald and dry. So a travel writer needs to blend fact and creativity to make a place come alive to the readers. So a writer must use very simple, short and plain English, use appropriate and deemed adjectives and avoid exaggerations and hyperboles as much as possible. One has to be like a reporter with keen and observant eyes along with being an efficient communicator being successful to portray people, places, customs and festivals etc. Therefore one needs to be factual, imaginative, sympathetic, and relevant and enjoy the writing. A travel writing which is written for a magazine allows a writer greater leeway in terms of style and content. In such an article one can work on impressions of places, history, conversations, quotes, stories and incidents. One should be also able to bring in local customs and traditions. One good aid to gather such information is to Consult a map, consult tourist literature and guidebooks. Given below are two examples, where one of the passages tone is prosaic whereas the other is poetic. (Mishra, 2015).

Irrespectively of the type of definition, all researchers come to the conclusion that the subjectivity of impressions is the key feature of the modern travel text, which in a turn stipulates the variety of narrative strategies and a wide range of expressive means used in this type of texts.

3.2 Stylistic features of travelogues

Travel prose has a border status in the style system. Analyzing its style attributes, it is possible to trace manifestations of both publicistic and literary

styles (Ivanova 2016). From a discursive point of view, a travelogue has this border status since it combines different types of narration and discourse.

The travel genre, which had become enormously popular in eighteenth century Western Europe, was cleverly exploited by many writers to expound to the reading public certain important notions on literary theory, on society (foreign and domestic), on themselves, and on nature. The travel genre – then as now a flexible instrument for transmitting, by means of diary-style narrative, information about distant, often exotic people and places – had been adapted by Sterne and others to themes having little relation to a conventional journey. The genre was quickly gasped literary as well as its polemical possibilities, and influenced by Western models, they too used it to convey theoretical assertions on a variety of Subjects. The second half of the eighteenth century was a time of uncertainty and transition for many literary genres. The satire, the ode, the epic, the tragedy – all genres championed by the Classicists – were becoming stale imitations of past models; while the Sentimental school was developing new, more personal, forms of expression. During this period, and especially in Russia, the travelogue becomes a hybrid genre comprising elements of poetry, prose, and the drama. The writers who were influenced by Sentimentalism found the travelogue idea suited to articulating their own inner feelings together with a sensitivity toward nature and the simple "primitive" life. This genre, hitherto outside the purlieu of classical literary aesthetics, allowed them to convey at least the illusion of spontaneous inspiration. Although the travelogue does permit a mixture of literary genres, it imposes some important technical limitations on the author. The narrative must be in the first person and the material must somehow relate to a journey (which, however, the author is at liberty to define in his own terms). Like the literary diary, the "journey" usually implies an autobiographical account of the narrator's experiences – the apparently spontaneous record of day-to-day observations and sensations. The narrative's "spontaneity" is, of course, often a purely literary device or convention used to dramatize a fictitious character who recounts a fictitious story that may or may not be based on the author's real experience. The invented travel diary or memoir usually preserves, for the sake of verisimilitude, many autobiographical or descriptive elements proper to the "real" counterpart. This applies even to the most fantastic examples of the genre such as Swift's *Gulliver's Travels*. When used for aesthetic purposes and not solely to transmit information, the travelogue becomes "literary."

Like its distant ancestor, the picaresque novel, the fictional travelogue has no unified plot. Because the narrator must progress from one location to another, any single intrigue involving one set of characters becomes virtually impossible. The action therefore must comprehend a series of episodes or miniature plots. Skillful authors illustrate their ideas on human nature, national temperaments, social injustices, freedom, art, etc., through such apparently unrelated episodes. A travelogue's unity rests not upon dramatically resolving conflicts that occur among the characters, but rather on the author's ability to generalize eloquently and convincingly. Even at its most subjective and lyrical, the literary travelogue maintains a didactic moralizing tone. Perhaps such didacticism is inevitable since

travel, whether real or imagined, provides an almost irresistible opportunity for the traveler to reassess his own society and his own values. Confronted with alien environments, we tend to compare and contrast the strange with the familiar; geographical displacement inspires detachment which in turn leads us to make sweeping value judgments. Not only does travel stimulate comparisons, but it may also effect changes within an individual. The dramatization of the emotional and intellectual changes experienced by a narrator remains an important function of a literary travelogue. After all, since the Middle Ages the sea or land voyage has been a common allegory for the soul's journey through life, towards ultimate salvation or damnation. The journey then, whether real or allegorical, has traditionally been regarded as a means towards self-improvement a kind of education in itself for the individual. Travelogue writers seek to inform and guide their readers by depicting the "education" of their narrators (Wilson, 1973).

Modern studies in the field of discourse are of great interest for the modern linguistics. The discursive factor of the travelogue is the author's self, a specific feature of the genre – the triple unity author-hero-narrator, which causes narrative strategies and the selection of linguistic means. The genre of the travel essay provides for increased attention to the intensive-parametric features and characteristics of the surrounding world. The psychological background of this was disclosed by Zamyatin (2002, p. 13): "Creation of spatiality is associated with a change in the principles of the nature of human perception. The channels of perception are aimed at fixing volumes, sizes and distances to objects and events; the attitude towards them is formed by the observation distance. The change in distance changes the characteristic of the event and even the event itself."

Stylistic expressiveness is due to the integration of the different stylistic components into the texts of travelogues. It has been noted that their character and relationship depend on the characteristics of the idiosyncrasy rather than on the genre itself, though the general sign of Ukrainian female travelogues is the intensification of colloquialization, as well as the stylistic effect of a combination of linguistic means with different stylistic characteristics within a small text segment that enhances expression and gives the author the opportunity for self-presentation as a creative, multidimensional linguistic personality.

Distinctive of the travelogue is the expressiveness of a foreign word (exoticisms, barbarisms, agnonyms), which is introduced into the text as a representation of another surrounding reality in the process of the cognition of the world (for more information on exoticisms, barbarisms and agnonyms see Burke (2014), Kokelberg (2016). In this context, a number of strategies used by the authors have been highlighted: the disclosure of connotations and associations called by a certain word, their comparison with impressions of reality, language game, as well as purposeful conceptualization of the linguistic unit. Also, barbarisms introduce the expression they are endowed with in the source language into the text, as well as fragments of the image of the world which they are associated with. For example:

(1) *Тому вирішено було їхати [...] в замок, що здавна дразнив уяву самою своєю назвою – **Перапертюза** (я навмисно вживаю каталанську замість французької **Перепертюз**).*

‘So it was decided to go [...] to a castle that has long teased the imagination with its name – **Peraperthuz** (I deliberately use the Catalan substitute for the French **Perepertuse**).’ (from Karpa, 2014, p. 24)

(2) *В **Едмонтоні**, чи то пак – **Едмонтонівці** (так ми із сином перейменували це симпатичне й затишне провінційне місто).*

‘In **Edmonton**, that is – **Edmontonivka** (as my son and I renamed this pretty and cozy provincial city).’ (from Voronyna, 2010, p. 81).

The special rhythm of travel and the mental organization of impressions are conveyed by syntactic structures, among which the most widespread means of expression are various types of composing (from non-predicative to textual), parcellation, rhetorical questions and exclamations. Composing embodies the diversity of impressions of the world, their rapid change; questions serve as dialogues and activation of cognitive processes; exclamatory sentences among other types of language facilities are bearers of emotional content.

The use of axiologically colored linguistic units is a very important component of the travelogue discourse. A person who perceives a new reality in the process of cognition evaluates it qualitatively according to their own views, beliefs and attitudes, as well as a picture of the world of those collectives and communities to which they belong. It has been demonstrated that the evaluative language means are implemented at different linguistic levels, the carriers of the evaluation content can be both words and superscript nominative structures, as well as sentences and subframes. Individual words can acquire evaluation content precisely in the context of travel and stories about it; in sentences and their collections evaluation is correlated with background knowledge. The following passages can serve as an example:

(3) *Нині всередині колишніх цехів містяться **першокласні** готелі, ресторани та музеї. **Чудовий** приклад того, як промислове місто можна перетворити на культурний центр, не змінюючи його **історичного обличчя**.*

‘Today’s former workshops contain **first-class** hotels, restaurants and museums. A **great** example of how an industrial city can be transformed into a cultural center without changing its **historic face**.’ (from Rozdobudko, 2011, p. 19).

Against the background of a general description of the transformations of urban space, the evaluation is embodied in the adjectives *first-class* and *great*, a noun *face* also carries a certain evaluative meaning, specified by the adjective *historic*.

It should be noted that in many cases the evaluative meaning of a word appears only in context, it is impossible to find out the evaluative sign outside it, or the definition may be incorrect:

(4) *Філе ягняти у м’ятному желе, стейк лосося на грилі під соусом з горобини, малинове парфе з живицею (смолою дерева)... Можна не*

продовжувати, а одразу збожеволіти лише від споглядання цієї краси і спокійно померти, вважаючи, що вкусив від дерева пізнання!

‘Lamb fillet in mint jelly, grilled salmon steak with rowan sauce, raspberry parfait with a hedgehog (resin tree)... You cannot continue, but immediately **get crazy** only from contemplation of this beauty and calmly **die**, believing that you have bitten from the tree of knowledge!’ (from Rozdobudko, 2011, p. 10)

In this very context, the lexical units *get crazy*, *die* convey the highest degree of positive taste, while outside of it, no positive meaning is inherent in these words.

The overall evaluation conveys a coherent impression of travel, as well as the attitude towards certain types of impressions, places, and different travel styles. Among the partial evaluations, the high prevalence of sensory and taste has been noted, in particular in its most direct expression – the evaluation of taste sensations. For modern Ukrainian women’s travelogues, an emotional evaluation is typical since it conveys a typical situation: the journey is characterized by a change in emotional state, and the text about travel is characterized by the dynamics of the language that these states reflect. A great role in acquaintance with new spaces and objects is played by aesthetic and utilitarian assessments, which are explicitly verbalized in the texts studied. Ethical and normative assessments converge in a number of contexts, for the verbalization they play a major role in descriptive contexts (images of positive or negative situations) and the construction of antitheses.

A particular attention should be paid to the role of intertextuality and intermediality in travelogues, which establish the connection between prose about travels and textual and cultural space in general (for more information on intertextuality and intermediality see Simpson (2014)). These connections lead to new, experienced in the journey cultural phenomena, and to the authors' cognitive base, which has been formed prior to the journey and is actualized in the situations of acquaintance with the new one on the principle of assimilation, search for analogies. Numerous intertextual units of various structures are introduced into the travelogues: from minimal quotations to whole texts. The sources of their origin are Ukrainian and world culture. Ukrainian intertextual units in collision with unusual reality can broadcast new important knowledge and expand information about Ukrainians, but more often "enter" new situations into traditional linguistic and cultural coordinates and thereby enhance the expression of the description, create a comicality or emphasize emotional states and emotional reaction (for more information on intertextual units in other cultural environments see Zimbler (2014)). Foreign cultural units of intertextuality are mainly represented by countries, which the author of the travelogue tells about, or at least are associated with their culture. They bring to the reader the information on travel impressions to a greater extent and enrich the system of expressive means of speech with new signs of emotions, experiences, social relations, etc.

3.3 Typology of expressive means in travelogues

Travel is a time of intense feelings, intense acquisition of experience, so travel impressions are recorded in expressive units with intensive semantics.

Expressive semantics of the word is formed by certain components of connotation, and it is on their basis that it is possible to classify the types of expressiveness and expressive means.

Expressive means of a language are those linguistic forms and properties that have the potential to make the utterance emphatic or expressive. These can be found on all levels – phonetic, graphical, morphological, lexical or syntactical.

Expressive means and stylistic devices have a lot in common but they are not completely synonymous. All stylistic devices belong to expressive means but not all expressive means are stylistic devices. Phonetic phenomena such as vocal pitch, pauses, logical stress, and drawling, or staccato pronunciation are all expressive without being stylistic devices

Morphological forms like diminutive suffixes may have an expressive effect: *girlie, piggy, doggy*, etc. An unexpected use of the author's nonce words like: *He **glasnosed** his love affair with this movie star (People)* is another example of morphological expressive means.

Lexical expressive means may be illustrated by a special group of intensifiers – *awfully, terribly, absolutely*, etc. or words that retain their logical meaning while being used emphatically: *It was a **very special** evening/event/gift.*

There are also special grammatical forms and syntactical patterns attributing expressiveness, such as: ***I do** know you! I'm really angry with **that dog of yours!** **That** you **should** deceive me! **If only** I could help you!*

However other attempts have been made to classify all expressive means and stylistic devices because some principles applied in this system do not look completely consistent and reliable. There are two big subdivisions here that classify all devices into either lexical or syntactical. At the same time there is a kind of mixture of principles since some devices obviously involve both lexical and syntactical features, e. g. antithesis, climax, periphrasis, irony, and others.

According to Galperin there are structural and compositional syntactical devices, devices built on transferred structural meaning and the type of syntactical connection and devices that involve a peculiar use of colloquial constructions. Though very detailed this classification provokes some questions concerning the criteria used in placing the group 'peculiar use of colloquial constructions' among the syntactical means and the group called 'peculiar use of set expressions' among the lexical devices. Another criterion used for classifying lexical expressive means namely, 'intensification of a certain feature of a thing or phenomenon' also seems rather dubious. Formulated like this it could be equally applied to quite a number of devices placed by the author in other subdivisions of this classification with a different criteria of identification, such as metaphor, metonymy, epithet, repetition, inversion, suspense, etc. It does not seem quite just to place all cases of ellipsis, aposiopesis or represented speech among colloquial constructions.

Skrebnev first subdivides stylistics into paradigmatic stylistics (or stylistics of units) and syntagmatic stylistics (or stylistics of sequences). Then he

explores the levels of the language and regards all stylistically relevant phenomena according to this level principle in both paradigmatic and syntagmatic stylistics.

He also uniquely singles out one more level. In addition to phonetics, morphology, lexicology and syntax he adds semasiology (or semantics).

According to Skrebnev the relationship between these five levels and two aspects of stylistic analysis is bilateral. The same linguistic material of these levels provides stylistic features studied by paradigmatic and syntagmatic stylistics. The difference lies in its different arrangement.

The analysis of works allowed distinguishing some types of expressive means. They have been summarized in Table 1 below:

Table 1 – Types of expressive means

Expressive means	with an intensive-parametric component (IPC). Boyko (2005, p. 173) defined IPC as “an onomasiological category indicates, first of all, real, objective deviations from the norm in qualitative and quantitative characteristics of objects, signs, actions”. The semantic categories of parametricity and intensity are closely related to a number of other objective categories, such as: quantity, quality, gradation, measure, norm (Boyko and Khomych, 2011, p. 26).
	with a figurative component. The image is characterized by indirect correlation with a specific referent and links to a conceptual system that synthesizes the subject-cognitive, sensually-mental and emotive-axiological activity of a person (Boyko, 2005, p. 187).
	with a stylistic component. We distinguish them on the basis of the fact that the linguistic sign acquires a special expressiveness in a different style environment, in an atypical context: Compare, for example, a purely stylistic contrast between a neutral <i>1000 доларів</i> ‘1,000 dollars’ and a youth-jargon <i>штука баксів</i> ‘g-spot’, between the adverb <i>майже</i> ‘almost’ and somewhat obsolete, conversational <i>сливе</i> ‘basically’. In a similar way, it is purely stylistic that the opposition between the adverb <i>швидко</i> ‘fast’ and quasi-synonymous to it, spoken and vernacular <i>мерціій</i> and <i>притьмом</i> ‘slapdash’, indicate the high speed of execution of any but only purposeful action. In such cases, stylistic contrast works.

Having summarized the theoretical material, it is possible to single out the most typical means of expressiveness in travelogues:

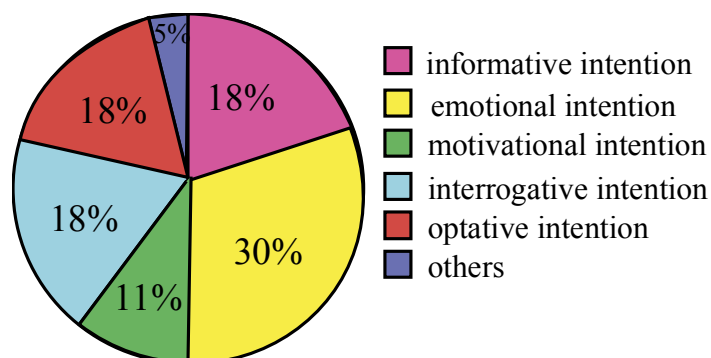
1. Linguostructural means (semantics, sound composition of a word, stress, intonation, affix, particle, word order).
2. The use of figures of speech (ellipse, repetition, pleonasm, gradation, amplification, antithesis, oxymoron, pun, acromonogram).
3. The use of tropes (metaphors, hyperbole, periphrasis, etc.).

4. Correlation between the types of author’s intention and expressive means used for their implementation

The author tries to influence the reader by means of expressiveness. In the work, we mean the intention as “the global guideline of the content of the statement, which is associated with the communicative orientation of the sentence, the purpose of the statement” (Shabat-Savka, 2011, p. 453). Relying on the

typology of intentions suggested by Shabat-Savka (ibid.), we have analyzed how the use of expressive means in travelogues affects the recipient.

Diagram 1 shows 5 major types of intentions studied in the work with the indication of usage frequency.



4.1 Informative intention

Informative intention is to state a real or surreal fact, to convey to the speaker the messages about the world, the environment, the phenomenon, the events that, on the one hand, enrich the thesaurus of the interlocutor with new knowledge of the addressee of the speech, and on the other hand, show the communicative competence of the addressee, their erudition, and the desire to bring to the attention certain information.

The speaker clearly builds a strategic information line, uses various language tools. Most often, informative intention is transmitted through an attribute that has in its structure the corresponding formally expressed means:

– suffixes:

(5) *...щоб світ нарешті дізнався про багатющу стародавню культуру.*

‘...so that the world would finally learn about the **lime-rich** ancient culture.’ (from Voronyna, 2010, p. 150)

(6) *смачнючі єгипетські страви*

‘**extremely delicious** Egyptian dishes’ (from Voronyna, 2010, p. 43)

– prefixes:

(7) *Бог все одно Мегавеликий, Мегасильний і Мегакрутий! І Він переніс нас в Африку на Своїх дивовижно сильних руках!*

‘God is still **Megagreat**, **Megastrong** and **Megacool**! And He carried us to Africa in his surprisingly strong hands!’ (from Yaremenko, 2016, p. 8)

The special inflectional suffixes and prefixes help to form the superlative degree of comparison of adjectives, which also conveys the intensity of the feature manifestation:

(8) *І щойно видається тиха мить, ви дуже добре починаєте чути і бачити, наче такі кінематографічні спалахи ловите. Ось він – **найчервоніший** захід сонця в океан, ось висхідні потоки туману проти сонця облизують скелі, **найглибший** запах сосен, **найтужливіша** зозуля, **найбільш виразні** лиця старих продавців сигарет в емігрантському кварталі, **найдивніша** конструкція будинку*

‘And as soon as it appears for a quiet moment, you begin to hear very well and see, as if you catch the cinematic flashes. Here it is – **the brightest** sunset in the ocean, here are the exhausting streams of fog against the sun licking the rock, **the deepest** smell of pines, **the saddest** cuckoo, **the most expressive** faces of old cigarette salesmen in the emigrant quarter, **the most amazing** construction of the house.’ (from Karpa, 2014, p. 172)

In the passage, there is a stringing of adjectives in the superlative degree of comparison, which serves as multiple intensification of the experience and at the same time the transmission of its multidirectionality and completeness.

Typical of travelogues are all the means of syntactic expression: exclamatory sentences, parcellation, gradation, rhetorical questions. The following passage serves as an example:

(9) *Що ми знали про неї [Америку] років зо двадцять-тридцять тому? / Там – джинси, “Макдональдз” ... / Там – Голівуд, Міккі Маус і чіпси. / Там – Фолкнер і Гемінгвей. / Там – Елла Фітцджеральд, Чарлі Чаплін і Мерилін Монро, Майкл Джексон і Мадонна. / Там – усе.*

‘What did we know about it [America] twenty or thirty years ago? / There are jeans, McDonald’s ... / There is Hollywood there, Mickey Mouse and chips. / There is Faulkner and Hemingway. / There is Ella Fitzgerald, Charlie Chaplin and Marilyn Monroe, Michael Jackson and Madonna. / Everything is there.’ (from Rozdobudko, 2011, p. 121)

The above text snippet is an example of syntactic parallelism and anaphora. The syntactic structure of the passage has a ‘stop-frame’ character, which conveys certain facets of the USA. The expressiveness of transitions from one impression to another one forms the complete image of the country.

As it has already been mentioned, the peculiarity of travelogues is the perception of new knowledge through the lens of already existing experience, for example:

(10) *Якщо Карпати я зазвичай називаю кудлатими, сивими й нерозчесаними, то наші сусідні гори я радше описала би як зелені, прибрані та кістляві.*

‘I usually call the Carpathians shaggy, gray and uncombed, but our neighboring mountains I would rather describe as green, clean and bony.’ (from Yaremenko, 2016, p. 90)

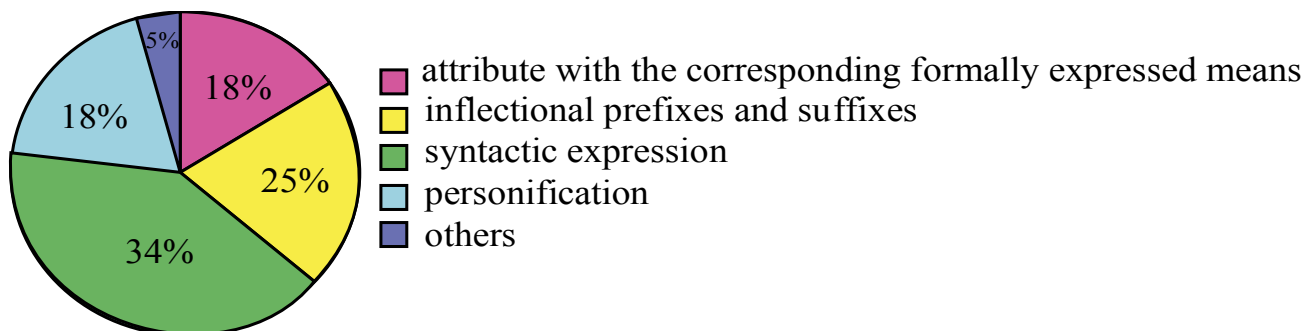
The metaphorical language image of the Ukrainian mountains, built on the personification, helps the recipient imagine a new terrain.

Personification helps the author to describe nature and natural phenomena, for example:

(11) *...велике африканське небо. Цього вечора воно було розбурханим і живим, наче відіграло величезну виставу на кількох підмостках одночасно: спершу огиало веселкою розлоге мангове дерево, згодом – котило чорними хмарами, що, мов клуби диму, вистилали вечірній неспокій, а далі – сипало дощем, ніби сніговою порошею, і одночасно підсвічувало західним сонцем, що вже потроху вкладалося спати в білі хмарові перини!*

‘...great African sky. This evening it was awakened and alive, as if performing a great show on several stages simultaneously: at first it was a mango tree surrounded by a rainbow, and later it was a quill with black clouds, which, like clouds of smoke, lightened evening anxiety, and then – it was raining like a snowstorm, and at the same time illuminating the western sun, which was gradually falling asleep in white cloudy featherbed!’ (from Yaremenko, 2016, p. 26)

Diagram 2 represents basic language tools to convey informative intention



4.2 Emotional intention

The emotional-mental state of the subject of communication conveys intentions associated with the speaker's desire to convey his emotional state or in a special way to react to what he has seen or heard. This is due to the fact that during the journey the traveler often seeks adventure, extreme impressions, and their description becomes more expressive with the help of intensifiers:

(12) *Потім без жодного попередження вся ця поперечна конструкція зрушилась донизу у вільному леті! Можу сказати одне: я міцно стисла зуби, щоб з рота раптом не вилетіли кишки. Можливо, це не дуже естетична констатація враження, але – найвлучніша.*

‘Then, without any warning, the entire transverse structure moved downwards in free flight! I can say one thing: I clenched my teeth, so that the guts could not suddenly leave my mouth. Perhaps this is not a very aesthetic statement of impression, but it is the most precise one.’ (from Rozdobudko, 2011, p. 83)

Intensification takes place at the level of a superphrase unity, and the semantic center is a descriptive sentence with somatic vocabulary to activate the reader's imagination.

Personification conveys the chaos and dynamics of impressions:

(13) *Відчуваю себе вихователькою в дитсадку: думки, спогади, враження, наче галасливі дітлахи, гасають в голові з кутка в куток, і я ніяк не можу шикувати їх у рядочок, аби гарно причепурити, розчесати та представити вам*

‘I feel like a nurse at a kindergarten: thoughts, memories, impressions, like noisy little children, are drowning in the head from the corner to the corner, and I cannot put them in a row to gently nibble, comb and present to you.’ (from Yaremenko, 2016, p. 14)

Personifications associated with the emotional sphere, as we see, are dynamic, the semantics of movement plays an important role. These metaphors are taken from the first pages of the book, that is, from that part of the narrative that conveys the first, rapturous impressions of getting to know the new continent. Further personification helps the author to convey other feelings, for example nostalgia:

(14) *Схоже, туга за Батьківщиною проглядається все частіше – висувається поволі зі схованки та спостерігає за моїм африканським світом сумними очима.*

‘It seems that the melancholy of the Motherland is becoming more and more visible – it is slowly moving out of the cache and is watching my African world with sad eyes.’ (from Yaremenko, 2016, p. 61)

The authors of the travelogues convey impressions of what they have seen by language means with the semantics of parametricity. Often parametricity is manifested in the denotative component of meaning, but there are cases where it belongs to the connotation (Boyko and Khomych, 2011, p. 22). The semantics of parametricity is the concept of large and small, narrow and broad, and so on. For example:

(15) *Під вікнами нашого готельного номера шелестіли листям височезні дерева – пальми й фікуси. У мене точнісінько такі ростуть удома в горщиках, тільки домашні разів у десять менші. Відчуття таке, ніби тебе переселили у гігантську оранжерею.*

‘Under the windows of our hotel room **gigantic** trees rustled – palm trees and ficus. In my house exactly the same trees grow in pots, only **ten times less**. It feels like you were moved to a **huge** greenhouse.’ (from Voronyna, 2010, p. 37)

Emotional intention is revealed through hyperbole used in describing objects that the person sees while traveling and perceives via the prism of his previous experience, the prevailing ideas about the large and small, according to the anthropocentric essence of the category of parametricity:

(16) *...завтовшки із ногу слоненяти ковбаси*

‘...sausages **as thick as an elephant leg**’ (from Olednij, 2012, p. 122)

(17) *Я й не уявляла, що зі звичайної мильної води можна видмухати кулі завбільшки з дирижабль!*

‘I had no idea that from ordinary soapy water you can blow out bubbles **the size of a dirigible!**’ (from Voronyna, 2010, p. 17)

(18) *...до самого берега підпливають рибини розміром з невеличкий підводний човен.*

‘...fish **the size of a small submarine** swim to the very shore.’ (from Rozdobudko, 2011, p. 84)

Another means of expressiveness on a parametric basis is the mental modeling and description of the hypothetical situation, in this case, the expressive means has a predicative character:

(19) *Не перестаю дивуватися властивостям африканських велосипедів! Здається, якби їм на багажник учепити будинок – навіть і тоді вони змогли б їхати!*

‘It never fails to amaze me that African bicycles have such unusual properties! It seems, if you put the house on the trunk – even then they could go!’ (from Yaremenko, 2016, p. 91)

In the given example, the author conveys her surprise and a sense of unreality of what she has seen by comparing the dimensions of the bicycle and the house, which, as it seems to her, could fit on the bicycle. This tool also conveys the general impression of the unusual experience and acquired knowledge, as well as enhances the hyperbolic semantics of wonder.

Parametric semantics of a large size happens more often in travelogues, but the small size also becomes the subject of an artistic description, sometimes peculiar for the chosen means:

(20) *...завжди волію привозити щось незвичайне, те, чого справді немає в іншому кутку світу. Знайшла "це" в **крихітному** містечку Спілі. В ньому майже немає нічого особливо видатного, крім стародавнього венеціанського фонтана.*

‘...I always prefer to bring something unusual, something that really does not exist in any other corner of the world. I found 'it' in the **tiny** town of Spili. There is almost nothing particularly outstanding in it, except for the ancient Venetian fountain.’ (from Rozdobudko, 2011, p. 56)

(21) – *Так дивно... – казала я перед Подорожжю номер один. – Туди ідемо вдвох, а повернемося втрьох. Моя спортивна машина типу купе-кабриолет не надто сильно надавалася до подібного експерименту. В ній начебто **можна було возити охочих карликів чи йогів-аскетів** – на подоби заднього сидіння реально було всидіти, лише підтягнувши ноги попід саме підборіддя.*

‘It is so strange ... – I said before Travel Number One. – We go there the two together, and come back in three. My sports car coupe-cabriolet was not very suitable for such an experiment. It seemed to be **possible to carry wishing dwarfs or yogis-ascetics** – on a kind of a rear seat it was possible to sit just pulling your legs right under your chin.’ (from Капа, 2014, p. 11)

The word *tiny* directly refers to the size of the city, but in the author's perception, and the small size of the car is indirectly transmitted through the description of people (dwarfs, yogis, narrator).

At the same time, the parametric semantics of the small is more emotiogenic; it has a greater psychological and cultural marking. The perception of objects on the ground as small is especially typical of Iren Rozdobudko, as a result of which, her book is full of litotes, which expressively convey the impression of the small size of towns and countries. To this end, the writer uses only the subject-real metaphor. About Finland, the writer says that this country has

(22) *майже іграшкову, порівняно з іншими, територію*
‘almost toylike, compared to the others, territory’ (from Rozdobudko, 2011, p. 12)

which emphasizes not only the impression of the country, but also the author's capture by the fact that it has preserved its independence, language and culture in the conditions of the neighborhood with the gigantic USSR.

Emotions of surprise are conveyed by the antithesis as in the example:

(23) *Князівство це, звичайно, іграшкове. А от ціни на звичайні речі (капучіно по 5 євро) здалися трохи гротескними.*

‘The principality is, of course, like a toy. But the price of ordinary things (cappuccino for 5 euros) seemed a bit grotesque.’ (from Karpa, 2014, p. 19)

Another example of the antithesis is the opposition of the number of emotional impressions and the small size of the physical medium on which they can fit:

(24) *Чи вистачить місця на екранчику телефону, аби написати, що саме зараз я пливу в розмальованій яхті по тропічній річці Мангоф, а поруч, елегантно звиваючись, пропливає двометрова ігуана з кривавою раною на лискучій спині – ознакою запеклої боротьби з білим орлом...*

‘Is there enough space on the phone screen to write that right now I am sailing in a painted yacht on the tropical river Mangof, and nearby, elegantly squirming, a two-meter iguana is swimming with a bloody wound on a shiny back – a sign of a fierce struggle with a white eagle...’ (from Rozdobudko, 2011, p. 84).

Here the reader must himself extract the magnitude or scale of emotions from the subtext, given the unusual nature of the events presented in the description.

In the travelogues, quantitative means are quite important, because they do not indicate the quantity itself, but rather the impressions of it. In general, language tools with intensive-parametric semantics are emotion-centered: indications of intensive-parametric characteristics of objects, events, and phenomena are closely related to the emotions of the traveler who perceives them, and are often presented in order to cause such emotions to the reader. For instance:

(25) *Окрім безлічі кав'ярень, модних butikів та книгарень Грац має неймовірну кількість пам'ятників, бюстів, меморіальних дощок та знаків.*

‘In addition to the many cafes, fashion boutiques and bookstores, Graz has an **incredible number** of monuments, busts, memorial plaques and signs.’ (from Voronyuna, 2010, p. 144)

(26) *Навіть плаваючи далеко від берега, все одно бачиш під собою власну тінь, від якої втікають у різні боки наполохані краби. А їх тут – мов жаб у сільському ставку в травневий день.*

‘Even sailing far from the coast, you still see under yourself your own shadow, from which frightened crabs are running in different directions. And they are here like frogs in a village pond on a May day.’ (from Rozdobudko, 2011, p. 45)

(27) *Обрали ми маленьку таверну біля дороги. Їх тут – як грибів під дубом.*

‘We chose a small tavern by the road. They are here like mushrooms under an oak.’ (from Rozdobudko, 2011, p. 97)

Emotion of surprise in the following sentence is marked by adverbial modifiers *до серцевини* ‘to the core’, *за мить* ‘in a moment’ and a parcellation unit *зовсім по-свинські* ‘very piggishly’:

(28) *У годівницях розкладено велетенські ананаси, котрі ці ніжні створіння [метелики] виїдають до серцевини за мить. Зовсім по-свинськи.*

‘In the feeders, giant pineapples are laid out, which these gentle creatures [butterflies] eat to the core in a moment. Very piggishly.’ (from Rozdobudko, 2011, p. 71)

Negative emotions in the context of adventure stories are described in a hyperbolic way:

(29) *Якби в мене на голові було розкішне волосся, а не три пиндики, воно би спершу стало дибки, а потім би я його на собі рвала.*

‘If I had magnificent hair on my head, and not three hairs, it would first stand on end, and then I would tear it out.’ (from Karpa, 2014, p. 30)

(30) *Викинувши на смітник істерики кілограма з півтора нервових клітин, я таки тримала в руках наші паспорти з візами.*

‘Having thrown a kilo and a half of nerve cells in a hysteria trash, I was finally holding our passports with visas.’ (from Karpa, 2014, p. 30)

These statements are characterized by a high degree of self-irony, which is displayed in the choice of language tools for description. In these examples, predicative constructions perform the intensification function.

Another way of expressing negative emotions of the narrator, caused by the stressful situation in the trip, is the application of parcellation in sentences like

(31) *В машині щось раптом трісло, і вона завмерла. **Взагалі. Без жодного дощу.***

‘Something suddenly cracked in the car, and it froze. **Completely. Without any rain.**’ (from Karpa, 2014, p. 156)

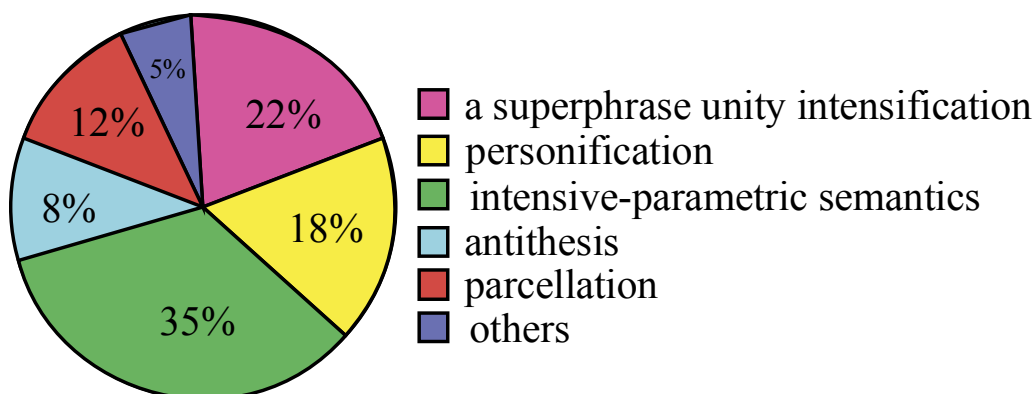
Emotions associated with travel are expressed through parcellation in the following statement as well:

(32) *Відверто кажучи, десь глибоко в душі я була страшенно задоволена цим несподіваним досвідом. Адже багато разів, їдучи в потязі незнайомою місцевістю або пливучи на човні, уявляла, що... роблю ривок і зістрибую вниз. **У невідомість. У щось зовсім нове – в іншу ситуацію, яка вмить поглинає тебе і змушує жити і діяти в ІНШИХ умовах.***

‘Frankly, I was absolutely satisfied with this unexpected experience somewhere deep in my heart. After all, many times, traveling by train in unfamiliar terrain or swimming in a boat, I imagined that I made a jerk and jumped down. **Into the unknown. Into something completely new – in another situation, which instantly absorbs you and makes you live and act in OTHER conditions.**’ (from Rozdobudko, 2011, p. 116)

In the studied trevelogues, the homogeneous parts of a sentence are most frequently parceled out. Functional homogeneity is conveyed through the diversity and multiplicity of impressions, so that parcellation makes it possible to place additional emphasis on each of them.

Diagram 3 represents basic language tools to convey emotional intention.



4.3 Motivational intention

Motivational intention is also conveyed by noun-adjective metaphors:

(33) *Так, любі друзі, вам не пощастить оминути цієї **наркотичної залежності** від єгипетської кухні.*

‘Yes, dear friends, you will not be lucky enough to avoid this **drug addiction** from Egyptian cuisine.’ (from Voronyna, 2010, p. 41)

(34) *Я, звісно, люблю пасту й саму по собі, з оливковою олією, наприклад. А якщо видушити ще часнику в ті спагеті, то й взагалі настає **гастрономічна нірвана**.*

‘Of course, I love pasta on its own, with olive oil, for example. And if you squeeze more garlic in spaghetti, then perfect **gastronomic nirvana** comes.’ (from Karpa 2014, p. 102)

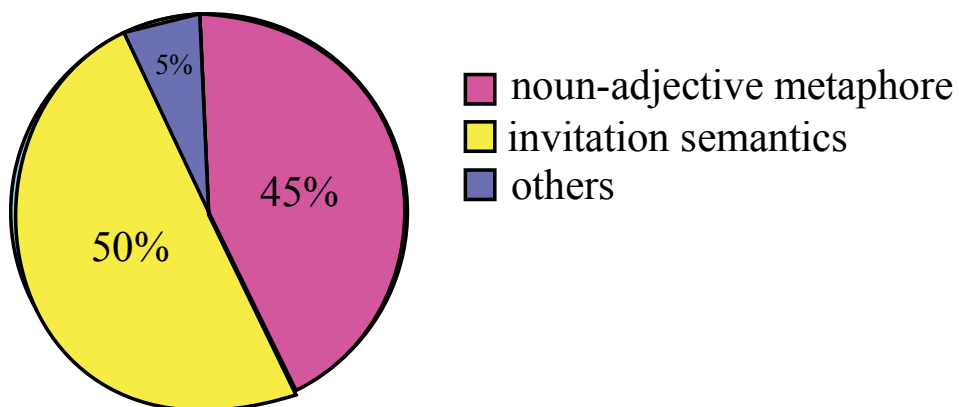
Mentally the phrases *drug addiction* and *gastronomic nirvana* seem to take the reader to another world – the world of ‘bliss’.

The semantics of the invitation is conveyed through the imperative mood and is one of the characteristic features of travelogues. The authors seem to invite the reader to take part in their travels or adventures. Invitation semantics can be observed by the following example:

(35) *Не вагайтесь, стрибайте до будь-якого катера чи човника.*

‘Do not hesitate, jump in any boat or shuttle.’ (from Voronyna, 2010, p. 9)

Diagram 4 represents basic language tools to convey motivational intention



4.4 Interrogative intention

Interrogative intention implies a cognitive search process and expresses the person's need to fill in information gaps. The main ingredients of such information

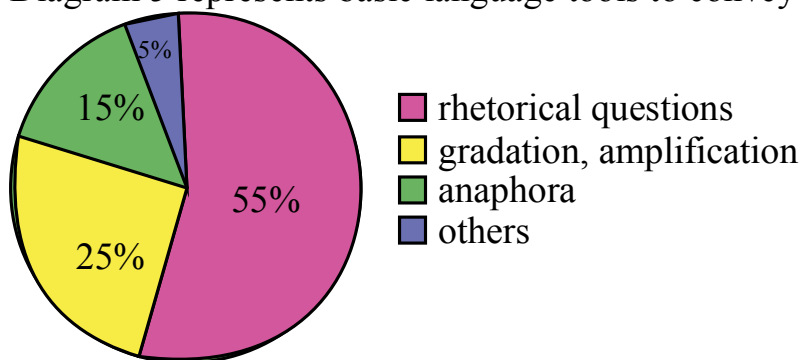
are the informational components – lexico-grammatical indices of interrogation indicating the author's desire to find out or clarify important information, for example:

(36) *Чим є Бразилія для нас, українців 21-го століття? Країною, де мріяв побувати Остап Бендер? Де пляжі в мегаполісах – це не ландшафтна краса, а повсякдення, спосіб життя? Де карнавал є чи не головною подією року? Країною з покладами дорогоцінних камінчиків – рубінів, сапфірів, ізмарagdів, аквамаринів? Де футбол – це релігія? Де фавели – міські нетрі зі своєю субкультурою? Де джунгли з анакондами й піраньями? Де "много діких обізьян"? Чим насправді є Бразилія для нас?*

‘What is Brazil for us, the 21st century Ukrainians? The country Ostap Bender wanted to visit? Where the beaches in megacities are not a landscape decoration, but everyday life, a way of life? Where the carnival is the major event of the year? A country with deposits of precious stones – rubies, sapphires, esmagems, aquamarines? Where football is a religion? Where the favelas are city slums with their subculture? Where there is the jungle with anacondas and piranhas? Where there are "many wild monkeys"? What is Brazil really for us?’ (from Hrynych, 2015, p. 5)

These rhetorical questions are designed to activate the content of the BRAZIL concept present in the reader's mind. There is an appeal to the recipient's background knowledge.

Diagram 5 represents basic language tools to convey interrogative intention



4.5 Optative intention

Optative intention, which conveys the will of the subject of textual communication, is observed in sentences like:

(37) *Агов, Єгипет, ми летимо до тебе!*

‘Hey, Egypt, we are flying to you!’ (from Voronyna, 2010, p. 35)

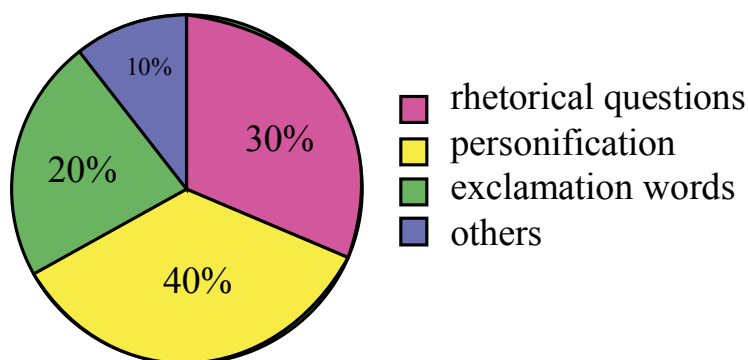
(38) *Ну але коли ще я поживу серед красивих Альп? (Рівно через рік, сказали б Альпи, якби я могла чути їх передбачення майбутнього, але вони загадково промовчали)*

‘Well, when will I live among the beautiful Alps? (Exactly a year later, the Alps would say if I could hear their predictions of the future, but they mysteriously remained silent).’ (from Karpa, 2014, p. 18)

Communicative intent, which refers to the realm of modal values of opacity, conveys the will of the subject of textual communication, his desire to perform a potentially desired action in a post-speech space. This intention is implemented

through the application of rhetoric questions, personification and exclamation words.

Diagram 6 represents basic language tools to convey optative intention



5. Conclusions

Thus, travelogue has become a new and rather fashionable genre of literature where expressive means play an important role in describing journeys and impressions of them. Travelogues are saturated with the means of transmitting intensity and parametricity, which embody in the linguistic form the power of the senses, the high degree of intensity of certain situations, and the like. This, in turn, can cause various recipients' intentions, including: *informative*, which explicates the speaker's need to convey information and provide for the possible perception of the interlocutor; *interrogative*, which represents the desire of the author of the request to obtain the necessary information; *motivational* and *optative*, which are in the sphere of the will of the subject of communication; *emotional*, associated with the speaker's emotional and sensual state, his positive or negative reaction to what he has seen or heard.

The author's informative intention correlates with the application of an attribute that has in its structure the corresponding formally expressed means; special inflectional suffixes and prefixes that help form the superlative degree of comparison of adjectives; the means of syntactic expression: exclamatory sentences, parcellation, gradation, rhetorical questions; metaphorical language built on the personification.

Being the author's major intention within the modern Ukrainian female travelogue, the emotional intention is implemented through the application of various types of intensifiers, like somatic vocabulary used to activate the reader's imagination; personification; the parametric semantics include hyperbole; mental modeling and description of the hypothetical situation. Emotions of surprise are conveyed by the antithesis, adverbial modifiers. Negative emotions in the context of adventure stories are described in a hyperbolic way, with the application of self-irony, parcellation, etc.

Motivational intention is conveyed by noun-adjective metaphors and imperative mood.

Interrogative intention is aimed at appealing to the reader's background knowledge and is revealed through the application of rhetorical questions.

Optative intention is conveyed through rhetoric questions, personification and exclamatory words.

The analysis of the features of intentions conducted in the article does not exhaust the problems studied, but opens up prospects for further studies of the phenomenon of intention, which may be associated with the systemic description of stylistic means of objectifying intentions, non-verbal means of expressing them (the role of intonation, gaze, and silence).

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1.10 SYNONYMOUS RELATIONS IN UKRAINIAN SCIENTIFIC AND TECHNICAL TERMINOLOGY AS AN OBJECT OF LEXICOGRAPHY

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The analysis of terminological studies that appeared in Ukraine in 1990s-2020s allows us to state that modern Ukrainian terminology has a rather strong theoretical basis. Firstly, a significant number of theoretical provisions developed by Soviet linguistics were revised during these years; secondly, the acquisition of Ukrainian terminologists of the 1920s and 1930s was intensified; thirdly, the peculiarities of the formation, development and functioning of many modern Ukrainian terminological systems are revealed. However, it should be noted that there are still many issues in national terminology that need further study. Thus, there are a large number of scientific publications devoted to the consideration of one of systemic relations types in terminological vocabulary – synonymy. But, unfortunately, in the modern scientific literature there is no unambiguous view of the essence of this linguistic phenomenon in terminology. The following problems also remain debatable: clarifying the boundaries of terminological synonymy, defining the criteria of synonymy in terminology, ways to eliminate synonymy from Ukrainian terminological systems, features of fixing synonymous terms in dictionaries, etc. Nowadays almost all Ukrainian and foreign linguists recognize the naturalness and inevitability of synonymous relations between terms as a manifestation of common language processes, but there are still a lot of debates. Some scholars claim that synonyms in terminology are doublets (or absolute synonyms), because they have the same amount of definitively fixed meanings, and they have no semantic differences or emotional connotations, do not perform stylistic functions (L. Veklynets, A. Koval). The others believe that synonymous terms are not only doublet (absolute) forms, but also relative (S. Bulyk-Verkhola, I. Kochan, T. Panko, G. Sergeeva). Some Ukrainian linguists call synonymous terms either omosemants (T. Sokolovskaya) or lexical parallels (O. Grebenyuk). Some scholars, when describing synonyms in terminology, do not explain how synonymous units are defined in the terminology system at all (T. Dyachuk, N. Ovcharenko, T. Lepekha).

The problem of the relationship between synonymy and variability in terminology remains complex and ambiguous. In our opinion, such debatability is due to several reasons: ambiguous interpretation of synonymy in general literary language, contradictory understanding of the essence of the term as a linguistic unit, lack of comparative research on synonymy in different terminologies, and so on. It should be added that modern domestic scholars study the synonymous connections of terms, usually on the example of individual Ukrainian terminological systems. It should be noted that in Ukrainian terminology there is no study where the problems of synonymy would be solved on the basis of such a large layer of special vocabulary as Ukrainian scientific and technical terminology, and where the identified features of synonymous terms would be compared with those in common language.

Some scientists as well as we [25] have not involved term-variants in the analysis: *газозбірник – газозбирач, корозійна тривкість – тривкість щодо корозії* (we recognize variants of the terms as “ identical in meaning cognate terminological units, distinguished by some differences in sign form within the same denominator: place of stress, phonemes, affixes or their combination” [34, p. 79–80]). Other scholars, researching synonyms in special vocabulary, consider the study of such terms-variants in more detail [3; 25], there are also linguists who do not separate terminological variants from terms [15].

We have witnessed the active development and considerable achievements of Ukrainian lexicography for the last thirty years: a large number of dictionary works from various fields of science and technology have been published, significant layers of Ukrainian special vocabulary have been worked out, many gaps in Ukrainian terminology have been filled, tens of thousands of professional terms have been codified. . Analysis of the materials of scientific conferences on terminology shows that today the attention to the laws of formation of microterminosystems, their development and current state, considering problems of derivation, borrowing, translation of terms from other languages and their standardization have increased. It is possible to state a certain decrease in interest to the problems of semantic relations between units of special vocabulary, as well as to the created and published dictionaries. However, these issues cannot be left unresolved. Due to the continuous development of scientific knowledge, the problems of the meanings of terminological units and their codification in lexicography are especially important and relevant and should be constantly in the spotlight of terminologists.

It should be noted that O. Nechitaylo described the principles of lexicographic processing of synonyms in dictionaries of common language [27], and S. Tereshchenko – terms-synonyms in dictionaries of economic profile [52] and others in the Ukrainian linguistic literature. However, there is no research on the peculiarities of the synonymous scientific and technical terms presentation in modern dictionary works.

Thus, the *purpose* of scientific research is to study the peculiarities of synonymy in Ukrainian scientific and technical terminology (to clarify the essence of synonymy in terminology, to characterize scientific and technical terms-

synonyms, to find out the peculiarities of synonymous relations in Ukrainian scientific and technical terminology compared to the same in common vocabularies), to analyze ways of elaboration of Ukrainian scientific and technical terms-synonyms in dictionaries of different types, published in 1990s–2021s.

1. The essence of synonymous relations in terminology. Ukrainian and foreign terminologists use the nominations "synonymy", "doublets", "absolute synonyms", "synonymous terms" and rarely "synonymous relations". 1. We support those scholars [4] who state that the term "doublet" is impractical to use in the analysis of terminological systems, firstly, because of the ambiguity of this term in linguistics [13], and secondly, on the contrary, its unambiguous understanding as a variety of a separate language unit [35], through naming by it, in fact, variants of words. In addition, the concept "doublet", in our opinion, does not exhaust all the variety of language forms of some synonymous terms. Regarding the name "terminological variability", we note that we can call synonymous nominations of one concept variants, if we understand all cases of denoting the same concept in different language ways as variability in the broad sense of the word. However, we take a narrower view of this linguistic phenomenon, recognizing variants of the term as "identical in meaning cognate terminological units, distinguished by some differences in sign form within the same denominator: place of stress, phonemes, affixes or their combination" [34, p. 79–80]). We are convinced that such a position will contribute to a more thorough study of all types of designation of one scientific and technical concept. Therefore, in the study we will use the nominations "synonymous terms", "terminological synonyms" and "synonymous terms", recognizing that it would be wrong to deny the existence of parallel names of special concepts as well as to equate terminological synonyms to common.

Highlighting synonyms in Ukrainian scientific and technical terminology, we take into account first of all the correlation of the meaning of each term with the concept. We support terminologists who believe that synonymous terms refer to the same concept, which, at first glance, indicates their similarity to common synonyms. However, the terms nominate scientific concepts that arise as a result of a deep study of the nature and essence of phenomena, belong to the field of scientific knowledge, and are at the highest level of abstraction; commonly used words mostly refer to everyday concepts, ideas, which are generalizations of a lower type, related to everyday human activities and capture only some of the essential features of objects and phenomena of reality. Thus, terminological synonyms, as well as colloquial, indicate one concept, but differ from the latter type of conceptual content. However, to define terminological synonymy, it is not enough to point out the connection of synonymous terms with one concept, it is necessary to establish the essence of synonymous relations in different terminological systems, which will contribute to the development of a unified theory of synonymy in terminology. In our opinion, **synonymous relations** in the Ukrainian scientific and technical terminology are relations of meanings expressed in different terms, which convey the essential features of one concept and have a semantic invariant. Synonyms in common vocabulary can have an emotionally

expressive color and be stylistically marked, which is mostly not typical of synonymous terms due to their special nature. The expression or stylistic labeling of Ukrainian terms is indicated when analyzing the musical [5], socio-political [31] and some other terminology of the humanities. In contrast to these terminological systems, in Ukrainian scientific and technical terminology synonymous units are devoid of emotionally expressive color and stylistic differences.

The analysis of the language material showed that semantic differences are possible in the meanings of scientific and technical terms-synonyms, because in the meaning of one of the synonyms not only common sense, but also different ones can be distinguished. There are few such units in the Ukrainian scientific and technical terminology. Thus, the common sense for the terms *двигун і мотор є* “ a machine that converts various types of energy into mechanical ”, but the second terminological unit has a different semantic component – «limited scope (mainly in vehicles) » as indicated in the other dictionaries [48].

Terminologists distinguish synonyms on the basis of their semantic identity (rarely – semantic similarity), which is, in fact, a criterion for the synonymy of terms. Some linguists talk about the possibility of synonymous terms interchange in context [50, p. 172], recognizing this also as a basis for distinguishing terminological synonyms. We consider the semantic criterion of synonyms to be decisive in terminology, as well as in common vocabulary, their interchangeability is a secondary means of determining the synonymy of terminological units, because, first, it is a consequence, not a cause of semantic commonality of terms; secondly, the interchange of terms in a scientific text can occur only if their semantics are completely identical, and this is not always the case, because we assume a number of relative synonyms. Therefore, synonymous relations between terms are revealed by component analysis of their meanings, by comparing dictionary definitions, establishing connections of this type on the basis of the mandatory presence of an invariant part of semantic structures and distinct senses. Although in the semantics of synonymous terms it is not always possible to distinguish distinct senses, we emphasize the expediency of such a method of identifying synonymous connections between terminological units.

2. The concept "terminological synonymous combination". In dictionaries and scientific papers, scientists, describing synonymous terms, conditionally combine them into certain groups on the basis of connection with one significate and one denotation for the convenience of research. After analyzing Ukrainian and foreign scientific papers on the problems of terminological synonymy, we came to the conclusion that we can talk about two positions of scientists. Some scholars, describing synonyms in terminology, use the linguistic term "synonymous series" [14; 43; 51] (in isolated cases "synonymous nest" [43]), highlighting the dominant term in it [44]. It should be noted that in terminology the relationships between members of such a terminological series are rarely analyzed. The other researchers consider it inexpedient to introduce the terminological name "synonymous series" (although some of them use the name "doublet series" [12]). This position is justified by the

fact that a significant number of scientists recognize only the phenomenon of duplicity in the metalanguage of science, and between duplicates there are no relations that organize a synonymous series, ie there are no emotionally expressive, stylistic or nuanced oppositions.

In our opinion, there are no synonymous series in their generally accepted scientific sense in terminology (in particular in Ukrainian scientific and technical terminology), because between the synonymous terms there is no gradation in the expression of common meaning (from neutral terminological unit to stylistically or emotionally colored), which is inherent in common synonyms: *агломерація – спікання; остов магнітопроводу – кістяк магнітопроводу; сполучний шланг – з'єднувальний шланг*. The name "synonymous pair", which is used by I. Kochan [23], is also better not to use because, according to our observations, there can be three synonymous terms: (*непровідники – діелектрики – ізолятори*) or rarely four (*сорбент – поглинач – вбирач – усмоктувач*). But since a term is considered synonymous only when it corresponds to another term identical or close in meaning, such synonymous units should still be combined in their analysis. Therefore, we propose to consider the set of terms related by synonymous relations as the basic unit of terminological synonymy and call it "**terminological synonymous combination**" (TSC). The members of such combination, as a rule, may differ in the scope of common semantics, origin, degree of origin and motivation, degree of modernity or frequency of use, which to some extent brings them closer to common synonyms. The analysis of the language material showed that in scientific and technical TSC it is difficult to identify the dominant.

Both synonymous series in common vocabulary and terminological synonymous combinations are characterized by dynamism, ie there are constantly qualitative and quantitative changes due to the development of vocabulary. Thus, TSC is a relatively open synchronous group of terms, in which there are processes that cause its change due to: a) the entry of borrowings or newly created specific terms; b) removal of certain synonyms due to non-compliance of the latter with modern requirements or norms of the modern Ukrainian literary language or due to obsolescence of obsolete terms, etc. We found that terminological synonymous associations in Ukrainian scientific and technical terminology are more dynamic than lexical synonymous series, because they are much more likely to change, and, secondly, they are much shorter than them: the length of TSC is limited, and terminological combinations of synonyms usually consist of two (rarely three or four) terms (*кішки – кізти; пульверизатор – розпилювач – розбризкувач; льотчик – пілот – авіатор – літун*). Although in some terminological (non-technical) systems scientists find five or more synonyms (up to twenty-seven) [43, p. 34].

3. Types of terminological synonymous combinations. Most linguists are convinced that in terminology, in contrast to common vocabulary, there are only absolute synonyms, identical in semantics [2]. However, Ukrainian terminologists also consider relative (partial) synonymy [5; 23; 31; 43; 44]. Relative are synonymous terms that have semantic differences [23; 31], which can be found in

the presence of different semas, as well as in different numbers of semas. Such synonyms are distinguished in a limited number only in some Ukrainian terminological systems: biological [43], musical [5], legal [42], radio engineering [23], socio-political [31] and in others. Modern researchers of Russian, German and other terminologies also note both the relationship of semantic identity and the relationship of semantic similarity in musical [5], physical [7] and other terminological systems. It should be noted that we distinguish relative synonyms only by different semas in the semantic structures of synonyms.

3.1. Semantic features of terminological synonymous combinations. In the Ukrainian scientific and technical terminology, we characterize TCS by two parameters: semantic differences and the scope of common semantics.

1. **According to semantic differences**, we distinguish absolute, relative and complex terminological synonymous combinations. The studied terminology is dominated by absolute synonymy, which is less used in common vocabulary: *видошукач – візир¹, електромонтер – електротехнік, нагвинчувати – навірчувати* etc. There are no semantic differences in these terms. For example, terminological units *видошукач* і *візир¹* have meanings “a device in a camera to point the lens at the subject being photographed” [10].

However, there are cases of relative synonymy, when synonymous terms refer to one scientific concept, but differ in the sema: *дрижання – тремтіння; очисник – фільтр; свердло – бур – лопатень*. The terms *purifier* and *filter* have a common sema “cleaning device”, but the meaning of the terminological unit *filter* is narrower, because it has another sema: “cleaning only liquid or gas” [48].

We also distinguish in terminology complex TCOs, which consist of three or more terms, when between the first two there may be an identity relationship, and between, for example, the first and third, the second and third – the relationship of relativity: *лебідка – коловорот* (absolute synonyms) – *кабестан* (a relative synonym for the first two); in accordance, *транспортер – конвеєр і рольганг*. The number of such TSCs in Ukrainian scientific and technical terminology is quite significant, as evidenced by the language material presented in various dictionaries [48].

2. According to **the scope of common semantics**, we distinguish complete (terms are synonymous in all meanings) and incomplete (terms are synonymous only in certain meanings) terminological synonymous combinations. It should be noted that complete TSCs usually consist of monosemic terminological units (*відеоімпульс – відеосигнал; пустий термінал – німий термінал*), the number of complete TSCs, which include ambiguous terms, is insignificant: *ієрархія – ступеневість* (3 meanings) [9]; *деполяризатор – електроактивна речовина* (2 meanings) [18]. Polysemous terms enter into synonymous relations mostly with separate meanings, forming incomplete TSCs: *екран* (4 meanings) – *щит* (8 meanings); *збагачувальник* (1 meaning) – *флотатор* (2 meanings) [54].

3.2. Characteristics of terminological synonymous combinations by origin. Ukrainian and foreign terminologists mostly do not separate the characteristics of synonymous terms by origin from the structural, do not distinguish them clearly, and provide a "mixed" classification [9; 12; 53]. This

position does not help to identify all the properties of terminological synonymy. However, there are terminologists who clearly define the types of terms [5; 33], which seems logical and rational to us, since the various features of synonyms are not confused, the features of synonymous relations of terms are fully and clearly revealed.

In the Ukrainian scientific and technical terminology there are borrowed terms, Ukrainian terms, tracings from the Russian language, respectively, between the members of the TSC are established synonymous relations of the following types:

а) a borrowed term – a borrowed term: *ксилоліт – магноліт; ліквіація – сегрегація, машинізація – механізація*. There are many synonymous combinations of this type in the Ukrainian scientific and technical terminology in comparison with the commonly used language, where there are fewer of them.;

б) a borrowed term – a specific term: *адаптер – звукознімач; калориметр – тепломір; клема – затискач; тахометр – обертомір*. The parallel use of the Ukrainian term and the term of foreign origin ensures the preservation of the identity of the Ukrainian scientific and technical terminology and gives it an informational identity with foreign terminology. Quite often the borrowed term has an advantage over the national one due to its unambiguity and brevity, because the isolation of borrowings in the vocabulary of a foreign language "protects" them from the lexical-semantic system, complicates going beyond the terminological field, thus maintaining its accuracy. Within this type we distinguish: 1) synonyms-words formed with the help of national and foreign terminological elements (*радіозаводи – радіоперешкоди*); 2) synonyms-phrases, each of which consists of borrowed and specific components (*проникність вакууму – магнітна стала*); 3) synonymous word / borrowed or specific / and phrase, the components of which are actually Ukrainian and foreign (*крип – повзучість металів*);

в) a specific term – a specific term: *жниварка – жатка; прояснювач – просвітлювач; твердіння – тужавіння*;

г) a specific term – a tracing from the Russian language: *вантажність – вантажопідйомність; гострозубці – кусачки; осердя – сердечник*.

3.3. Structural and grammatical characteristics of terminological synonymous combinations. TSC in scientific and technical terminology may include language units of the following structural types: а) a term-word – a term-word: *випрямляч – випростувач; солідол – тавот; телеметр – далекомір*. A separate subtype are complex words that differ in terms of elements: *радіодетонатор – радіонідривник – радіовисадник*; б) a term-phrase – a term-phrase: *індукційне поверхнєве гартування – індукційне поверхнєве термооброблення; хід різьби – лінія гвинтова*; в) a term-word – a term-phrase: *газомір – газовий лічильник; перфоратор – бурильний молоток; принтер – друкувальний пристрій*; г) term-phrase – term-symbol: *фазовий простір – Г-простір; множник Ланде – g-фактор; ефект Меєсбауєра – ядерний g-резонанс*.

Terminological synonymous combinations, which consist of terms-words or terms-phrases, are the most common in the Ukrainian scientific and technical terminology. We classify synonymous word terms according to the following parameters: 1. By morphological nature (partial linguistic expression): nouns (*декодер – дешифратор; динамометр – силомір*); adjectives (*автошляховий – автодорожній; антикорозійний – протироз’ідальний*); verbs (*вальцювати – прокатувати, вилуджувати – вибілювати*). TSC members usually belong to one part of the language. In contrast to the common language, where there are mostly synonymous adjectives and verbs, and there are less nouns, in the Ukrainian scientific and technical terminology the noun TSC are most commonly used, verbs and adjectives are rarely used. This indicates a certain difference between terminological synonymous combinations and synonymous word series.

2. By morpheme composition: non-derivatives (*бляха – жерсть; дикт – фанера*) і derivative terms (*звукопоглинач – звуковбирач; масловідокремлювач – масловіддільник*), which is also characteristic of common synonymous series. Most synonyms have related words that are expressed in other parts of speech and between which there are also synonymous relations (this is a clear confirmation of the systemic connections of terminological units): *накопичувати – нагромаджувати; накопичування – нагромадження; накопичувальний – нагромаджувальний; накопичувач – нагромаджувач*.

Synonymous terms may differ in word-formation possibilities (the following derivatives are formed from the term *помпа*: *помпування, помповий*; from the term *насос* – *насосний, насосно-акумувальний, насосно-компресорний, насосно-машинний, насосно-силовий*).

As we can see, the common language nature of synonymous terms as lexical units is confirmed by their structural and grammatical properties. The specificity of synonymous relations in the Ukrainian scientific and technical terminology is manifested in greater opportunities for the structural expression of synonymous terms.

As a result of the study of synonymous scientific and technical terms, the following features have been identified: 1) the same (rarely – close) content, recorded in the definitions; 2) lack of stylistic and emotionally expressive differences. The semantic commonality of synonymous terms can be identified by component analysis of their meanings given in the definitions, so the main criterion for selecting synonymous terms is the semantic criterion. Synonymous terms are studied within the terminological synonymous combination, the members of which may differ in origin, structural and grammatical features, word-forming possibilities. Thus, TSC in Ukrainian scientific and technical terminology is more dynamic and much shorter than lexical synonymous series. According to the presence / absence of semantic differences in terminological synonymous combinations, the following types of TSC are distinguished: absolute, relative, complex. Absolute synonymy prevails in the studied terminology. Complete and incomplete TSCs are analyzed according to the volume of common semantics. A small number of complete TSCs were found in the Ukrainian scientific and technical terminology. Members of terminological synonymous combinations can

borrow terms, actually Ukrainian terms, tracings from the Russian language. TSC in scientific and technical terminology may include terms-words, terms-phrases, terms-symbols. The most common in the studied terminology are TSCs, consisting only of terms-words or terms-phrases. Thus, synonymous relations in the Ukrainian scientific and technical terminology have greater opportunities for the structural expression of synonymous terms than in common vocabulary.

4. The role of synonymy in the Ukrainian scientific and technical terminology. Scholars unanimously recognize synonymy in language as a positive phenomenon, because words identical or close in meaning help us to express ourselves accurately, appropriately, figuratively, vividly, expressively, stylistically, avoid repetitions, perform in speech functions of clarification, substitution, evaluation, strengthening the subject, stylistic organization of the text, etc. [Nechitaylo].

However, Ukrainian and foreign linguists note that the appearance of synonyms in special vocabulary is not always desirable, as terminological synonymy can have the following negative features:

a) interfere with the presentation of information and its unambiguous perception;

b) overload the Ukrainian scientific and technical terminology with language units, overload human memory;

c) complicate the translation from one language to another, when additional explanation is required in translation dictionaries, or cause imperfect translation in automated information systems;

d) complicate the mastery of terminology [5; 14; 31; 32; 44].

It is generally accepted that synonymy is a natural phenomenon in terminology at the initial stages of their formation, because it is at this time that the search for the most accurate nominations for scientific concepts is based on the national language, among borrowings and tracing paper. However, modern terminologists are convinced of the existence expediency of one special concept synonymous names not only in the period of terminological systems formation, when synonymy is objectively justified [16; 17; 51], but also throughout the operation of terminology [3; 7; 14; 24; 33; 42; 50; 56]. We support this view and believe that the assessment of synonymy as a negative phenomenon is exaggerated. In our opinion, it is worth noting the following positive meaning of synonymy in terminology:

a) differences in the way of presentation and designation of the concept may correspond to the goals and conditions of communication, which has a certain functional value, which contributes to the consolidation of these names in the terminology. There are different levels of scientific knowledge (scientific communication), where, for example, compound names may be more optimal than one-word, borrowed – for specific, but the latter – more appropriate in the educational process;

b) during the unification and standardization of the terminology there is an opportunity to choose the most accurate term that does not contradict the norms of

literary language and is suitable for the formation of derivative words, ie there is an objective process of forming the best name of a scientific concept; .

c) dictionaries often convey information about the same denotation with the help of synonyms, so the explanation of the denotation becomes more accurate and complete. Also the reduction of large descriptions is positive, facilitating the perception of the definition of the term. This applies primarily to the disclosure of seed-borrowed terminological units, when the latter are limited in use by a special field and have specific counterparts. For example, the term *абсорбція* is thus defined: «*всмоктування, вбирання, поглинання*» [54], where all components of interpretation are synonymous;

d) synonyms diversify the presentation of material in a scientific text (avoidance of repetition) and actualize the connection of concepts.

All of the above gives us reason to believe that synonymy in terminology for the most part does not prevent adequate perception of the scientific text by experts, contributing to the semantic development of national terminology. Taking into account the fact that synonymous terms may have different functional value in scientific communication and reflect the process of forming the most optimal linguistic sign of a scientific concept, we state that the complete elimination of synonyms from the terminology may not meet all communicative needs of its users. However, in terminology one should get rid of those synonymous units that contradict the norms of the Ukrainian literary language (unjustified tracings and borrowings, etc.), as well as relative synonyms, because they interfere with a clear and accurate perception of scientific information.

5. Synonymous terms as an object of lexicography. In modern terminological practice, the problem of fixing synonymous terms remains relevant, which can be explained, in particular, by the dynamism of synonymous relations in terminology. A. Kryzhanivska pointed out this quality of synonymous terms at the time, noting that there are two tendencies in terminology:

a) to increase synonymous terms due to the influence of common rules on terminology as a subsystem of the modern Ukrainian language, relative openness of synonymous groups, etc .;

b) to reduce the number of synonymous groups of terms by destroying synonymous relations, which occurs due to differences in the meanings of terms, the consolidation of the latter in different scientific concepts [24, p. 159]. Taking into account the large number of dictionary works published in recent years, we consider it necessary to analyze the features of the processing of terminological vocabulary in them, the principles of reproduction of semantic relations between terms.

In 1990s–2020s there were significant changes in the socio-political and economic life of Ukraine, there were also some changes in Ukrainian lexicography.

1. The number of TSC has increased due to:

a) clarification of terminological definitions. In the "Dictionary of the Ukrainian language" [30] some terms had almost identical interpretations, but

were not marked as synonymous, and in modern dictionaries they are already presented as members of the TSC: *флюс – плавень* [29];

b) the desire of some scholars to replace some foreign terms with specific ones, especially with the terms of the "golden decade" of the twentieth century: *аеродром – летовище; антена – ловичка; ахроматизм – безколірність – безбарвність; віброграф – движбопис – тремонис; гідродинаміка – водорух; дамп – витяг з пам'яті; джойстик – важіль керування; рихтувати – випрямляти; стабілізатор – усталювач; фільтр – цідило* тощо [11; 29; 40]. It should be noted that in the early and mid-1990s the legacy of dictionaries of the 20-30s of the twentieth century were used quite actively and in some cases uncritically. Today, on the example of dictionaries of scientific and technical field, we can say that modern scientists are more demanding on the restoration of terminological units of the Golden Decade. But, even presenting these units in their studies, derivatives are often formed from conventional terms. We critically evaluate the attempts of individual lexicographers to invent and put into circulation national equivalent substitutes for naming concepts that are already denoted by international terms: *брандспойт – виприскувач* [6], *демпфер – вгамовувач* [47], *еластомір – пружномір* [11]. This can create some difficulties in mastering and using the terminology of their profession, as well as excessive ambiguity or even homonymy of terms: *друкувальний пристрій – друкарка – принтер* [6], but *друкарка* in has an established meaning the Ukrainian language;

c) the emergence of new terms-synonyms in connection with the development of new industries and scientific and technological progress: *відеоімпульс – відеосигнал, накопичувач – нагромаджувач, плотер – графопобудовник, принтер – друкувальний пристрій, телетекст – телевізійна відеографія, фрагментація – роздроблення пам'яті* etc.

2. TSCs, which were recorded in the 60s–70s of the twentieth century, were found in the analyzed lexicographical studies.: *агломерація – спікання, алітування – калоризація, лебідка – коловорот, непровідники – діелектрики – ізолятори, транспортер – конвеєр* [41; 49].

3. The number of TCOs has decreased due to the destruction of synonymous relations in the course of the de-Russification of national terminology (*безвідмовність, повзун, припасування, радімережа* proposed instead of such words *безвідказність, движжок, пригінка, радіосітка*) and withdrawal of obsolete nominations of terms from scientific circulation. Synonymous terms, one of which is a tracing paper, were presented as absolute synonyms until the mid-1990s in dictionaries of the 1970s and early 1990s. In the use of these terms with the same conceptual meaning the advantage in dictionaries was given to tracing terminological units [36; 37; 40]. Today linguists are convinced that it is not necessary to use a term rolled from the Russian language in terminological terms, when in the Ukrainian language there is already a motivated term formed by means of the native language. Therefore, we observe the elimination of unjustified tracings and suggestions for the active use of specific Ukrainian terms in modern dictionaries of the Ukrainian scientific and technical terminology. Thus, there are shifts in the systemic relations between the terms, when the established

synonymous connections of term units such as "the Ukrainian term itself is a tracing from the Russian language" are destroyed. However, in some dictionaries tracings are still used [1; 47] (these are mostly works compiled by specialists in the technical field): *вихлопний – випускний, вітка – гілка – галузка* [47].

Thus, terminological synonymous associations in the Ukrainian scientific and technical terminology are relatively open synchronous groups of terms, much shorter (from 2 to 4 members) and more dynamic than lexical synonymous series. It is clear that there are certain features of the presentation of synonymous terms in dictionaries.

4.1. Terms-synonyms in translated terminological and colloquial dictionaries. Synonymous terms are mostly presented in one dictionary article as a means of conveying the meanings of register words [6; 11; 40; 46]: *вентиляция (рос.) – вентиляція – провітрювання; корродировать (рос.) – кородувати, ржавіти; стартер (рос.) – стартер, запускар.* However, sometimes you can find references in translated terminological dictionaries: 1) *мотыль – техн. мотиль; см также кривошип;* 2) *токоприёмник – техн. струмоприймач; см также пантограф* [39]. Quite often there are relative synonyms, which the authors of lexicographical works note in the preface, in one dictionary article,: if the Russian term has two or more Ukrainian equivalents, then "... they are presented from the most normative, equivalent in meaning and most used to less normative, not quite equivalent in value and less used "[39, p. 8], which, however, is not always accompanied by explanatory remarks or division into meanings in the text of the article. For example, *рассеиватель (рос.) – розсіювач, розпорошувач* [47].

However, it should be noted that not all dictionaries fix synonymous connections fully and in compliance with all the requirements, because sometimes there are some differences. In some dictionaries the terms *солідол* і *тавот* are not synonymous [38], these terms are marked as synonymous in most other dictionaries of scientific and technical field [39]. In the analyzed works most synonyms have related words, which are expressed in other parts of speech and between which there are also synonymous relations, which is a clear indication of the systemic connections of terminological units: *вентиляция – провітрювання, вентилювати – провітрювати* etc. However, it happens that not all cognate terms have synonyms: *накопитель – нагромаджувач, накопление – нагромадження, накопичення, (неоконч.) нагромадження, накопичування; (скопление) скупчення* [39]. This can be explained by the fact that individual units of related ones have a more complex semantic structure.

4.2. Explanatory common language and other lexical dictionaries. Terms-synonyms of technical profile are quite widely fixed and are mostly given in one dictionary article in lexicographical dictionaries of this type. Synonyms are used here as the main means of revealing the meanings of units of special vocabulary (mostly borrowed) or as an additional means of semantic characterization of terms: *абсорбувати – «вбирати, всмоктувати; поглинати»* [10]; *дезоксидація – «розкислення; віднімання кисню»* [45]. In defining and foreign words dictionaries [10; 29; 45] absolute terms-synonyms are usually

presented separately, in different articles, using to reproduce the synonymous relations between the terms of the remark-reference: «Те саме, що ...», «Інша назва – ...»: КАЛОРИЗАЦІЯ – те саме, що й алітування; НІТРОЦЕЛЮЛОЗА – ... Інша назва – нітроклітковина [45].

It should be noted as positive that side that synonyms of scientific and technical field are also common in modern dictionaries of synonyms of the Ukrainian language: *важіль – підойма; вікно – отвір; електромонтер – електротехнік; термонара – термоелемент* etc. [48]. This helps to acquaint speakers with the most famous synonymous terms of science and technology.

It is worth noting the "Dictionary of Physical Terms-Synonyms" by M. O. Vakulenko and O. V. Vakulenko [7], because synonyms of a certain scientific field are fully described for the first time, an attempt is made to standardize and clarify TSC on the basis of such criteria as 1) accuracy; 2) meaningfulness (coverage of important features of the concept, the absence of false semantic associations); 3) clarity; 4) flexibility (ability to easily create derived words); 5) good sound; 6) systematic (reflection in the name of belonging to a certain class of concepts); 7) organicity (compliance with spelling rules and language development trends); 8) compatibility (the ability to combine into terminological phrases); 9) unambiguity (as opposed to ambiguity); 10) nominativeness (as opposed to descriptiveness); 11) brevity [7, p. 3]. The author took the courage to define outdated terms and introduce his innovations (marked with an asterisk): *ехо-сигнал – визнак відбитий (*), луна-визнак (*); матеріал 1 – речовиння (*)* [7]. The scientist proposed some changes in the terminology of physics, so we will wait for the standardization of these new terms.

4.3. Terminological dictionaries. According to our observations, there are few terminographic dictionaries in which the authors do not provide synonyms at all [20; 46]. The compilers note their position on such units in the preface, as, for example, V. Lozansky did in the "Dictionary of normative terms and definitions in the field of water protection and use": there are no synonyms, because "... for each concept there is one normative term" [46, p. 3] (the author offered his dictionary instead of four All Union State Standards). Synonymous relations are very widely used in most of the considered dictionaries. Synonymous terms are given mainly at the beginning of articles through a semicolon [18; 54], although the compilers use referral remarks [1; 19; 28]. In explanatory terminological works, as well as in commonly used ones of this type, synonyms are also sometimes used to reveal the semantics of units of special vocabulary.

According to our observations, many researchers suggest giving all the synonyms in terminographic works, marking with remarks non-recommended units and emphasizing the most desirable name for the scientific concept [54]. This view is shared by some compilers of lexicographical works [18; 40; 55], fixing all available synonymous nominations and highlighting those that do not accurately convey the essence of the concept or contradict the norms of the Ukrainian language: *відбиток вмісту пам'яті рятівний – дамп рятівний (нрк скидання на зовнішній носій стану ЕОМ)* [18] (*нрк – nereкомендований – Т.М.*). However, there is another position: "Terminological dictionary ... should be

a normative document in which codified terms are fixed" [32, p. 135]. Accordingly, some dictionaries do not represent synonymous relations, the authors certify only the most appropriate, in their opinion, terms among the existing synonymous [20; 46]. Some authors of common dictionaries consider it necessary, giving all the synonyms, not to highlight the most desirable, because users must choose the most optimal name, which will eventually become established [29, p. 7]. In our opinion, this provision is correct for commonly used words, but it cannot be decisive when presenting terminological vocabulary (although we agree with scholars who claim that linguists have the right only to recommend an appropriate term, the final decision should be made by technical specialists). We are convinced that we should not rely on the language sense of users, as some compilers do, because with such a position, imperfect tracing terms and unjustified borrowings can return to Ukrainian scientific and technical terminology. We believe that for terminological dictionaries of interpretive-translation type it will be logical and justified to present synonymous units, which were used, for example, by the authors of the "New Russian-Ukrainian-English explanatory dictionary on computer science" [28] and other terminological works. The most used or recommended term, which has a definition in its dictionary article, is selected from each TCO, while in the articles of other synonyms the definitions are no longer given, but there is only a link to the article of the most used or recommended synonymous term. This presentation of semantic relationships between terms allows the specialist to focus on the use of only the recommended or best terms (of course, use the numbering of terms and provide them in the table is not necessary). The issue of quasi-synonyms is important for terminography, where it is proposed for each of them (terms that are not identical in meaning) to draw up a separate dictionary article [17]. Recently, several articles have been published where technical experts argue that some previously generally accepted terms-synonyms are not identical in full in their semantics, and nominate accordingly generic and specific concept: *вальниця й підшипник, оксидатор й окисник, оксидація й окислення, прогонич і болт, реагент і реактант, сталь і криця* [21; 22; 30], that is, they are quasi-synonymous. Therefore, lexicographers should take these remarks into account and not present these units in a single article in either translated or explanatory terminological dictionaries.

As a positive phenomenon, we note that some modern Ukrainian and foreign linguists have already noted a certain decrease of synonymous terms in professional terminology, due to the activities of scientists to standardize special vocabulary [16].

All the above gives us reason to believe that the emergence of synonymy in terminology is caused by the influence of terminological laws as a subsystem of the modern Ukrainian language, the relative openness of terminological synonymous combinations. Synonyms are widely used in terminographic practice to reveal the semantic structure of terms, to further explain certain units of special vocabulary, including borrowed ones. At the same time the explanation of the denotation becomes more accurate and complete, large descriptions are reduced, the perception of the definition is facilitated. In our opinion, synonymous terms

can contribute to the semantic development of national terminology, because: a) differences in the way of denoting a scientific concept may correspond to the goals and conditions of communication; b) during the standardization of the terminological system it is possible to choose the most accurate term that does not contradict the norms of literary language and is suitable for the formation of derived words. Thus, the complete elimination of synonyms from the terminology may not meet all the communicative needs of its users. However, in terminology one should get rid of those synonymous units that contradict the norms of the Ukrainian literary language (unjustified tracings and borrowings, etc.), as well as relative synonyms, because they interfere with a clear and accurate perception of scientific information. In our opinion, when choosing the optimal name for a scientific concept from among the members of TSC one should take into account: the accuracy of the essence of the scientific concept, compliance with modern Ukrainian language, word-formation capabilities, active use in scientific communication etc.

The obtained results can be used in lexicographic studies (during the compilation of terminological dictionaries and computer translation programs of the Ukrainian scientific and technical terminology), in the educational process (during the development and teaching lexicological courses of modern Ukrainian literary language, in the course of terminology, in special courses for technical specialists), they will also be useful for further streamlining, standardization of Ukrainian scientific and technical terminology, improvement of terminological dictionaries and codification ways of synonymous terms in them.

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1.11 A BRIEF OVERVIEW OF CHANGES IN THE FORMATION OF TRANSLATION STUDIES AS AN ACADEMIC DISCIPLINE

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Science of translation has a long and complicated history. The literature on the history of translation theory is large. The translating process was discussed by Cicero, Horace, St Jerome, Dolet, Luther, Dryden, Tytler and many others, who left their major theoretic texts on translation theory. They debated on the distinction between *word for word* and *sense for sense* translation, developed translation theories and strategies, formed assessment criteria for translated works, and discussed the arguments for and against translatability. In fact, the translation process was the battle ground of many linguists in Western Europe. And any discipline could not be complete without considering it in an historical perspective. A number of linguists state that up to the middle of the 20th century translatology had been formed as an academic science, and the systematic and linguistic-oriented approach emerged only in 1950s.

George Steiner in his work *After Babel* distinguishes four periods of this formation and evolution. He states that the first period started with the statements on translation by Cicero and Horace. It was characterized by “immediate empirical focus” in which theories on translation stemmed directly from the practical work of translators. The period ended with Alexander Fraser Tytler’s *Essay on the Principles of Translation* and Friedrich Scheleiermacher’s *Ueber die verschiedenen, Methoden des Uebersetzens* [6].

The second period is characterized by the hermeneutic approach during which translation science was philosophically oriented. The period ended with the publication of Larbaud’s *Sous l’invocation de Saint Jérôme*. The third period begins with the publication of the first papers on machine translation and is characterized by the introduction of structural linguistics and communication theory into the study of translation. The period is marked by appearance of International bodies and journals on translation issues.

Steiner’s fourth period began in the early 1960s, and it is characterized by ‘a reversion to hermeneutic, almost metaphysical inquiries into translation and interpretation’ [3, p. 48]. During this period translation was understood as interdisciplinary studies, it involved the combination of classical philology, comparative literature, lexical statistics, ethnography, sociology of class-speech, formal rhetoric, poetics, etc.

And today translatology is an academic discipline with its complicated structure, the components of which have been detailed and defined with each research in the field. Linguists tend to express the translating process through complicated diagrams with a great number of components. And it is natural as translation is a very complex process and each component contributes to better understanding.

Ukrainian linguists have passed this way along with Western researchers and translators from statements left by the first translators to modern studies on translation, translation techniques, and methods for assessment of translated works. And due to the language differentiation and co-existence of various dialects in Ukrainian history, the terminology system of translation has not been formed yet. And this way can be observed from contemplations on how to translate to the text analysis and the comparative lexical and grammar analysis, recommendations on translation of metaphors and phraseological units. But theory followed practice. And this long and rich way began with formation of translation schools by Yaroslav the Wise, who called together record keepers to Saint Sofia Cathedral to translate religious texts into Old Church Slavonic.

Traditionally, the first translated texts were not signed, and we do not know the names of the first translators, however this testifies about translators' schools of skilled translators and their apprentices. Historical evidence tells us about such a school in Saint Sofia Cathedral, which trained translators from Greek even earlier than Spanish translators' schools and the famous French translators' school at Port-Royal-des-Champs were organized.

Unfortunately, first Ukrainian translators did not leave written recommendations on theoretical translation; however we can conclude that each of them had personal rules and was oriented to own vision and even intuition. Later on translation was viewed by translators as the process and the result, and this division led to formation of the scientific approach to translation for developing some techniques to be applied in training of translators.

A great contribution to translation studies was made in the middle of the 19th century by famous Ukrainian writers whose competence in foreign languages enriched Ukrainian literature. Among them are Lesya Ukrainka, Panteleimon Kulish, Stepan Rudanskyi, Mykhailo Starytsky, Pavlo Hrabovskiy, Marko Vovchok and Marko Kropyvnytskyi. And taking into account that translation as an academic discipline stemmed from translation practice, the texts translated by these writers are of great value.

The formation of translation studies in Ukraine was promoted by linguo-stylistic pursuits. This explains the fact that translation science is seen as a cross discipline which combines elements of humanities and social sciences. The context and historical-etymological methods for semantic analysis were implemented for interpreting texts. The famous Ukrainian writer, poet, and translator Ivan Franko made a critical analysis of his own work, which paved the way for new methods in the text analysis. Later on he made numerous alterations to translations of Shakespeare masterpieces into Ukrainian made by Panteleimon Kulish, however he did not leave any work on this translation.

Franko believed that translation enriched the native language, and the books translated into different language brought these languages and cultures closer and made them richer. The writer-translator made a great methodological contribution in the theory and practice of translation. According to his views the mindset of a translator was reflected through the works he translated. Thus, the target text was not just a copy of the source text which could distort the intention and the

communicative message. He stated that a good translator should, first of all, render the concepts of the author by retaining the content and the form. Thanks to Franko, Homer, Sophocles, Horace, Ovid, Dante, Shakespeare, Goethe, Schiller, Byron, Hugo and many other foreign writers could be read in Ukrainian, and Taras Shevchenko's *Caucasus*, *Zapovit*, *A Cherry Orchard by the House*, and Ukrainian folk songs were translated into German.

Unlike Franco, his contemporary, linguist, philosopher and panslavist Oleksandr Potebnya made a significant theoretical contribution to the development of translation science. His main vision was in the distinction of language poetics. Potebnya argued that the algorithm of poetic perception and rethinking of a literary text in the process of translation into another language changed due to some alterations added to both the content and perception resulted in difficulties to transfer the inner form. The scientist formulated the semantic theory of cross-lingual matches and substantiated the principles of differentiation of word semantics.

Among famous linguists who were the first to implement translation analysis were M. K. Zerov, a translator and critic of translated ancient and contemporary poems, A. M. Finkel, an author of the first textbook on translation theory and practice, V. M. Derzhavin, a researcher of Shevchenko's works translated into French and English, and G. J. Mayfet, an author of more than a hundred literary and critical works.

The discussion that began in the last century about the nature of translation is still on. Despite the fact that the translation theory embraces both linguistic and literary aspects, it greatly differs from these both areas of philology, and, therefore, it has its structure, purposes and methods. Denisova S. states that a significant number of works on translation of structurally and stylistically complex texts in terms of word plays, rhythm, etc., which are difficult for translation due to peculiarities of the grammatical systems of two languages can nullify achievements of the translation theory [2]. She believes that the term *translatology* is used now as a comprehensive academic discipline.

Translation science includes a wide range of research and education programs, both the theoretical translation issues and practical tasks, such as the training of translators and the development of assessment criteria for translated texts. Nowadays translation is a cross-disciplinary study closely linked to history, philosophy, semiotics, etc. And most recently it has become increasingly integrated with computer science. Therefore, let us agree with Denisova S. that the modern discipline of translation theories is an interdisciplinary field of knowledge with its textual, cognitive, cultural and sociological components [1].

Translation science in Ukraine has always been an integral part of Western *translatology*, and it has been greatly contributed from linguistic studies by European and American linguists. One of the numerous key issues of translation studies has always been the concept of equivalence. The first research on equivalence and equivalent effect was made by Roman Jakobson in his *On linguistic Aspects of Translation*. Eugene Nida introduced the concepts of formal and dynamic equivalence as well as the principle of equivalent effects, and

analyzed equivalence in translation of Bible. Peter Newmark introduced the semantic and communicative translation and described four levels of translation; he tried to give the translating procedure an operational status so that it would be of service to the translator.

Almost at the same time other linguists described the discourse and narratological function of translation. Catford introduced the word “shift” in his *Linguistic Theory of Translation*. The similar approach can be traced in the stylistic analysis by Vinay and Darbelnet (though they did not use the term “shift”). The theory of translation shifts was later detailed and applied in the translation model of Van Leuven-Zwart.

Another approach included functional theories of translation, which was a move from static classification of strategies to dynamic functional approach. And works of such linguists as Katharina Reiss, Justa Holz-Mänttari, Hans J. Vermeer and Christiane Nord demonstrate these theories.

The 1990s saw changes in describing and understanding the translation process. The center of study became the discourse analysis rather than the text analysis. Language was considered as an instrument of social and power relations. Among the linguists who supported this point of view were Halliday with his systemic functional model, Juliane House, Mona Bakes, Basil Hatim. Their approach was close to the pragmatic and semiotic socio-linguistic approach some linguists began to develop later on. Translation works were considered as part of the cultural, literary and historical system, the concept of equivalence got functional and historical status. That was the beginning of so-called polysystem theories, in which translation operated in larger social, literary and historical systems of the target culture. The founder of this approach was Itamar Even-Zohar, whose theory appeared as a reaction to the static prescriptive.

These polysystem theories were based on the idea that several subsystems are operating within one language; they are based on the principle of various communication spheres which serve a number of functions. According to this theory a translator should take into account such aspects as social, literary and history of the target culture. And the term polysystem was defined by the researcher as “a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent” [7, p. 11]. Even-Zohar studied the basic concepts of translation studied, adequacy and equivalence not linguistically, but socially, i.e. their functioning in the society. He did not search for some universal system; both adequacy and equivalence were considered as dynamic notions. He used the polysystem concept to explain the functioning and interaction of translated texts in the target culture.

Even-Zohar’s theory was the foundation of the research conducted by Gideon Toury, who made an attempt to unite linguistic, literary and social factors. He considers the translation equivalence as a material fact rather than a hypothesis, and states that texts in the target culture is the artifact, and the discipline itself should study cultural and historical facts and develop sets of rules according to which a text could be rendered to different culture. And according to

the translation norm, a text translated would correlate with the target culture, with its cultural traditions, literature systems and the authentic texts of the target cultural environment. He believes that adequacy and equivalence in such a dynamic approach should be created not only by structural and linguistic components but also by the similar aesthetic response the source and target texts create, their functional and social matching.

The socio-cultural approach to translation is also traced in so-called cultural theories. The linguists who adhere to this approach (Venuti, Berman, Felstiner, Levine) emphasized the cultural differences and interface between the source culture and the target culture. They were finding links between ideology and dominant discourse in translation strategies. Thus, analyzing polysystemic theories, Venuti writes that “Toury’s method ... must still turn to cultural theory in order to assess the significance of the data, to analyze the norms. Norms may be in the first instance linguistic or literary, but they will also include a diverse range of domestic values, beliefs, and social representations which carry ideological force in serving the interests of specific groups. And they are always housed in the social institutions where translations are produced and enlisted in cultural and political agendas” [9, p. 202].

Roger T. Bell tells about four particular characteristics that any translation theory must reflect. They are empiricism (testability), determinist (predictability), parsimony (simplicity) and generality (comprehensiveness). He concludes that theory of translation is part of the human sciences and translation equals human communication [10].

The universal approach to translation was expressed by scholar, teacher and translator Mary Snell-Hornby, who proposed her “integrated approach” in which she tried to merge literary, cultural, socio-cultural, historical and linguistic components. Her research *Translation studies: An Integrated Approach* demonstrates that at the lower translation level categorization is based on the function, meanwhile at the higher level, the category is less functionally detailed but has greater cultural significance.

Many studies on translation use the concepts of frames and gestalt for description of the translating process. According to Neubert and Shreve, a good translator reads the text accessing grouped linguistic and textual knowledge. And such grouping can be subdivided into frames, schemata, plans and scripts. Hans Hönl says that such elements are a combination of prior knowledge, generalizations and expectations of the text to be translated. When a translator reads the text, he/she matches it with other similar known or possible texts. The process repeats several times and the text begins to develop in the mind of the translator. Then the translator formulates the word patterns in the target language [3]. Comparing the coding-encoding approach and the framing approach Roger T. Bell sums up that “Current thinking among translation theorists ... insists that a translated text is a new creation which derives from careful reading, a reconstruction rather than a copy” [10, p. 163]. According to this approach each frame has its own reality which should be read and interpreted by a translator.

The globalization processes of the recent decades have influenced both the translating process and the understanding of this translation. Due to economic and social changes we have witnessed appearance of new translation theories, changes in the purposes of translation, corrections of translation strategies, revision of translation norms and assessment criteria. Translation may play the key role and becomes the foundation for normal conditions of co-existence for various countries and nations. And the role of a translator/interpreter is now difficult to overestimate.

Translation has generally been taken as the process which is virtually the consensus of the literal rendering of meaning, adherence to form, and emphasis on general accuracy, which is confirmed by the bulk of what had been translated from Roman times to the midtwentieth century. However, these statements require much refinement and betray a strongly prescriptive attitude to translation. [4].

With the emergence of deconstructivism which first appeared as a new philosophical thought in the second half of the 20th century the traditional and established views on many aspects of life were changed. These trends have penetrated into translation science and gained popularity. Prominent representatives of the theory are language translators and philosophers Benjamin, Derrida, Foucault, Heidegger, etc. Derrida believes that translation is not just a transition from one language to another in order to understand at least something, but a sphere of practical activity that allows you to discover what breaks apart and slips away [8]. Researchers study the relationship between the function of texts created in one culture and texts that were borrowed to this culture through translation. The authentic texts are cultural phenomena, but their translated versions are cultural artifacts accepted and adopted by the target culture. And even if the target culture adopts the text, it will be understood by native speakers the same way as the text written in their language.

Douglas Robinson adds an emotional component to the definition of the translation process when a translator goes from one mental state to another. The inner state of a translator, even the subconscious state, characterizes the first stage of translation. Robinson's second stage is a highly conscious state of analysis (searching for synonyms, word meanings according to dictionaries and directories, checking with textbooks, analyzing the structure of the sentence, compiling and analyzing semantic fields, cultural features, etc.). And one of the most important is an intuitive insight or "abductive intuitive leaps" which helps a translator gather all disintegrated fragments into the holistic meaningful composition [5].

The translating process is constantly revising; linguists are developing new translation models and adding more elements to their translating schemes. These models include elements of computational linguistics and incorporate elements from a wide range of issues traditionally studied within cognitive, communication and social sciences.

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1.12 PECULIARITIES OF ENGLISH FILM TRANSLATION (ON THE FILM TERMINATOR 3. RISE OF THE MACHINES)

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The relevance of this work lies in a popularity of English films among Ukrainian audience. A great demand for translation of various films is an important part of modern society life.

The purpose of our research is to identify the features and difficulties of English film translation into Ukrainian.

The goal of this work is to give a wider outlook on the peculiarities of English film translation (on the film Terminator 3: Rise of the Machines).

The object of this research is film text as a special text genre of translation activity. The subject is the methods used in translation of these film texts.

The term "film text" is common in the literature. In a certain approximation, any film can be defined as a discrete sequence of continuous sections of the text. The film text is a dynamic system of sound images, or a dynamic system of plastic forms, which exists in the screen conditions of space-time measurements and audiovisual means conveys the sequence of the artist's thoughts about the world. This definition takes into account such important factors as "screen", space-time mode of existence of the film and the audiovisual way of its perception, but does not reflect its communicative orientation as it is addressed to the viewer and created specifically for perception by mass audiences.

At the moment, cinema is one of the most popular social communities. Modern people find it difficult to imagine their existence without cinema. The conditions of globalization contribute to the fact that foreign (mostly English) films create a significant share in Ukrainian cinema.

In the process of translating the films texts, a translator faces certain difficulties inherent in this type of translation. In our study we list the main ones:

- When translating the text of the film, there is a chance to meet complex combinations of words and phrases that will be difficult to pronounce in the subsequent process of sounding, and which will not match the original in tone. Therefore, these sound combinations should be avoided, replacing them with simpler synonyms of word combinations.

- In some cases, the translator may encounter technical difficulties when the line letter is incomplete and there is a need to translate dialogues and lines that are difficult to hear.

Also, the translated text from English into Ukrainian tends to increase in volume, and its playing time is limited by the playing time of the original and the change of cinematography (more compact representation of thought in one language using semantically more capacious units of another language) or omission (zero translation). Ensuring the synchronicity of articulation should give the viewer an impression of a complete coincidence of sound and image, which is especially important in motion.

- The difficulty of translating direct speech and jokes is another feature of behind-the-scenes translation. In order to translate feature films, it is necessary to understand perfectly the cultural level of the speaker, his age, context, meaning of phrases, image of the composition.

When a film is transferred to another cultural and historical environment, the recipient for whom the feature film was made changes. When perceiving a "foreign" culture, the new recipient is unable to understand some of its realities, because the film's director creates it based on his culture.

Another difficulty with this type of translation is that the audiovisual translation must reproduce the conversational style, as the audiovisual text is a dialogue. In the future, the sound will be a noticeable violation of style.

In conclusion, it should be noted that any translation work is always difficult for the translator, but the work on film translation is especially difficult

because the translator has to take into account various subtleties and features of the audio-visual text.

There are many classifications of translation transformations developed by different linguists in different years. We can underline three types of translation transformations, depending on the nature of transformations.

Lexical transformations include transliteration, transcription of translations, substitutions.

Examples of grammatical transformations include literal translation (or syntax assimilation), grammatical substitutions.

Lexical and grammatical transformations include explication, antonym translation and compensation.

The structure of the subtitle text has its own peculiarities, and for the demonstration of radio subtitles on the screen there are requirements designed to provide the most comfortable conditions for the viewer. Therefore, when faced with difficulties in the process of translating a film text, the translator will be forced to use different types of transformations.

Taking into account the main feature of the subtitle text – compression and conciseness caused by the limited space occupied by subtitles, and the time allotted for their reading, it is necessary to highlight some used translation transformations, and therefore more often than others.

Zero translation (omission) is a refusal to transfer the value of a grammar block due to its reservation. This technique is widely used in the practice of subtitle translation, and mainly in the case of non-lexical words that are (word-parasites), addresses, greetings and farewells, alliances, objections, statements, etc.

A literal translation is a translation in which the grammatical design of the original language is replaced by a similar linguistic design of the translation.

Separation of sentences is a technique in which one sentence in the original language is divided into several sentences in the language of translation.

Antonymous translation is a widely used technique in text translation, because the syntactic structures of English and Ukrainian have many differences.

A film translation in any form (dubbing, subtitled translation or "behind-the-scenes" translation) meets certain criteria specific to translation activities in general. A film text includes dialogues, lyrics, behind-the-scenes comments and captions. This type of text has its own characteristics: unlike other types of translated texts, it is designed at the time of a new perception, so it must be informative and understandable to a viewer [1].

The main features of an audiovisual translation are various specific aspects of film technology translation. The transmission of verbal and nonverbal information in this particular text is carried out both acoustically and visually, and the linguistic aspect ceases to play a decisive role.

There are two main ways to translate film texts: dubbing and subtitles.

Subtitle is an abbreviated translation of film's dialogues, which reflects their main content and accompanies visual series of a film in its original version. The structure of a subtitle text has its own characteristics and there are requirements for displaying subtitles on a screen to ensure the most comfortable

conditions for a viewer. Therefore, while faced with some difficulties in a process of film text translation, a translator will be forced to use different types of transformation.

Taking into account the main feature of a subtitle text (compression and conciseness caused by the limited space occupied by subtitles) and the time allotted for their reading, it is necessary to highlight some translation transformations, which are used more often than others [2; 18].

Dubbing is a replacement of an original speech with a speech of a target language. It is a special recording technique that allows you to replace a soundtrack of a movie with a recording of the original dialogue.

Compression is a concise translation of the content (semantically more voluminous unit of another language).

In this article, we have analyzed the text of the film "Terminator 3: The Rise of the Machines" and revealed an active use of compression techniques.

Method of grammatical compression

English subtitles	Ukrainian subtitles
<i>They tried to murder me before I was born.</i>	<i>Вони намагалися вбити мене до мого народження.</i>

Here we can see the use of grammatical substitution, in which a complex sentence is replaced by a simple one. In this case, the literal translation will be cumbersome and time consuming. Therefore, a translator used compression.

Method of lexical compression

English subtitles	Ukrainian subtitles
<i>I think he's got pneumonia.</i>	<i>Здається, у нього пневмонія.</i>

The English introductory word "I think" is replaced by the Ukrainian introductory word "Здається", thus reducing the number of words in the phrase.

Omissions

English subtitles	Ukrainian subtitles
<i>Let me see your license and registration</i>	<i>Покажіть свої права.</i>
<i>There is no fate but what we make for ourselves.</i>	<i>Наша доля залежить тільки від нас самих.</i>

The English words "license and registration" are omitted. Instead, a translator used only one word "права", reducing the phrase and adapting the text for the Ukrainian audience.

The author translates this type of grammatical substitution as a type of sentence. A complex definition in the text of the original, which contains two grammatical bases and is a subordinate clause, in the Ukrainian translation is created on a simple sentence that has an identical original meaning, but more understandable for its structure for the Ukrainian audience.

Realities in the film texts

The realities in the film texts relate to the facts of history, government agencies, names of national and folk heroes, mythological creatures.

English subtitles	Ukrainian subtitles
<i>I'm not sure if Skynet is ready.</i>	<i>Я не впевнений у готовності Skynet.</i>

«Skynet» – is an artificial intelligence, the main antagonist of Terminator; a fictional supercomputer (combat information control system) of the US Department of Defense. Therefore, there is no equivalent of this word in Ukrainian, and a literal translation would confuse the viewer.

Conclusions

Analysis of the theoretical literature connected with the translation of film texts allows us to conclude that numerous definitions reveal the individual features of the film text, without reflecting it as a communicative whole. The text of the film in this work means «Technically differentiated, dynamic symbolic situation, which is a set of structural elements of cinema within a cinematographic work, sending according to a single or multiple genre of a certain e-musical message to the recipient in the form of a synergistic combination ».

The text of the film has its own characteristics: it is designed for instantaneous perception, so it must be informative and understandable to the viewer, limited by the time frame of the sound, and it is accompanied by a video series that helps to choose possible translation options. According to the results of the study, we distinguish two main types of translation of feature films: dubbing and subtitles.

In assessing the quality of the translation, it should be based on the criterion of equivalence, which implies the establishment with the word and style of the accuracy of the original; as well as the criterion of adequacy, which implies the analysis of the text in terms of the success of its perception in the accepted culture.

In the process of translating the text of the film, the translator faces certain problems, such as: difficult to pronounce sound combinations, technical difficulties, the property of the text to increase in volume when translating from English to Ukrainian, the difficulty of translating direct language and jokes, translation of realities, conversational style.

In summary, it should be noted that the translation of the film requires a translator to speak a foreign language, both foreign and native, because when adapting the text of the film for Ukrainian viewers must skillfully use the

vocabulary of the native language, which best reveals the meaning of English text. lexical units taking into account the rate of change of the film frames.

The problem of a film text translation is very complex, as in this type of translation a translator has to take into account some specific features of a film text. Unlike other types of the translated texts, it is intended for an instant perception, so it must be informative and understandable for a viewer. The text is accompanied by a video series, which helps to choose possible translation options.

During the comparative analysis of the texts of the film it was possible to determine the main methods used in translating the film text: compression and omission (as well as their varieties).

This study shows the main types of translation transformations contained in the translation: grammatical and lexical substitutions.

According to the analyzed material, the share of use of omissions different types was distributed as follows:

1) The omission of lexical repetitions is 12%.

This type of omission was encountered in the film during scenes showing characters in stressful situations. When translated into Ukrainian, lexical repetitions were omitted because in Ukrainian language they are less compact and when translated words take longer to pronounce than in English, so they could not be preserved.

2) Omission of homogeneous members of the sentence is – 4%.

In specific scenes of the film, homogeneous members were replaced by one word, more familiar and adapted to the Ukrainian audience.

3) Omission of pronouns and appeals is 42%.

In the study, this type of omission is the most common. These lexical items were omitted because they did not make sense and increased the duration of phrases.

4) The omission of introductory words and phrases is 21%.

Introductory words and phrases also do not make sense and have increased the duration of remarks.

5) The remaining omissions are 21%.

According to the results of the study, we found two main types of a film text translation: dubbing and subtitles.

1) subtitles take much less time than the dubbing process;

2) while creating subtitles, it is impossible to avoid the use of compression, as the speed of human speech is much more higher than the speed of reading.

3) duplication does not require much effort for the perception of film text by native speakers.

Thus, the results of this study conclude that translation of a film requires a translator to speak and to know both languages (foreign and native), because while adapting the film text for the Ukrainian audience a translator must skillfully use the vocabulary of native language to reveal the essence of English text. It is also reasonable to select some lexical units taking into account the rate of cinematography change.

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1.13 REPRESENTATION OF «UMWELT» CONCEPT IN RAINER MARIA RILKE'S LYRICAL POETIC DISCOURSE

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1 Theoretical basis of poetic worldview research

1.1 Concepts and their role in the formation of a person's worldview

This interest is explained by the fact that an artistic concept functions in a work of art as a value-significant mental unit of the author's picture of the world. The artistic concept is part of the cultural heritage that characterizes the national worldview of the society, of which the poet is a part.

The picture of the world is studied from different positions, various types of analysis, various research methods are applied, but the space for new searches remains limitless.

The study of the linguistic picture of the world is necessary in the description and modeling of concepts and in identifying the features of the national conceptual sphere, the components of which are the concepts, since in this case linguistic signs are a means of access to the human conceptsphere [Balashova, p. 150–174]. However, the term concept in modern science of language does not have an unambiguous interpretation: the issues of classification of concepts, methods of their study, structures of the concept and its place in a number of linguistic terminology are being addressed. The complexity of the formation of a new scientific paradigm is evidenced by the fact that the status of the concept is still controversial.

In the interpretation of the concept, we rely on Elena Samoilovna Kubryakova and understand the concept as a minimal structural unit of knowledge, an operational meaningful unit of memory, mental vocabulary, a unit of mental resources of human consciousness.

Concepts are actualized on the basis of linguistic units – words, phrases, sentences, texts. In the case of actualization based on text, the concept is considered to be text.

A text concept is artistic if it is actualized on the basis of a literary text.

We use the term "key artistic concept" after Olga Petrivna Vorobyova. This is the dominant, main concept of artistic discourse, which constitutes "the deep

meaning, maximally reverse the structure that embodies the motive, the author's intentions and generates the text".

The linguistic picture of the world is part of the conceptual picture of the world. It acts as a verbal form of objectification of the conceptual picture of the world, it is a "double" of the conceptual picture of the world, presented in the internal lexicon.

Rilke's *linguistic picture of the world* consists of a discursive configuration of concepts and other concepts subordinate to them. These are the first concepts from the concept field, in which the key concept is the hyper concept, and secondly, these are concepts from other conceptual fields that are associated with other concepts of propositional connections [Kupry`yanov, p. 3–25].

According to Kubryakova, in the process of real communication, concepts organize a single conceptual space of observed and imaginary phenomena, playing the role of the main elements of its division. Concepts preserve knowledge about the world, and are also the main elements in the formation of a conceptual system, the purpose of which is expressed in the processing of subjective experience by dividing information into certain categories and classes that were formulated by society [Kubryakova, p. 91].

Understanding of the world and surrounding human objects is achieved by providing holistic images. At first, most of the concepts arise as a kind of image of an object, phenomenon and is based on subject-figurative, emotional perception.

The core as a unit of the universal subject code contains the figurative basis of the concept with an individual subject-shaped character.

The character of the figurative basis of the concept is the result of the individual's personal sensory experience. It should be noted that these images are always specific. At the same time, they sometimes have a random, peripheral character for the designated phenomenon. This is due to the first impression of an object or phenomenon. Units of the universal object code play an important role, since their task is to encode concepts in the human mind and ensure the easiest understanding of their content.

Thus, they constitute the most visible and permanent part of the concept, namely its core [Zhy`nkin, p. 18].

The concept arises as an image. In the mind of an individual, this method has the ability to move along the steps of abstraction. The primary content of the concept will be difficult to understand. Complexity arises from the knowledge that was obtained as a result of cognitive processes of other types of cognition. The concept is complemented by mental content, logical signs. With an increase in the degree of abstractness, the concept gradually turns from a sensory image into a mental image. At the same time, the well-known fact about the existence of concepts that should be interpreted proves the existence of a similar nature of the concept [Rudakova, p. 36–37].

Alefirenko writes that "for the presentation of some concepts (primary) one word is enough, for the presentation of others (complicated) it is necessary to turn to the "services" of more complex linguistic structures – words, phraseological

units, sentences and even whole texts, if the concept is a whole event” [Alefy`renko, p. 229].

Miller points out that the emergence of an artistic concept is due to artistic experience. Thus, the implementation of an artistic concept consists in creating such a phenomenon, which is its invariant in the ethnocultural mentality. The concept, being a complex mental formation, belongs to both the consciousness of an individual and the psycho-mental sphere of a certain ethnocultural community [My`ller, p. 39–45].

The formation of an artistic concept is not carried out without considering the presuppositions and cognitive space of a person. Presupposition is interpreted as a store of knowledge of communicants, namely the area of collision of their individual knowledge, or cognitive spaces. Human cognitive space is a structured body of knowledge and ideas about the world around us. According to Krasnykh, human cognitive space can be compared to a “magic bullet” that is filled with a sphere. The sphere consists of many points, and the points contain vectors of verbal, mental, physical, emotional activity. If the consciousness is influenced by one of the vectors of activity, exciting any point of the sphere, the points begin to react, affecting the vectors of other activity [Krasnuh, p. 153].

Thus, the artistic concept includes linguocultural and linguo-cognitive experience, expressed in the individual comprehension of the author with the help of a literary text.

Zalevskaya classifies concepts into two types: concepts as the property of an individual and concepts as an invariant. Both types of concepts function in a particular society or culture as a whole. The native speaker (individual) relies on a concept that allows not to find differences, mental formations functioning in his mind, from concepts and meanings. Moreover, concepts cannot always be described verbally. When describing a concept-invariant, one may find that linguistic theories of word meaning and the procedures used depend on the definitions that are provided to words in dictionaries. Most definitions are definitions of concepts that describe the meaning of a word or concept that lies behind it. The presentation of texts in the form of the material under study expands the field of vision and, at the same time, directs it to the linguistic picture of the world. The resulting result in this case is a construct. The construct is able to display only a part of what is in each of the named types of concepts. The concept individual is a formation of a dynamic character with perceptual, cognitive and affective signs, which spontaneously arose and functions in the cognitive and communicative human activities [Zalevskaya, p. 16].

N. S. Bolotnova identifies the artistic concept and the author's poetic picture of the world. Under the artistic concept, the scientist understands the element of the author's poetic picture of the world, indicated in the text, has an aesthetic characteristic and is expressed by figurative means that embody the creative intention of the writer [Bolotnova, p. 319–320].

The individual author's conceptual sphere is created by a small number of concepts, since only that which is capable of conveying the feelings of the poet is poeticized. But it should be noted that not all objects are poeticized. Chumak-Jun

in the article "Poetic concept and its status in the typology of concepts" writes that the themes of the lyrics are few, and the texts do not contain "new" information for the recipient. The poet seeks to reproduce in a new way his attitude to the world in a poetic word, thereby influencing the structure of the concept. The imprecise structure of the concept is associated with a branched system of adherent and inherent associations and connotations [Chumak-Jun, p. 18–19].

Touching upon the problem of additional features of an artistic concept, one should pay attention to the fact that they are formed in the consciousness of the individual and are subjective in nature.

Artistic concepts differ from linguocultural concepts in their diversity, since collective consciousness and collective experience are nothing more than a conditional derivative of the consciousness and experience of individual individuals included in the collective.

In this regard, the artistic concept is realized in the individual work of the writer and is a fixation of cultural experience, the realization of values inherent in culture, but in the sense that the author gives them. Thus, this concept indicates the importance of the author's experience, since it consists of a combination of the author's perception of reality and social understanding.

The linguistic expression of an artistic concept is diverse. From this point of view, the artistic concept, depending on the author and the work, can complement or contradict the linguocultural concepts. In the process of creating one's own individual meanings, the conceptual sphere is formed, which is characterized by a certain linguistic expression. The semantic heterogeneity of the concept, as well as the ways of its linguistic implementation, depends on the author.

Thus, examining the individual author's vision in the verbalization of an artistic concept, he comes to the conclusion that the artistic concept reflects the various directions of its association, the difference between text associates in the associative series, the representation and rethinking of images and symbols, and the specificity of the visual and expressive means of the concept. This, in turn, confirms the individual perception of the concept in the literary personality [Balashova, p. 8].

The artistic concept is considered as an element of a complex mechanism of communication of a work of art. Based on the data of psychological research, it is assumed that for the process of forming a conceptual picture of the world, thinking and imagination play a primary role. It follows from this that thinking is the main cognitive process in linguistic research, and imagination is in poetic texts. Imagination participates in the creation of a poetic image. In poetry, the characteristic means of expressiveness is metaphorization. Metaphorization is defined as a cognitive mechanism of consciousness that reflects the phenomena of the real world and forms an artistic concept.

An artistic concept differs in that it receives additional associative meanings under the influence of the context of a work of art. Therefore, it must be analyzed both in the microcontext, taking into account compatibility, and in the macrocontext of the creation or the entire work of the author.

1.2. Features of Rainer Maria Rilke's linguistic picture of the world

The poet takes a life-affirming position, he seems to move away from the hustle and bustle of everyday life, his vital forces are directed to the development of spiritual qualities, to the inner world of a person.

Death for a poet is only another side of life. Rilke almost quotes Novalis: "Death begins from life. Life is only for death. Death is both the end and the beginning" [Vorob`yiova]. Many works by P. M. Rilke is the relationship between the world of the living and the world of the dead. He seems to cross out a single map of these two worlds, which form, in fact, the only world.

For over a century, Rilke has been translated into many languages of the world. In recent decades, interest in his work in the world has increased significantly. More and more of Rilke's works are being translated, various archival materials are published, numerous scientific works devoted to his work appear, the yearbooks of the International Society of R. M. Rilke are published. Rilke's poetry and prose turned out to be close to the reader at the end of the 20th century, they continue to accompany people in the 21st century.

Rainer Maria Rilke (real name – Rene Karl Wilhelm Johann Josef Maria Rilke) is one of the most prominent representatives of German-language poetry. He is considered their national poet by both Austrians and Germans, since he was born in the Austro-Hungarian Empire, studied at the Munich and Berlin universities and lived for many years in Munich, Berlin and northern Germany.

His work reflects the very complex and important atmosphere of German-speaking culture at the beginning of the 20th century.

The first period of his work (1894–1904) belongs to the literary direction of romanticism, and **the second period** (1904–1926) belongs to the literary direction of modernism. So, the first period is characterized by isolation from reality, sensuality, idealism, musicality, which are inherent in romanticism. And the second period of Rilke's creativity is characterized by a breakaway from traditions, a philosophical comprehension of the world and God, poetic metaphysics, individualism, concentration, neglect of the theme of a particular life, which are manifestations of modernism.

Rilke is one of the first and most prominent representatives of modernism in German-language poetry. In particular, he created the so-called speech poem, German *Ding-Gedicht*. Its specificity lies in depicting the world from the point of view of a personified object – an inanimate object, phenomenon or animal. The poet seems to be trying to keep his distance, therefore, as a result, the lyrical hero (*das lyrische Ich*) becomes less noticeable. This is a typical genre of modernist poetry.

Among the numerous interpretations of discourse, we choose the concept of constructing meanings on the basis of the text [Krasnuh]. A prerequisite for the emergence of discourse is the presence of a text: discourse arises precisely when, as a result of intersubjective interaction, linguistic signs acquire meaning. Therefore, **discourse** is an intersubjective verbal and cogitative interaction of the author and the reader on the basis of the text.

In particular, artistic discourse is distinguished by the criterion of style. It arises in the process of perception by the reader of a literary text. So, *artistic discourse* is an intersubjective verbal and cogitative interaction of the author and the reader on the basis of a literary text.

Within the framework of artistic discourse, we single out the *lyric-poetic discourse*, which is an intersubjective verbal and cogitative interaction of the author and the reader on the basis of a lyric-poetic text.

We are talking about lyric-poetic discourse, since we are examining only lyric poetic texts. Dramatic works, epigrams, parodies, etc., as well as novels in verse, can also be created in poetic form, but they do not belong to the genre of lyric poetry and are not characteristic of R.M. Rilke.

2 Conceptual matrix model of artistic concept the WORLD AROUND/UMWELT

2.1 Artistic concept the WORLD AROUND/UMWELT in Rainer Maria Rilke's lyrical poetic discourse

The conceptual picture of the world is the basic form of representation of ideas about the world in human thinking. In order to trace the content of words in the context, we used the matrix modeling technique of Evgeniya Valeriivna Bondarenko:

- domain of the VARIETIES of SUBSTANCE represents propositional connections. Method within the subject frame: ESSENCE exists LIKE;
- domain BEGINNING / END OF SUBSTANCE – relating SUBSTANCE exists SINCE / UNTIL THEN;
- domain of SUBSTANCE'S HABITATION – relating Place: SUBSTANCE is THERE;
- domain of SUBSTANCE'S ANTITESIS – relating Antithesis: SUBSTANCE does not exist SO;
- domain SUBSTANCE'S QUALITIES – relating Qualities: SUBSTANCE is SUCH;
- domain WHAT SUBSTANCE INFLUENCES – relating to the action frame Patient: SUBSTANCE influences SOMETHING;
- domain RESULT OF SUBSTANCE'S ACTION – relating to Result: SUBSTANCE -Agent acts to receive THAT;
- domain MEASURE / PART OF SUBSTANCE – relating to the possessive frame Part: SUBSTANCE -whole has THAT;
- domain METAPHORICAL CORRELATES – relating to correlates of the comparative frame: SUBSTANCE-Referent is like SOMETHING.

Rilke has a pantheistic worldview, which implies the identification of God with nature and which was formed under the influence of Plato. The poet sought God not only in human souls, but also in things, in their deep sense of existence, and was convinced that different nations, each having their own God, are close to him. Indeed, in the understanding of Rilke, "God acted more as an idea – a symbol of faith, a higher substance, organizes the Universe and Space" [Pelens'ky`j, p. 20].

The lexeme *Umwelt* has the following dictionary definitions: „1) auf ein Lebewesen einwirkende, seine Lebensbedingungen beeinflussende Umgebung; 2) Menschen in jemandes Umgebung (mit denen jemand Kontakt hat, in einer Wechselbeziehung steht); 3) Gesamtheit der natürlichen und vom Menschen geschaffenen Lebensbedingungen, die Menschen, Tiere, Pflanzen umgeben; 4) Erde, Wasser, Luft, Pflanzen- und Tierwelt in ihrer Gesamtheit und ihren Wechselbeziehungen; 5) die Verhältnisse, in denen ein Mensch lebt und die ihn beeinflussen; 6) die Personen, mit denen man regelmäßig Kontakt hat“ [Pavlova]. So, the main features of the UMWELT concept are: ORGANISCH, ANORGANISCH, MENSCH, ENTWICKLUNG, FLORA, FAUNA, GEWÄSSER, GESTEIN, ERDE, GEBIET, EIGENART, ZUSTAND, BESCHAFFENHEIT.

The synonyms for the lexeme *Umwelt* are: 1) *Feld und Wald, Flora und Fauna, Natur, Tier- und Pflanzenwelt*; 2) *(gehoben) Mutter Natur, Wald und Flur*; 3) *Außenwelt, Kreis, Leute, Mitwelt, Umgebung*; 4) *(besonders Soziologie, Psychologie) Umfeld*; 5) *(soziales) Umfeld, Kreise, Lebenswelt, Leute (in) seiner Umgebung, Milieu, Szene, soziale Umgebung* [ПАВЛОВА]. These lexemes and sibling and derived lexemes from the concept UMWELT are keywords that explicate this concept.

2.1.1. Domain REASONE FOR EXISTENCE OF THE WORLD AROUND corresponds to the Rilke's pantheistic worldview, which implies the identification of God with the outside world: *The world around exists because God created it*, for example:

(1) *Dein allererstes Wort war: Licht:*

da ward die Zeit. Dann schweigst du lange. („Dein allererstes Wort war...“)

+> *The Bible says: God said, "Let there be light!" and created the world.*

(2) *Und hast die Welt gemacht. Und sie ist groß,*

und wie ein Wort, das noch im Schweigen reift. („Eingang“)

(3) *Lass dir Alles geschehn: Schönheit und Schrecken. („Gott spricht zu jedem nur...“)*

2.1.2. Domain VARIETIES OF THE WORLD AROUND is very rich: *the world around exists as natural forces* (*Wind/Samum, Meerwind, Welle, Gewitter, Schnee, Frost, Wärme, Regen*), **landscape** (*Landschaft, Garten, Feld, Wüste, Tal, Wiese, Wald, Hain*), **birds** (*Vogel, Wandervogel, Schwan, Kuckuck, Eule, Tauben, Lerchen, Falken, Ara, Lerche*), **insects** (*Insekt, Skarabäe, Biene, Käfer, Mücke, Schmetterling, Würmer*), **animals** (*Tierwelt, Tier, Getier, Löwe, Tiger, Elefant, Hirsch, Hirschkuh, Lamm, Pferde, Rappen, Falben, Schimmel, Hund, Katze, Vieh, Panther, Rehe, Gazelle, Einhorn, Kröte, Reptil, Schlange, Ziegenböcke, Affe, Schildkröten, Delphin, Tritonen, Kamele, Einhorn, Rinderherde*), **fish** (*Fisch*), **plants** (*Pflanze, Majoran, Koriander, Melisse, Sträucher, Gras, Dorn, Dornbusch*), **flowers** (*Blume, Rose, Fensterrose, Tuberose, Rosenranken, Rosenstock, Berberitze, Hortensie, Dolde, Knospe, Sommerblume, Staubgefäße*), **trees** (*Baum, Krone, Zweig, Blätter, Birke, Eiche, Feigenbaum, Pflaumenbaum, Brotfruchtbaum, Linde, Hauslinde, Laub, Blütenblätter*), **fruit** (*Früchte, Melonen, Apfel, Birne, Banane, Feige, Orange, Stachelbeere,*

Apfelgarten, Fruchtgehänge, Weinberg, Traube), **inorganic substances** (*Stein, Porphyr, Silbererze, Smaragda, Rubinien, Koralle, Basalt*), **settlement (city, village, town)**, as well as **four elements: land** (*Erde, Grund, Küste, Meeresküste, Ufer, Uferkanten*), **water** (*Wasser, Gewässer, Meer, Quelle, Flut, Brunnen, Muschel, Meergrund, Fluss, Teich*), **air** (*Luft, Wolke, Gewölk, Himmel*), **fire** (*Feuer, Vulkan, Stern, Sternbild, Sonne, Mond, Strahl, Sonnenstrahl, Sonnenuntergang, Sonnenaufgang, Sternenhimmel*).

(6) *Da blieben sie, als wäre jene Flut zurückgetreten, deren großes Branden („Das Portal“)*

(7) *nicht nur, nach spätem Gewitter, das atmende Klarsein, nicht nur der nahende Schlaf und ein Ahnen, abends... („Die siebente Elegie“)*

(8) *als sei es Landschaft: sanft und ohne Gier. („Gesang der Frauen an den Dichter“)*

(9) *Amber ihrer runden Augensteine unerwartet wieder: eingeschlossen wie ein ausgestorbenes Insekt. („Schwarze Katze“)*

(10) *Was Blut und Dunkel war in einem Tier, das wuchs in uns zur Seele an und schreit („Gesang der Frauen an den Dichter“)*

(11) *Und war ein Fisch und wand sich schlank und schwamm durch tiefes Wasser, still und silbergrau,*

sah Quallen hängen am Korallenstamm („Ein Pilgermorgen...“)

(12) *wie eine junge Blume gegen Abend, und ihre Hände waren der Vermählung („Orpheus. Eurydike. Hermes“)*

(13) *Erde, du liebe, ich will. Oh glaub, es bedürfte nicht deiner Frühlinge mehr, mich dir zu gewinnen –, einer, („Die neunte Elegie“)*

(14) *die das fröhliche Wasser römischer Tage als ein wandelndes Lied durchfließt. („(X) Euch, die ihr nie mein Gefühl verliesst...“)*

2.1.3. Domain TIME OF EXISTENCE OF THE WORLD AROUND is represented by the proposition ***The surrounding world exists forever***, which is presented by the keyword *Ewigkeit*:

(15) *die zu dir wollen wie zu jener Rose, die alle tausend Jahre einmal blüht. („Es wird nicht Ruhe in den Häusern...“)*

(16) *wie die Abende an großen Sternen sich gewöhnen an die Ewigkeit. („Von den Mädchen“)*

(17) *an dem Wachsenden, das sie gebar, seit sie aus dem Kreis der Ewigkeiten (Eva)*

(18) *Bildern stürzt der Geist zu plötzlich zu füllenden; Seen sind erst im Ewigen. Hier ist Fallen („An Hölderlin“)*

(19) *aus dem du stammen wirst von Ewigkeit. („Und wenn sie schlafen...“)*

(20) *den reinen Raum vor uns, in den die Blumen unendlich aufgehn. („8 Elegie“)*

Underlined semantic correlates contribute the activation of the artistic concept EWIGKEIT.

2.1.4. Domain HABITATION OF THE WORLD AROUND represents the proposition ***Nature exists in the world, for example:***

(21) *dass eine Welt aus Klage ward, in der alles noch einmal da war: Wald und Tal („Orpheus. Eurydike. Hermes“)*

(22) *Nirgends, Geliebte, wird Welt sein, als innen. („Duineser Elegien“, VII)*

(23) *nichts als Welt, hat Welt in jedem Aufschau, in jeder Neigung Welt. Ihm dringt, was andern („Die spanische Trilogie“)*

2.1.5. Domain QUALITIES OF THE WORLD AROUND *is: The world around is beautiful* (Schönheit (24), wunderbar, göttlich, herrlich), *calm* (ruhig, still, sehnig, friedlich, heiter, ruhig (25), warm, flüstern (184)), *strong* (stark (26), kräftig, Macht), *complete* (voll (27), erfüllt), *great* (groß (28), riesig), *changeable* (wandelnd, vage, wechselnd, ungefähr), *heavy* (schwer, Gewicht), *dark* (dunkel, Dunkelheit (29), Dämmerung), *empty* (leer (30), kahl, offen, arm, losgelassen, einsam).

(24) *weißt du. Dir flüsterte die Natur
in des Südens spätdämmernden Tagen
so unendliche Schönheit ein, („Requiem“)*

(25) *Und da ging er hin, das Unerlaubte
an der ruhigen Natur zu tun. („Auferweckung des Lazarus“)*

(26) *Die Nacht ist stark, („Winterliche Stenzen“)*

(27) *Zu dem gebrauchten sowohl, wie zum dumpfen und stummen
Vorrat der vollen Natur, („Die Sonette an Orpheus“, 2, XIII)*

(28) *Der kam. So kommt manchmal im Hain
der große Sturm und hüllt dich ein. („Mädchenmelancholie“)*

(29) *und Dunkelheit der abendlichen Erde
geben ihm die Himmel für die seine („Die Rosenschale“)*

(30) *ihre Leere, die ihn überlebt. („Römische Compagna“)*

Squares, streets, parks described by the poet are empty. In the poem "Römische Compagna" Appian Road leading to the tombstones (lat. Via Appia), which accelerates to get away from the distant windows of Rome and enjoy its own emptiness, which corresponds to the constant emptiness of the sky, which will survive it. The absence of people in the depicted landscapes can be explained by R.M. Rilke's pantheistic worldview, according to which nature for a poet is a totalitarian essence from which a person distances himself.

2.1.6. Domain WHAT THE WORLD AROUND INFLUENCES has such proposition: *The world around us influences time* (31), *God* (32), *things* (33) and *human feelings* (34), for example:

(31) *Da geht der Sturm, ein Umgestalter,
geht durch den Wald und durch die Zeit,
und alles ist wie ohne Alter: („Der Schauende“)*

(32) *Erst später naht er der Natur
und fühlt die Winde und die Fernen,
hört dich, geflüstert von der Flur, („Du meinst die Demut...“)*

(33) *Es lärmt das Licht im Wipfel deines Baumes
und macht dir alle Dinge bunt und eitel, („Es lärmt das Licht...“)*

(34) *der Natur ein liebes, nicht ihr größtes,*

*aber eines, das sie selbst verliehn,
um auf rosenvoller Liebes-Insel
es zu einem größern aufzuziehn. („Die Parke“)*

2.1.7. Domain RESULT OF ACTIONS OF THE WORLD AROUND is reflected in two propositions: *1) Nature-Agent acts to bring death* (35) *2) Nature-Agent acts to effect transformations* (36), for example:

*(35) Hochsommerblumen, welche unerlöst
ganz plötzlich stirbt im Lieblingswind der Wiesen,
weil ihre Wurzel unten an Türkisen
im Ohrgehänge einer Toten*

stößt.... („Fragmente aus verlorenen Tagen“)

*(36) Dann entsteht
aus unsern Jahreszeiten erst der Umkreis
des ganzen Wandelns. („Duineser Elegien“, IV)*

*(37) Selbst wenn sich der Bauer sorgt und handelt,
wo die Saat in Sommer sich verwandelt, ((XII) „Heil dem Geist...“)*

*(38) die ewige Metamorphose
des Goldes in das Sonnenlicht. („Du bist der Arme“)*

*(39) den großen Dingen, welche hoch geschehn,
und macht sie fast zu Blättern, die sich dicht
am Boden halten, – wie Gewächse, die, („Fragmente aus verlorenen
Tagen“)*

2.1.8. Domain TOOLS FOR MEASURING THE WORLD AROUND has propositions: *Nature is measured by time, in particular by the seasons* (40) *and parts of the day* (41):

*(40) Und sie begannen
still wie die Bäume im Frühling,
unendlich zugleich,
diese Jahreszeit („Stillung Mariae mit dem Auferstandenen“)*

*(41) und es war, als käme kein Morgen
dieser langen Nacht entgegen, („Die aus dem Hause Colonna“)*

*(42) Immer geht ein feuchter Blätterfall
durch die Luft hinunter wie auf Stufen, (Die Parke)*

(43) so leise wie die nördlichen Aprile, („Ich will ihn preisen...“)

*(44) Am Mittag aber, in der schwersten Stunde,
hob sich das Meer noch einmal auf und warf
einen Delphin an jene selbe Stelle. („Geburt der Venus“)*

*(45) Und wachsend wird der Abend alt und spät.
Und Nächte fallen dann in großen Stücken („Das jüngste Gericht“)*

Among the parts of the day, night is the most frequent, “it acts as the bearer of many hidden meanings, the embodiment of the irrational essence of being and the mediator of what Rilke called “Weltinnenraum” in one of his later poems – “the inner space of the world” [Bolontova, p. 16-17].

2.1.9. Domain METAPHORICAL CORRELATE OF THE WORLD AROUND has such typical metaphorical propositions: *Nature-Referent is like a*

TREE (199), **THING (PICTURE, CLOTHING** (46)), **HUMAN** (47), **GOD, BUILDING (CATHEDRAL), SPACE, THEATER**, for example:

(46) *dass er gelehnt an einen Baum der Landschaft sein Schicksal hätte, ohne mehr zu handeln. („Die spanische Trilogie“)*

+> *LANDSCAPE is like a TREE, because you can rely on it.*

(47) *Es heben die schwebenden Lerchen*

mit sich den Himmel empor, der unseren Schultern schwer war; („Aus einem April“)

+> *The SKY is like CLOTHES, because it rests on the shoulders.*

Earth, storm, night, water and other manifestations of nature go, speak, whisper, wait, breathe, sleep, wake up, have a feeling, etc. – personification, for example:

(48) *Ein Ohr der Erde. Nur mit sich allein*

redet sie also. („Die Sonette an Orpheus“, 2, XV)

+> *ЗЕМЛЯEARTH is like a HUMAN, because it has ears.*

The referent from the NATUR concept field can see parts of the human body, for example, the portal of the cathedral with its statues of saints is described as emptiness and is compared to an auricle:

(49) *Jetzt fortgerückt ins Leere ihres Tores,*

waren sie einst die Muschel eines Ohres

und fingen jedes Stöhnen dieser Stadt. („Das Portal“)

+> *GATE is like AURICLE, because it perceives a groan.*

Nature inspires the artist to create works of art – this meaning follows from the numerous metaphors of the painting, for example, in the metaphonymic comparison of a forest landscape with paintings by Durer:

(50) *unter Bäume wie von Dürer, die*

das Gewicht von hundert Arbeitstagen

in den überfüllten Früchten tragen, („Der Apfelgarten“)

+> *Durer replaces DURER'S PAINTINGS. +> TREES are like from DURER'S PAINTINGS.*

Hungarian researcher A. Zeller writes on this subject: “Rilke's poems do not contain a fundamental difference between a natural phenomenon and a work of art. Rather, they poeticize a certain nature that is understood and represented in the sphere of influence of the poetic world. No insurmountable fault line between man and nature is foreseen; rather, in the poet, and in every creative person, nature itself creates. Rilke's nature is and always remains poetry: the contours and boundaries of poetry cannot and do not want to go in the direction of an independent and radically alien nature”. Muehl also writes about the coincidence of nature with the lyrical hero, for example:

(51) *Und bin ich auch wie Laub und Lehm,*

sooft ich bete oder male („So ist mein Tagwerk...“)

The metaphor of theater in Rilke's lyrical poetic discourse is often deployed. For example, in the poem "Cathedral" the portal becomes the background for a certain action, the emptiness of the background is responsible for reality, and the depth reveals infinite meaning; in this special theater, the only

actors are emptiness and darkness, they enter the stage, and the plot of the tragedy begins in the darkness of the gate:

(52) *Sehr viel Weite ist gemeint damit:
so wie mit den Kulissen einer Szene
die Welt gemeint ist.
so tritt das Dunkel dieses Tores handelnd
auf seiner Tiefe tragisches Theater. („Die Kathedrale“)*

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1.14 SLANG AS A MAIN FEATURE OF SPOKEN ENGLISH

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It's impossible to study the difference between spoken and written English without paying attention to vocabulary. The vocabulary of a person reveals which

groups he belongs to, mirrors the background of a person. People are judged both by what they say and how they say it.

It's necessary to mention that the matter of spoken vocabulary is slang. There is no proper definition of slang available in the literature. The linguist Paul Robertson says that slang is «one of those things that everybody can recognize and nobody can define». This is a realistic characteristic, but there are also several more colorful ones. The American poet Carl Sandburg believes that «slang is a language which rolls up its sleeves, spits on its hand, and goes to work». Gilbert K. Chesterton, the English novelist admits even more admirably that «the one stream of poetry which is continually flowing is slang. Every day a nameless poet weaves some fairy tracery of popular language. It may be said that the fashionable world talks slang as much as the democratic; this is true, and it strongly supports the view under consideration. All slang is metaphor, and all metaphor is poetry» [1].

Many people have a feeling that the stylistic level of the mass media has fallen. Journalists do not speak and write as «properly» as they used to, they say. If this is true, this could mean that words and phrases that used to be slang are now considered to be part of neutral or «proper» language. There are English slang words that moved from slang into neutral or even formal language. *Phone, bike, bus, pub* once were slangy versions of the more «proper» *telephone, bicycle, omnibus, public house*.

Slang changes through time. What is slang for one person, generation or situation may not be slang for another. It is true that what is slang may vary from place to place, dialect to dialect. *Lad* and *lass* may be slang for some speakers of English. For others they are simply neutral, plain language and nothing else. In the north of England, *lad* is neutral stylistic expression, as in «I've got two lads» meaning, «I have two sons». However, in the south *lad* is a slang term, as in «He's one of the lads» meaning «He's one of the gang» (used about male persons).

In a formal language situation we expect formal language and in an informal situation informal language. Slang is far more out of place or shocking at the Queen's dinner table than in the locker-room. The formality of a situation is not fixed once and for all, but it changes through time and from one place to another.

On the whole and for most of us, the situation in which we write are more formal than the situation in which we talk. Giving a speech at a wedding party is certainly viewed as more formal situation than leaving a note for the next-door neighbour. The language of mass media – newspapers, radio and TV broadcasting – contains very little slang. There is, however, one type of written material which contains quite a lot of slang – novels and short stories, especially their dialogues. An important way for author to show what the characters are like is through their language. In such contexts, the characterization is more important than the formality expected in written language. «When people talk about slang, they usually mean words, not grammar or pronunciation. This is more or less the correct view. Still, we often talk about *slang language*, which is not accurate. Every language contains both a vocabulary and a grammar. English is a language

but slang is not. Likewise, it is linguistically incorrect to talk about the language of students, lawyers, thieves, etc. There are dozens of slang dictionaries for the English language. But there is not one single grammar of English slang. And it is doubtful that there could be such a grammar. There are perhaps a handful of features which could be regarded as typical of slang grammar, but there are very few compared to the enormous number of words belonging to slang. Hence, slang is first and foremost a question of vocabulary» [1, p. 72].

Every occupation and activity has its own specialized vocabulary or register. Lawyers, doctors, sailors and footballers all have their own specialized words or uses of words. Football-players use words like *header* (blow to the ball with the head) and *park* (pitch). Lawyers have words like *heretofore* (up until now) and *hereinafter* (from this point onwards). Because today's society is far more specialized than yesterday's, there has been a great increase in the number of specialized vocabularies in society. This process of specialization, which still continues, is probably one of the most important factors in vocabulary development in modern world. The only other force which competes in importance is the market place, where so many new things are always offered. The market doesn't just provide people with trousers but with many different types of trousers: jeans, Bermudas, culottes, cords, and so on and so forth [3]. Most items need a name in order to sell. Registers are not the same thing as slang, but they may contain slang in so far as the specialized vocabulary is informal. Doctors, for instance, may say to patients that they will check their reflexes, but to a fellow doctor this may be reported as a check of the patient's jerks. Today, slang is a broad concept including colloquialisms, informalities and vulgarities of many types. Originally the term slang was used by British criminals to refer to their own special language.

«Slang is ancient. Aristophanes, the Greek playwright, is usually said to have been the first writer who used slang extensively. His comedies feature many common people in good spirits using slang. Among the Roman writers, Plautus, Horace, Petronius are often mentioned as authors who knew how to use slang for stylistic purposes. Of course, it is hard to judge what is slang and what is not when we look at foreign languages far back in time. In order to grasp which expressions are slang, we need a fairly good knowledge of the language.» [1].

Words circulate in the language. Many old slang words are accepted and taken into the neutral styles. After a generation or two, there is nothing slangy left in them. Sometimes they may pass from slang to neutral language through an intermediate state of being vogue words. By vogue words we mean words and phrases which become popular and very frequent for a short period of time. Vogue words share two important characteristics with slang terms. First, they become very popular for a short period of time, a couple of years or so. Secondly, they receive a wider meaning or function than the ordinary usage of the word. Let's look at *hot*, for example. We know the original meaning of the word *hot*. As a slang or vogue word it means far more than «having a high temperature». In slang *hot* can mean things like *urgent, wanted by the police, stolen, performing well*. As

a vogue word, it is most common in the first and last senses: *urgent*, as in *a hot line between Washington and Kyiv* or *discussing a hot potato*[3].

The language acquires slang terms in three principle ways: new expressions are invented; old standard language expressions appear in new uses; and expressions are borrowed from one language or type of language by another.

Slang is group – related. It is not the case that each group has a unique type of slang. There may be some items unique to a group, but most terms are taken from the great pool of general slang terminology. It is true that different groups make different use of slang. «Different groups use slang at different stylistic levels. Among a group of members of Parliament, even rather weak slang words may be used. Some social groups use more slang than others. Most people think that teenagers are the prime users of slang, but this is hard to verify. According to one American investigation carried out by Willard Gore at Michigan University in 1896 students claimed that they used slang most when they were between sixteen and nineteen» [1, p. 80]. However, it is not correct to regard slang as some kind of adolescent linguistic disease. Adults use a lot of slang, but of course, there are differences between individuals as well as groups, depending on sex, social class and type of work.

Slang is often short – lived. There are thousands of English slang words which have been lost. Some of these have been recorded in word lists. Others never reached the word lists or any other written document. The short life of most slang terms is directly connected with the creativity of slang. The creativity is an essential aspect of slang. The use of slang is conscious, with the user being aware of the form of expression, as well as the content. Many slang expressions, for example, *get to first base* (make headway), *dead from the neck up* (stupid), *the apple of one's eye* (one's favorite), are metaphorical in original. When these phrases are used over and over again, their freshness is lost and they turn into rather ordinary lexical items. They are often called frozen metaphors. This then creates a need for new expressions, new metaphors. In ordinary language we have words living on through the generations without much change. Some of these words have been in use as far as we can trace English and other languages. Such words as *foot, hand, arm, head, heart, star, sun, moon, earth, one, two, three*, and so on, belong to this category. These words are central to mankind, no matter where and how we live. Slang is rather different. It would be very unusual for a slang word to live on in the language for a thousand years or more. If it does, it will not probably be slang all that time. Simple proof of the creativity of language can be gathered by any schoolteacher. If you ask each pupil to write down as many words as they can, meaning, for example, *boy, girl, bad or stupid*, amazing results will be achieved. The number and variety of words will be immense. If this type of exercise were given every fifth year at the same school, new words would be introduced in a slang vocabulary every time [1]. The tendency of using slang is greatly shown in the book of Eric Partridge «Slang To-Day and Yesterday» [2, p. 36].

What was slang yesterday may well be common or even educated language today. Language use can never be frozen in a particular form. As long as a

language is used, it lives and it will keep on changing. Linguistic changes are not brought about at once. All changes start among groups of language users and gradually spread from one group to another. There can be considerable variation in the use of language between different geographical groups, different social groups, different age groups and two sexes. Language can be used to tell friends from enemies. The use of language will reveal which group or groups you belong to. Bad language, in the form of slang, swearing, can function as a pat on the shoulder [1]. If the boss uses a more dialectal form of speech to a young employee, it is often taken as a friendly gesture. Slang can be aggressive. You can hurt people with it, and many people find it hard to defend themselves against verbal aggression. Well-educated people have their own slang – vogue words. These words are often based on established rules, which in this process receive a new and more general meaning.

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1.15 THE SYNTACTIC, PRAGMATIC AND SEMANTIC NATURE OF COMPLIMENT EXPRESSIONS BETWEEN NATIVE SPEAKERS OF ENGLISH, RUSSIAN, AND UKRAINIAN

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Abstract

The article has revealed the study in the field of pragmatics. It analyzes the speech acts of complimenting in Ukrainian and American cultures. This is especially important in linguistic interaction between people. Compliments as speech acts have the reflection and expression of cultural values. Many of the values reflected through compliments are personal appearance, new acquisitions,

possessions, talents and skills. The objective of compliment expressions is to establish or to reinforce solidarity.

The article presents the results of a cross-cultural study of the speech act of complimenting, comparing many aspects of Ukrainian and American English compliments to find similarities and differences in: compliment form, role relationship of the participants, gender of the giver and receiver of the compliment, compliment frequency and attributes praised. This study describes syntactic patterns or formulas that could be used to define the structure of the compliments. It shows particular characteristic that could distinguish some compliments from others, explain and understand some factors of meaning toward the compliments.

The results in this study yield important implications to use compliments across the Ukrainian and American cultures. The information provided informs cultural patterns that will help avoid pragmatic failure and has implications for teaching English to Ukrainians and for teaching Russian and Ukrainian to speakers of English. Knowing how to use speech acts, allows the speaker to have communicative and pragmatic competences.

Introduction

At this time, learning a L2 in universities has been strictly technical by using grammar, syntax, morphology, phonetics, phonology. Many interesting methods exist to teach a L2 and many of them try to teach a L2 in a communicative way, but unfortunately these methods overlook a very important part of languages. Such a lacking part is the speech acts and the appropriate pragmatic knowledge to really obtain a good communication.

Advanced second language students who only know the technical part of the L2 may not understand a large percentage of a conversation or how speech acts work. All this implies knowing how to communicate in social contexts appropriately. L2 students need what Canale & Swain explain as Sociolinguistic competence which is the component made up of 2 sets of rules: sociocultural rules of use and rules of discourse, and Strategic competence which is the component that consists of verbal and nonverbal communication strategies that may be called into action to compensate for breakdowns in communication due to performance variables or to insufficient competence. (Canale & Swain, 1980, p. 29).

All this together forms what is called Communicative competence; which enables the speaker to produce and to understand an infinite set of sentences appropriately and accurately. Hymes also defines this concept as the ability to communicate appropriately in different social contexts. Communicative competence includes Pragmatic competence, Van Dijk (Van Dijk, 1985) postulates that Pragmatics analyzes and studies the conversation and the speech acts, in a general way, the functions of the linguistic sentences and their characteristics in the communication processes are also studied.

Pragmatic competence is learnt by individuals when they are learning their first language. Pragmatic competence is defined by Thomas (Thomas, 1983), as the ability to use language successfully in order to achieve a specific purpose and to understand language in context; Thomas also states that Pragmatic competence

in these situations is very important because without it, speakers would have Pragmatic failure. Pragmatic failure is when the utterance has totally failed to achieve the speaker's goal; it is also defined as the language learners' inability to understand what is meant by what is said (Thomas, 1983, p. 91).

In addition, speech acts take an important role in communication. Austin (Austin, 1975) defines speech acts as the minimal unit of communication. Austin divides speech acts into locutionary, illocutionary and perlocutionary acts.

One of the most interesting acts to study has been complimenting. Herbert (Herbert, 1990) studied speech acts such as compliments and compliment responses because there is not an agreement or a common pattern on what is the correct way of complimenting and responding to a compliment, even within the same speech community. Lastly for the purpose of this study, it is important to define the concept of a compliment, thus Holmes claims that a compliment is: "a speech act which attributes credit to someone other than the speaker, usually the person addressed for some 'good' possession, characteristic, skill etc." (Holmes, 1988, p. 446).

Giving appropriate compliments and identifying accurately is an aspect of Communicative competence that can help to avoid Pragmatic failure. In order to understand the function of compliments in a speech behavior, this cross-cultural study will compare many aspects of Ukrainian, Russian and American English compliments. In addition, differences and similarities in complimenting in both languages will be analyzed to find a practical use and understanding. For instance: to find a syntactic rule or formula in which we can find a common pattern in the structure of complimenting.

The aim of the article is to define the correct ways of complimenting in Ukrainian, Russian and American English to avoid misunderstandings and pragmatic failure. To achieve this goal, the following tasks were set out: to compare American, Ukrainian and English compliments in order to know the patterns being used by the speakers, as well as to find what are the similarities and differences in: (compliment frequency; attributes praised; role relationship between the speakers; gender of the speakers; tone used and compliment form that includes: number of words, adjectives and verbs used in the compliments).

Theoretical Background of the Research

Pragmatics and pragmatic competence

As it was mentioned before, second language learners besides having the grammatical knowledge; they need the knowledge of the appropriate use of language in a context and the sociolinguistic rules of a speech community, all this is concerned with the study of Pragmatics. Additionally, if a L2 speaker wants to understand an utterance in the target language, he/she needs pragmatic competence that is the knowledge needed to determine what sentences mean when they are spoken in a certain way and context. (Fraser, 1990).

Pragmatics is the study of linguistic interaction between people (Wierbicka, 1991). Pragmatics analyzes the conversation and the speech acts. In a general way, it studies the functions of the linguistic sentences and their characteristics in the

communication processes as well as the language use in a context and in particular situations. (Van Dijk, 1985, p. 79–81).

Fraser & Rintell explain pragmatic competence as the knowledge to determine the meaning of any sentence depending on when it is spoken, the way and the specific context, (Fraser, 1990, p. 221). Also, any time a speaker uses the language in a social context, he/she is performing one or more speech acts such as: requesting, complimenting, declaring, apologizing, criticizing, etc. So when they are expressing such speech acts, they are showing their pragmatic competence. (Fraser, 1990; Kasper, 2201).

According to Bialystok, pragmatic competence is: “the ability to use and interpret language in contexts” (Bialystok, 1993, p. 44).

Bialystok also mentions the speaker’s ability to use language for different purposes and the listener’s ability to understand the real intention of the speaker. Thomas postulates that: “it is the ability to use language successfully in order to achieve a specific purpose and to understand language in context” (Thomas, 1983, p. 92).

Thomas also concerns that pragmatic competence in these situations is very important because without this, speakers would have pragmatic failure. It is when a L1 speaker perceives the purpose of a L2 utterance as other than the L2 speaker intended, pragmatic failure has occurred because the utterance totally failed to achieve the speaker’s goal. Consequently, the results are misunderstanding, communication breakdowns, frustration etc. (Beebe & Takahashi 1990; Nguyen, Pham, & Pham, 2012; Farshi, & Baghbani, 2015).

Thomas states that pragmatic patterns are important to be able to use the appropriate utterances in a context, in addition if a hearer wants to understand and interpret what the speaker intended through his utterance, such a hearer must take into account both “contextual and linguistic cues” (Thomas, 1983, p. 99). According to Thomas, there are 2 kinds of pragmatic failure:

Pragmalinguistic failure that occurs when speech acts are inappropriately transferred from L1 to L2 (Thomas, 1983, p. 99).

Sociopragmatic failure which refers to the social conditions placed on language in use, it also covers patterns such as social distance, gender and intimacy of relationship (Thomas, 1983, p. 99).

All the situations which cause misunderstandings, are transferring the inappropriate form of language from L1 to L2 (Wolfson, 1983; Solak & Bayar, 2015), or probably overgeneralizing the use of a L2 form to inappropriate settings etc. That is the reason why speech acts, speech events and pragmatic competence are important to understand the reasons which provoke pragmatic failure (Shi, 2014). and it is helpful to conduct cross-cultural research to investigate student’s L1 strategies (Rajabi & Farahian, 2013; Halenko & Jones, 2011; Allami & Naeimi, 2011).

Finally, pragmatic competence plays an important role in the acquisition of a language because speakers avoid pragmatic failure and it helps to understand the meaning and purpose of the utterance in any context.

Compliments

The speech act of complimenting in this study was selected because Ukrainian and Russian L2 learners of English get confused when they try to make or understand a compliment in a different way than native speakers do. In addition, it is essential to mention the fact that sometimes some of those expressions in both languages are part of the personal or regional way of expressing in those places; all this leads to the slang in the U.S.A. (Nelligan, 1996).

Aceves (Aceves, 1996) in her study of compliments, states that the study of the compliment speech act contributes valuable information that concerns when and how and to whom, one may offer a compliment as well as how to interpret implicit social and cultural meanings; and how to respond appropriately when one receives a compliment. Compliment as a general term means giving praise, credit, eulogy, to a person for any possession, characteristics, skill, etc.

Chung-Hye defines a compliment as: “A speech act which explicitly or implicitly attributes credit to some one other than the speaker, usually the person addressed, for ‘good’ (possession, characteristics, skill etc.) which is positively valued by the speaker and the hearer”. (Chung-Hye, 1992, p. 18).

Manes (Manes, 1983) defines compliments as those speech acts which have the reflection and expression of cultural values because of their nature as judgments, over expressions of approval or admiration of another’s work, appearance or taste. Manes postulates that the objective of the compliments is to establish or to reinforce solidarity. Many of the values reflected through compliments are personal appearance, new acquisitions, possessions, talent and skill.

Holmes suggests 3 functions of compliment exchanges. (1) That compliments are usually used as mean of expressing liking when used as positive affective speech acts. In other words, compliments allow increase solidarity between people. Example: *How nice you look today!* (2) That compliments can serve as positive politeness strategies before a face threatening act (FTA). All this means that a compliment can be used in a very stressed situation in order to obtain something; a compliment is used before asking what you want. Example: *Doesn’t your hair look wonderful! by the way, could I borrow your Spanish book?* (3) That compliments may be face threatening acts themselves as they indicate an intrusive desire on the speaker’s part towards the hearer’s possessions. As a consequence, the compliment will be included in the request. Example: *can I borrow your wonderful Spanish book?* (Holmes, 1988, p. 445–451).

Another author who states the importance of the compliments is Bolton (Bolton, 2004), and she proposes 3 conditions for a compliment to be performed:

1. Hearer has certain quality Q.
2. Speaker believes Q is admirable.
3. Speaker wants hearer to know/believe that speaker admires Q.

In addition, Manes (Manes, 1983) claims that the major function of the compliments is the establishment or reinforcement of solidarity between the

speaker and the addressee as well as they play an important role because make possible judgments, expressions of approval or admiration of another's work.

Finally, Wolfson concludes that compliments are also windows through which we can view what is valued by a particular culture, for instance: In the United States, Americans compliment each other on personal appearance, new acquisition and work (Wolfson, 1983), suggesting that Americans value these attributes. In Japan, people are more apt to compliment skill and study, suggesting that Japanese people value skill and study. However, in Mexico, people is less expressive than Americans (Aceves, 1996), suggesting that Americans were more expressive than Mexicans.

Wolfson (Wolfson, 1988) also noted different cultural differences in complimenting and observed that Iranians and Arabic speakers tend to use proverbs and other ritualized expressions when complimenting. Holmes & Brown (Holmes & Brown, 1987) state that American people liked to compliment in a very frequent way so it provoked that non-native speakers of English got embarrassed.

Nelson; Al-Batal, & Echols (Nelson, Al-Batal, & Echols, 1996) compared Egyptian Arabic and American English compliments by using a similar methodology used by Wolfson & Manes (Wolfson & Manes, 1980). They found that American compliments were shorter and less complicated than Egyptian compliments. Egyptians used a lot of similes and metaphors and long series of adjectives in complimenting as well as their compliments were less frequent than the American ones.

Aceves (Aceves, 1996) conducted a study on Mexican Spanish compliments using the methodology employed in Barnlund & Araki (Barnlund & Araki, 1985).

Nelson (Nelson, 1993), conducted a study of Mexican Spanish and American English compliments. The differences found here were related to gender. Also, American males complimented another male on appearance even more than Mexican males. Another factor was the fact that Mexican females were more frequently complimented more than American females by males. American females and males complimented acquaintances more than Mexicans. Also, intimates were complimented by Mexican females even more than intimates being complimented by American females.

Methods and Materials of Research

Method of data collection

This study is based on ethnomethodology to collect data because it will research compliments on a day to day interaction. Researchers have suggested many methods of data collection to investigate speech acts, however most of them have based their research on ethnography or ethnomethodology. Valdes (Valdes, 1981), Holmes & Brown (Holmes & Brown, 1987), Wolfson (Wolfson, 1988), Herbert (Herbert, 1990), Herbert & Straight (Herbert & Straight, 1989) and others; have used ethnomethodology to collect their data about speech acts.

Ethnography is described by Fetterman as "the art and science of describing a group or culture" (Fetterman, 1989, p. 11). The ethnographer is concerned about

people's daily lives, thus, "the most important element of fieldwork is being there – to observe, to ask questions, and to write down what is seen and heard" (Fetterman, 1989, p. 19). The method is essentially to work with people in their natural contexts.

The present study uses a method that was adapted owing to its necessities and circumstances because two different cultures (Ukrainian and American) and three different languages (Ukrainian, Russian and American English) are compared.

Also, as these techniques and instruments have their advantages and disadvantages, they are used to collect data because they have proven effectiveness in gathering data on compliments. However, it is often argued that speech acts should be studied in their natural contexts using ethnomethodology, it is difficult for cross-cultural studies due to problems of comparability. For this reason, the present study uses a method which was developed by Barnlund & Araki (Barnlund & Araki, 1985), also used and expanded by Nelson (Nelson, 1993) and to collect the compliment data.

Subjects

American participants (USA), 179 Ukrainian speakers of Russian (Ukraine) and 118 Ukrainian speakers (Ukraine) participated in the online survey.

The Ukrainian participants consisted of university students, professors and people from all over Ukraine including cities such as Mykolaiv, Kiev, Odessa, Lviv, Chernivtsi, etc. from middle class between ages 15-60 years old approximately.

The American participants consisted of university students, professors and people from all over the USA and some people living overseas. They were middle class between ages 16-70 years old. The universities students belong were from: Portland State University, George Fox University, University of Texas at San Antonio, University of the Incarnate Word and several cities from the USA.

A small source of data collection consisted from finding compliments in the social media (Facebook), TV, Movies, etc.

Instrument

An interview is developed to collect the data because they elicit the appropriate answer.

Interview

First of all, it is necessary to mention that the interview designed by other researchers in collecting compliments, was taken as reference in this study because it gave successful results. Such an interview is taken from the studies of Aceves (1996) & Nelson (1997), and it was adapted and added more information considering the necessities and the subjects of the present study.

Advantages of the interview:

- They allow to understand what people say when they use a compliment in the responses they give.
- Allow to get better, deeper answers.

- Clarify the questions and some doubts of the participants.
- It gives the interviewee the opportunity to freely express his/her thoughts about complimenting.
 - It allows the researcher to clarify any confusion that the interviewee can have with vague terminology.
 - It provides the performers perceptions that may differ radically from the observed performance or from the questionnaires.
 - Allow to gather a large amount of data within a relative short time.
 - Allow to gain considerable information, concerning the compliment forms regarded as most appropriate and used by the members of both cultures.
 - They permit the researcher to control the collecting of the specific variables.

It does not require the participant to alternate channels from spoken to written.

Characteristics of the interview:

- Open questions.
- English/Russian/Ukrainian version – 26 questions
- Personal information of the participants.
- Variables or aspects studied.

Questions of the interview:

1. Interviewed person – Do not include your real name (Please use a pseudonym that identifies your gender; e.g. Mary or John, etc.)
2. Please select your gender
3. Place of birth (state or region and city) and Age.
4. To what socio-economic level do you consider yourself? (Upper-level class, middle class, etc.) and where do you currently live?
5. What is the last compliment that you have given to somebody else? What were your exact words?
6. About what did you comment on?
7. What tone did you use? Was it sarcastic, sincere, funny, surprised, etc.?
8. How long ago did you say the compliment (since today)? (6 hours, 1 day, 3 hours, etc.)
9. Which is your relationship with the person who received the compliment? (friend, acquaintance, stranger, coworker, family member, spouse, significant other, etc.).
10. The person who received the compliment was male, female or a group of people?
11. What was the approximate age of the person who received the compliment?
12. What is the last compliment that you have received, and what were the exact words?
13. What kind of tone did the person who told you the compliment use? Was it sarcastic, sincere, funny, surprised, etc.?

14. What was the point of the person who told you the compliment? What did the person comment on?
15. How long ago did you receive the compliment (since today), (6 hours, 1 day, 3 hours, etc.)?
16. The person who told you the compliment was male or female?
17. What was the approximate age of the person who told you the compliment?
18. Which is your relationship with the person who told you the compliment? (friend, acquaintance, stranger, coworker, family member, spouse, significant other, etc.).
19. What is the last compliment that you have heard someone else tell to someone else? What were the exact words?
20. About what did those persons comment on?
21. What tone was used? Was it sarcastic, sincere, funny, surprised, etc.?
22. How long ago did you listen to the compliment (since today), (6 hours, 1 day, 3 hours, etc.)?
23. Which was the relationship between those persons? (friends, acquaintances, strangers, coworkers, family members, spouses, significant others, etc.).
24. The person who received the compliment was male, female or a group of people?
25. The person who gave the compliment was male or female?
26. What were the approximate ages of the people who complimented each other?

Correspondence of variables to the questions of the interview was the following: compliment form – questions 5,12,19; attributes praised – questions 6,14,20; relationship between giver and receiver – questions 9,18,23; gender of the compliment giver and receiver – questions 10,16,22,24,25; frequency of compliments – questions 8,15,22; tone used – questions 7,13,21.

Data analysis

The compliments are coded sociolinguistically. First it is coded the data and established the categories, which are *data driven* (the categories are based on the data that is gathered) and based on the studies of Caamaño (1998), Aceves (1996), Nelson (1997), Wolfson (1980), & Manes (1981). The categories are established according to similar patterns found in their studies.

Coding

All the information is categorized linguistically, and many characteristics are taken into account such as: age of the participants, the relationship between the giver and receiver of the compliment, the gender of the giver and receiver, the attributes praised, the tone employed in the compliments, the compliment form, the time the compliment is told, the adjectives and verbs used in the compliments, the compliment length, the literal and exact translation of the Ukrainian/Russian

compliments into English, the literal and exact translation of the English compliments into Russian/Ukrainian.

Coding format included: respondent name, gender, place of birth, age from survey respondent and from each participant in the survey, socioeconomic level, place of residence, compliment form, possible syntactical formula, Ukrainian literal translation / English literal translation, Ukrainian equivalent / English equivalent, Russian literal translation / English literal translation, Russian equivalent / English equivalent, gender of the giver and receiver of the compliment, role relationship, attributes praised, tone used, frequency of the compliment, situation (real life, social media, TV show)

Example of transcription card of the American compliments translated into Russian is given in the table (Table 1).

Table 1 – Transcription card of the American compliments translated into Russian

American English compliment	(The food was great!)
Literal translation	(Еда была отличной!)
Real meaning	(Было очень вкусно!)
How a Russian native speaker from Ukraine says the utterance	(Было очень вкусно!)

Training of coders explained the meaning of the different categories of the compliments according to the variables studied. It is given oral examples to avoid doubts. Coders codify 10 samples taken from previous studies. Each card is given a specific number and the type of category that is assigned to each compliment. Each coder works independently to then join and compare answers. Each coder reads each card to the others to compare their coding. After coding a number of expressions, all the coders go back to those that they do not agree to get an appropriate result. Inter-coder reliability at first for Ukrainians was 94% and for Americans it was 90%.

Results and Discussion

The analysis was made on the data that included: 530 Russian, 350 Ukrainian and 250 English compliments. Participants consisted of native speakers of English interviewed in the United States and native speakers of Russian and Ukrainian from all over Ukraine.

Compliment form

Compliment form is the language used to express the compliment. The Ukrainian, Russian and American compliments shared similarities in form, and the majority of them were short and adjectival. The following table shows the examples of these similarities compliment forms (Table 2).

Table 2 – Similarities compliment form

RUSSIAN	UKRANIAN	ENGLISH
<i>PRON+HAVE+ADJ+N/NP</i> У тебя красивые глаза. (You have beautiful eyes.)	<i>PREP+PRO + HAVE + (intensifier)</i> <i>ADJ + N/NP</i> В тебе такі хороші парфуми (You have very good perfume) <i>Який (how)+HAVE+ (intensifier)</i> <i>ADJ+N</i> Який у тебе гарний парфум! (How good perfume you have)	<i>PRO+HAVE+ADJ+NP</i> Wow, you have very white teeth.
<i>PRO+ADV(intensifier)+ADJ</i> Ты очень умный. (You are very clever.) <i>PRO+ADJ</i> Ты красивая. (You are beautiful.)	<i>PRO + (intensifier) + ADJ</i> Він дуже влучний (He is very accurate)	<i>PRO+BE+ADJ+COMPLEMENT</i> You will be successful anywhere you go
<i>PRO+LOOK+ADV</i> Она выглядит изумительно. (She looks gorgeous!)	<i>PRO/ADV+LOOK</i> Класно виглядаєш (You look cool)	<i>PRO/NP+LOOK+ADJ+COMPLEMENT</i> You look beautiful today. Like a model!
<i>ADJ</i> Милая. (Pretty.)	<i>ADJ(+)</i> Розумний (Smart)	<i>ADJ+NP</i> Great job!
<i>I like/love+(intensifier)+ your +N</i> Мне нравится твоя обувь. (I like your shoes.)	<i>I LIKE (YOUR)+N</i> Мені дуже подобається твоя зовнішність (I like your appearance so much)	<i>I+like/love+NP</i> I really like your neighborhood!
<i>PRO+ADV+V</i> Ты приятно пахнешь. (You smell good.)	<i>PRO+ADV+V</i> Ти гарно посміхаєшся (You smile beautifully)	<i>PRO+VERB+COMPLEMENT</i> I wish I had your legs. You are all legs!
<i>PRO+HAVE+(intensifier)+N</i> You are (my)+the most+ADJ+N <i>PRO+my+N</i>		

During this study, the most frequent patterns identified were:

Ukrainian: PRO + (intensifier) + ADJ (28, 1%). Ukrainian compliments used this pattern and PREP+PRO + HAVE + (intensifier) ADJ + N/NP (22%)

Ти дуже непередбачувана (You are very unpredictable)

У тебе дуже гарні очі (You have very beautiful eyes)

Russian: PRO+HAVE+ADJ+N/NP (18.6%)

У тебя красивые глаза. (You have beautiful eyes.)

American English: PRO+BE+ADJ+COMPLEMENT (26%) and PRO/NP+LOOK+ADJ+ COMPLEMENT (26%)

You're awesome.

You're a 10/10, for real, you're so beautiful.

You look really professional in that outfit-I love the cardigan.

Some other patters that resulted in a minor frequency were:

Ukrainian: You are (my) +THE MOST+ADJ+N (0,4%), NP + VERB + ADJ + COMPLEMENT (0,4%), and PREPOSITIONAL PHRASE + NP (0,4%).

Ти найкраща подруга в світі (You are the best friend in the world).

Пиріг приготований просто чудово (Pie is cooked absolutely great).

На тобі дуже гарні прикраси (You have very beautiful jewelry).

Russian: N+ADV+V (1, 1%) and ADV(intensifier)+ ADJ (1,5%).

Очень красивая. (Very beautiful).

Платье очень хорошо скроено (The dress is cut out very well).

American English: NP+BE+ADJ+COMPLEMENT (1%)

The food was great! The pastor is a wonderful preacher

IMPERATIVE VERB+COMPLEMENT (1%)

Look at you!!! Go Luis! Great job, keep up the good work!

IDIOMATIC EXPRESSION (1%)

Way to go. Congrats.

QUESTION+COMPLEMENT (1%)

Can you try not to be so awesome? You are making the rest of us look bad.

INTERJECTION+NP (1%)

Bravo, my intellectual friend!

Both types of compliments also used a limited number of syntactic patterns although the Ukrainian compliments were more varied in their syntactic form. The Ukrainian and Russian data set included compliment forms that did not occur in the American data, the Ukrainian and Russian data included one-word compliments, whereas the American data did not:

Ukrainian: ADJ (3, 8%)

Розумний (Smart). Мила (Cute).

N (1, 7%)

Красуня (Beauty). Молодець (Well done).

Russian: ADJ (3. 3%)

Красивая (Beautiful).

N (2. 2%)

Молодец (Good job.)

In addition, some other patterns of Ukrainian compliments were identified in this study which are not used in Russian and American English. These expressions start with particle *Як, Який. Яка (How)*. That accounted 3.2 %:

Який (how) + HAVE + (intensifier) ADJ + N (1.2%)

Яка в тебе чудова сукня! (How beautiful dress you have).

Яка (how) + ADJ + N (1,2%)

Яка чудова погода (How great weather is).

Яка (how) + ADJ/PRO + N (0,8%)

Яка ти красуня (How pretty you are).

Compliment length

The compliment length is the approximate number of words that each compliment showed in this study. These results showed a very interesting aspect that is the existence of simple and complex compliments. The simple compliments

are those formed by one sentence or expression with a single compliment that denotes the flattery impact, and all together makes the meaning. The results and examples are illustrated in the table (Table 3).

Table 3 – Compliment length

Russian compliments	Ukrainian compliments	English compliments
5,9 words (445 compliments – 2025 words)	4,32 words (231 compliments – 1263 words)	5,5 words (245 compliments – 1360 words)
Simple compliments: <i>Ты прекрасна!</i> (You are so beautiful!) <i>Хорошо выглядишь!</i> (You look good!)	Simple compliments: <i>Дуже гарно!</i> (Very nice!) <i>Ти дуже красива сьогодні!</i> (You're very pretty today!)	Simple compliments: <i>Hey beautiful!</i> <i>Excellent report!</i>
Complex compliments: <i>Ты очень умная и красивая девушка и я хочу быть с тобой рядом каждую секунду</i> (You are a very smart and beautiful girl and I want to be with you every second). <i>В Ваших глазах можно кататься на яхте потому, что они как два океана</i> (In your eyes I can sale because they are like two oceans).	Complex compliments: <i>Ви дуже гарна та загадкова незнайомка, але ці квіти я купив саме для Вас</i> (You are very beautiful and mysterious woman, but I bought these flowers for you). <i>В тебе дуже гарна посмішка !</i> <i>Посміхайся частіше</i> (You have beautiful smile! Smile more often!).	Complex compliments: <i>So honored to work with such great and talented future English teachers, translators, interpreters and philologists from Ukraine!!!</i> <i>Got the privilege to visit and listen to the awesome presentations from these bright kids!! I feel excited to work with them and I look forward to it!</i>

Adjectives

It is also interesting to show the results found in this study in terms of adjectives. Most of all the compliments found in three languages were adjectival. The adjectives found in the American compliments were varied. 44 different types of adjectives were identified. The most usual were, *good (+the best)* 19%, *great* 14, 9%. *nice* 9,2%, *beautiful* 9,2%, *awesome* 5,1%, *amazing* 3,6%, *cute* 3%, *wonderful* 2,6%, *pretty* 2,6% *handsome* 2%, *smart* 2%. These 11 adjectives accounted 76,3 %.

In the study 35 different adjectives in Ukrainian compliments were identified. 10 the most frequent Ukrainian adjectives (84,9%) are: *гарний*(*pretty*) 25,2%, *розумний* (*smart*) 15, 4%, *вродливий* (*beautiful*) 10,3 %, *добрий* (*good, kind*) 8,1%, *смачний* (*tasty*) 7,5%, *щирий* (*sincere*) 6%, *турботливий* (*thoughtful*) 3,5%, *хазяйновитий* (*handy*) 3,4 %, *найкращий* (*best*) 3%, *веселий* (*jolly*) 2,5%.

The amount of Russian adjective is almost the same as American ones. 45 different adjectives are identified and 11 (61, 9%) of them are the most frequent in use. Among them: *красивый* (*pretty*) 31,5%, *умный* (*smart*) 5,1%, *шикарный* (*elegant*) 3,5%, *прекрасный* (*beautiful*) 3,5%, *вкусный* (*tasty*) 3.2%, *милый* (*nice*) 2.8%, *хороший* (*good*) 2.8%, *отличный* (*excellent*) 2,2, *крутой / классный* (*cool*) 2.2%, *лучший* (*best*) 1,9%, *добрый*(*kind*) 1,9%.

Verbs

In this study in the American compliments, the most usual (6 verbs from 10) were: *to look* (33.3%), *to like* (22.2%), *to have* (13.3%), *to love* (11.1%), *to do* (11.1%). Other verbs (9%) are found in a minor frequency.

In the Ukrainian compliments were found 6 verbs from 21 the most frequent in use: *насувати/ личити (to suit)* 10%, *виглядати (to look)* 26%, *мати (to have)* 10%, *подобатися (to like)* 11, 2%, *пахнути (to smell)* 8%, *робити (to do)* 14%.

In the Russian compliments, 16 different verbs were found and the most usual were: *выглядеть (to look)* 31.8%, *идти/ подходит (to suit)* 13.2%, *нравится (to like)* 9.7 %, *готовить (to cook)* 7.07 %, *любить (to love)* 2.6 %.

Adverbs

Ukrainian and Russian compliments are characterized by using of a great number of adverbs: 18 different adverbs in 171 from 231 Ukrainian compliments, 26 different adverbs in 95 from 445 Russian compliments. In comparison, 5 different adverbs in 28 from 245 English compliments were found.

Tone employed

During this study, it was identified and analyzed the tone used in the compliments. The kinds of tone were classified in: *positive* or *sincere* way and *negative* or *sarcastic* way. A 98% of the compliments were told sincerely by Americans. Females (2%) and males (2.2%) told compliments sarcastically. In the Ukrainian compliments a 97% (Russian compliments – 98%) was sincere and a 3% (Russian compliments – 2%) was sarcastic in general. Ukrainian speaking females said a 98,2% (Russian speaking females – 99.1%) of the compliments sincerely and a 1.8% (Russian speaking females – 0.8%) sarcastically, whereas Ukrainian speaking males said a 95.5% of the compliments sincerely (Russian speaking males – 96%) and a 4.5% sarcastically (Russian speaking males – 4%).

Attributes praised

First of all, it is important to mention the categories used in this study. Such categories were called: “appearance”, “traits/personality”, “skill/work”, “personal property”, and “other”. Also, all these attributes were branched in order to give a clearer vision of each category as follows:

Appearance – It involves the general looks of the persons involved. It was subdivided in: “general appearance” that is a general subdivision because it involved somebody’s whole appearance referred to the body or clothe, not praising a specific part of the person. Another subdivision was: “body”, that involves any part of the body where in American compliments are praised: hair, eyes, feet, calves, and butt, whereas in Ukrainian compliments are praised: eyes, smile, hair (haircut, hairdo, hairstyle, hair color), voice (timbre, laugh), figure, nails (manicure), face, age. In Russian compliments to this list can be added the following: eyelashes, eyebrows and tattoos.

Another subdivision was: “clothes” that are all the items that perform a good or bad look in the persons, are used in the body, and they can be directly identified. Americans praised: skirts, dresses, pants, shoes, shirts, glasses, sweaters, and bags; whereas in Ukrainian compliments are praised more assessors,

and makeup, in Russian compliments – style (new image, cool image, fashionable, good taste).

Traits/personality – It involves the general personality of the persons. It also was subdivided in: “personality” that is the way a person behaves in a negative or positive way.

Personal traits that are praised in Russian compliments: *faithful, devoted, native soul, strange, cool, kindhearted, funny, cheerful, nice, charismatic, sincere, open, positive, mystic, brave, active, sociable, artistic, sense of humor, taking difficulties easy*; in Ukrainian compliments: *cool, kindhearted, funny, cheerful, nice, charismatic, sincere, open, positive, mystic, brave, sociable, artistic, sense of humor, vulnerable, mysterious, honest, curious, awesome, caring, communicative*; in English compliments: *talented, active, friendly, hard-working, cool, funny, cheerful, nice, sincere, positive, brave, sociable, artistic, sense of humor, taking difficulties easy*.

Skills/work – It involves the general abilities of any person to perform any activity or job. It was subdivided in: “job well done” that is any well-performed activity in the job and the school. Another subdivision is: “good meal or taste” that is the capacity to cook, and “skill/effort that denotes someone’s general skill to do something. In American, Ukrainian and Russian compliments these 3 subdivisions were complimented.

Personal property –It involves items not being used by the person on his/her body, those can be houses, cars, cats, dogs, etc., and items that are not identified or seen in the person’s body. Americans praised an outfit, a new car, whereas praised a perfume, which was not directly seen or identified because it was a smell, a fragrance.

Other – This category refers to any compliment that did not fit in the previous classifications. It was identified in compliments in the Ukrainian/Russian data (poem, song, decoration) and English data (photo in social network/blog post, attention/presence)

In the table, all the results are exemplified in terms of attributes praised found in this study in the Russian, Ukrainian and English compliments (Table 4).

Table 4 – Attributes praised by Russian, Ukrainian & English compliments.

Russian compliments

Appearance	Traits/ Personality	Skill/ work	Taste	Natural Human Traits	Other	Total
164 (36,8%)	100 (22,4%)	58 (13%)	54 (12,1%)	58 (13%)	9 (2%)	445 (100%)

Ukrainian compliments

Appearance	Traits/ personality	Skill/ Work	Personal property	Natural Human Traits	Other	Total
98 (42,4%)	28 (12%)	16 (7%)	22 (9,5%)	62 (27%)	5 (2,1%)	231 (100%)

English compliments

Appearance	Traits/ Personality	Skill/ work	Personal property	Other	Total
50 (20, 4 %)	40 (16,2 %)	92 (36, 45 %)	36 (14,7 %)	27 (10, 95 %)	245 (100 %)

Gender of the compliment giver and receiver

According to the data (Table 5) American females complimented both males and females in appearance, but they also praised more males in personality and in skill/work, but not in the category: property and other. Whereas American males complimented more males in skill/work, and more females in appearance. They praised both females and males only in traits/personality. Only one compliment was given to males in property but none to females in this category.

In contrast, Ukrainian females complimented more females in appearance, and males to traits/personality, and in property, although both females and males were complimented in skill/work. Concerning the Ukrainian males (Russian and Ukrainian speakers), they extremely complimented females in appearance, traits/personality, and in skill/work but not in other and property. Males were less praised in appearance, personality, and the category other and none in skill/work and property.

Finally, it is important to mention that Ukrainian males (Russian and Ukrainian speakers) praised females even more than American males to females. Ukrainian females (Russian and Ukrainian speakers) complimented females more than American females to females, but American males praised males a lot because it is very normal in the American culture. However, it is not common in Ukraine to see males complimenting other male so if they do it, it is performed in a sarcastic way. In the relationship female to male, both cultures praised almost the same number of males. Also, it is usual for American culture to compliment to a group of people or an even.

The following table illustrates in details attributes praised according to language and gender of the giver and receiver of compliment (Table 5).

Table 5 – Attributes praised according to language and gender of the giver and receiver of a compliment.

Russian speaking participants							
Gender	Appearance	Traits/ personality	Skill/ work	Taste	Natural Human Traits	Other	Total
F-F	62 (13,9%)	26 (5,8%)	16(3,5%)	23(5,1%)	10(2,2%)	0	10 (2,2%)
F-M	16 (3,5%)	35 (7,8%)	13(2,9%)	10(2,2%)	8 (1,7%)	0	8 (1,7%)
TOTAL	78 (17,5%)	61 (13,7%)	29(6,5%)	33(7,4%)	18 (4%)	0	18 (4%)
M-F	83(18,6%)	34 (7,6%)	20(4,4%)	18(4%)	35 (7,8%)	0	35 (7,8%)
M-M	5 (1,1%)	5 (1,1%)	9 (2%)	3 (0,6)	5 (1,1%)	0	5 (1,1%)

TOTAL	88 (19,7%)	39 (8,7%)	29(6,5%)	21(4,7%)	40 (8,9%)	0	40 (8,9%)
Grand total	164 (36,8%)	100 (22,4%)	58 (13%)	54(12%)	58 (13%)	9 (2%)	58 (13%)
Ukrainian speaking participants							
Gender	Appearance	Traits/ personality	Skill/ work	Personal property	Other	Total	
F-F	45 (19%)	8 (3.4%)	4 (1.7%)	12 (5.1%)	30 (12.9%)	2 (0.8%)	
F-M	23 (10%)	10 (4.3%)	3 (1.2%)	6 (2.5%)	3 (1.2%)	0 (0%)	
TOTAL	68 (28.9%)	18 (7.7%)	7 (3%)	18 (7.6%)	33 (14.1%)	2 (0.8%)	
M-F	30 (12.9%)	7 (3%)	6 (2.5%)	4 (1.7%)	25 (10.8%)	3 (1.2%)	
M-M	0	3 (1.2%)	3 (1.2%)	0 (0%)	4 (1.7%)	0 (0%)	
TOTAL	30 (12.9%)	10 (4.2%)	9 (3.7%)	4 (1.7%)	29 (12.5%)	3 (1.2%)	
Grand total	98 (42.4%)	28 (12%)	16 (7%)	22 (9.5%)	62 (27%)	5 (2.1%)	
American English-speaking participants							
Gender	Appearance	Traits / personality	Skill/ work	Personal property	Other	Total	
F-F	28 (11,5 %)	15 (6,1 %)	28 (11,5 %)	17 (6,9 %)	6 (2,4 %)	94 (38,4%)	
F-M	9 (3,65 %)	9 (3,65 %)	19 (7,85 %)	4 (1,6 %)	9 (3,65 %)	50 (20,4 %)	
F- GROUP	0 (0,0 %)	0 (0,0 %)	4 (1,6 %)	1 (0,4 %)	0 (0,0 %)	5 (2 %)	
TOTAL	37 (15,15 %)	24 (9,75 %)	51 (19,75 %)	22 (8,9 %)	15 (6,05 %)	149 (60,8 %)	
M-F	11 (4,45 %)	11 (4,45 %)	17 (6,9 %)	7 (2,9 %)	6 (2,5 %)	52 (21,2 %)	
M-M	2 (0,8 %)	5 (2 %)	13 (5,4 %)	7 (2,9 %)	5 (2 %)	32 (13,1 %)	
M- GROUP	0 (0,0 %)	0 (0,0 %)	5 (2 %)	0 (0,0 %)	0 (0,0 %)	5 (2 %)	
M- EVENT	0 (0,0 %)	0 (0,0 %)	2 (0,8 %)	0 (0,0 %)	1 (0,4 %)	3 (1,2 %)	
Group- Mixed group	0 (0,0 %)	0 (0,0 %)	1 (0,4 %)	0 (0,0 %)	0 (0,0 %)	1 (0,4 %)	
Not identified	0 (0,0 %)	0 (0,0 %)	3 (1,2 %)	0 (0,0 %)	0 (0,0 %)	3 (1,2 %)	
TOTAL	0 (0,0 %)	0 (0,0 %)	4 (1,6 %)	0 (0,0 %)	0 (0,0 %)	4 (1,6 %)	
Grand total	50 (20,4 %)	40 (16,2 %)	92 (36,45 %)	36 (14,7 %)	27 (10,95 %)	245 (100 %)	

Average Age of Participants

Average age of Russian speaking participants was 25.7 years old, Ukrainian speaking participants – 26 years old, English speaking participants – 31 years old.

Role relationship between the compliment giver and receiver

First, it is essential to mention the scheme used in this study to categorize the relationship between the participants. The categories used were *relatives* that cover all the family members; *acquaintances* that cover classmates, coworkers, teacher/student relationships, boss/employer relationship, casual acquaintances, neighbors, and customer/worker relationships. Another category was *friends* that covers friends and roommates; *intimates* who are boyfriends or husband/wife only; the category *strangers*, who are totally unknown people, and the category *other*, referred to a relationship different to these ones.

The results indicated that both Americans and Ukrainians (Russian and Ukrainian speaking participants) praised friends, Americans with a 28.5% and Ukrainians with 36,3% (Ukrainian speaking participants) and 35.5% (Russian speaking participants). Americans complimented then: acquaintances, including classmates, coworkers, teacher/student, boss/employer, casual acquaintances and customer/worker with a 22% whereas Ukrainians praised a 16.5-17.3%, including all the subcategories mentioned above, plus neighbors. However, Americans did not praise strangers (10.1%), as much as Ukrainians did (Ukrainian speaking participants – 9%, Russian speaking – 6/9% participants). In addition, Americans only praised intimates, with a 7.4%, whereas Ukrainians did it with a 14.6% (Ukrainian speaking participant) and 13.9 % (Russian speaking participants). Ukrainians praised relatives with a 14.3% (Russian speaking participants) and a 10.8% (Ukrainian speaking participants) although Americans did it with a 11.8%. Consequently, Ukrainians praised more intimates, friends and acquaintances than Americans, but both nationalities do not praise strangers.

Compliment frequency

The results show that Americans complimented an average every 58 hours (2 days and 10 hours), Russian speakers – every 134.5 hours (5 days), and Ukrainian speakers – every 37 hours (1 day and 13 hours).

According to the results in compliment frequency, Ukrainian speaker are more expressive than English and Russian speakers and more open in communication.

Compliment Pragmatics and Semantics

A compliment is typical improvisation, but this improvisation is carried out according to certain semantic models, which acquire specific lexical-semantic content. In speech compliments are produced with the help of the speech tactics. The choice of them is quite wide.

Speech behavior is variable. It means that the solution of the communicative problems demands several methods – tactics. The communication strategy is realized in such speech tactics (techniques) which help to achieve goals in a specific situation.

Based on the analysis 250 English compliments, 530 Russian and 350 Ukrainian compliments, the following classification of Pragmatic and Semantic Speech tactics was created based on the data captured.

1. “Direct nomination” (simple compliment) (You have a kind heart).

Direct nomination is the most common and simple way to express speaker’s admiration to the addressee. This type of compliment is always direct, since the speaker chooses the quality inherent in the recipient and directly calls this quality a name with a positive rating. The formulas for speech tactic “direct nomination” are shown in Table 1.

Table 6 – Models of speech tactic “direct nomination”

Model	Example
You + adjective	<i>Ви гарна (You are beautiful).</i> <i>Ты обаятельная (You are charming).</i>
You + noun!	<i>Ты фея. (You're a fairy).</i> <i>Ви чарівник (You are a magician).</i>
You + adjective +noun	<i>Ти розумна жінка (You are a clever woman).</i>
You + adverb + verb.	<i>Вы прекрасно танцуете (You dance beautifully)</i>
You + adjective+ noun	<i>У вас красивые глаза (You have beautiful eyes)</i>
Adjective + noun!	<i>Красивое имя! (Beautiful name!)</i>
Adjective	<i>Красивая! (Beautiful!)</i>
Noun	<i>Красуня! (Beauty!)</i>

The speech patterns shown in the table are usually accompanied by inversion; *Вы сегодня великолепно выглядите!* (You today look great!), and lexical intensifiers: *Выглядишь просто здорово!* (You look just great!). In some cases, a certain degree of indirectness is attached to the compliment due to the use of the verb Ukr. *здається*, Rus. *кажется* (to seem): *Ты, кажется, похудела* (You seem to have lost weight).

2. “Rhetorical exclamation” (What a beautiful smile you have!).

Constructions, complicated by lexical intensifiers (e.g. Ukr. *яка (-ий)*, Rus. *какой (-ая)*, Eng. *what*), can be singled out in a separate tactic – “rhetorical exclamation”. As a rule, in this case a compliment is used in order to express sincere emotions of delight, admiration, joy, which the speaker feels towards the recipient. These compliments are characterized by a high degree of expressiveness, and they are based on expressive emphatic constructions (Table 7).

Table 7 – Models of speech tactics “Rhetorical exclamation”

Models	Examples
Adjective + noun!	<i>Красивое имя! (Beautiful name!)</i>
How/What (Який/Какой) + noun!	<i>Какой шарф! (What a scarf!)</i>
What/How (Який/Какой у вас) + (adjective) noun!	<i>Який у вас голос! (What a voice you have!)</i> <i>Какое у вас славное имя! (What a nice name you have!)</i>
How/What (Який/Какой) + adjective + noun!	<i>Яка гарна шляпка! (What a beautiful hat!)</i>
How (Який же /Какой же) + you + adjective!	<i>Какой же вы удивительный! (How awesome you are!)</i>
How (Як/Как) + you+ adverb + verb!	<i>Як смачно ти готуєш!</i> <i>How delicious you cook!</i>
This (О це так/Вот это)+noun!	<i>Вот это голова! (This is the head!)</i> <i>О це так комп'ютер (This is the computer!)</i>
You + just (дійсно/просто) + noun!	<i>Ты просто картинка! (You're just a picture!)</i> <i>Ты дійсно красуня! (You're just a beauty!)</i>
You + abstract noun + itself (само, сама, сам)!	<i>Вы само очарование! (You are charm itself!)</i> <i>Ты сама весна! (You are the spring!)</i>
Oh (да) you + noun!	<i>Да ты поэт! (Oh, you are a poet!)</i>

Compliments, built on the basis of speech tactics "rhetorical exclamation", are used, as a rule, in an atmosphere of friendly communication, since they imply an open expression of the speaker's emotions, inappropriate in the official atmosphere. Studying these semantic and pragmatic tactics by foreign language learners will enrich students' speech, makes it more expressive.

3. “Reported Compliment” (Did anyone tell you that you are very beautiful?).

When using this speech tactic, the authorship of the compliment is attributed to the third person, due to which the indirect effect arises. The following structures were fixed: Ukr. *Вам (тобі) колись хто-небудь говорив...* Rus. *Вам (тебе) кто-нибудь говорил, что...?* (Did anyone told you that ...?); Ukr. *Вам (тобі) ніхто не говорив...* Rus. *Вам (тебе) никто не говорил, что...?* (Haven't you ever been told that...?).

This technique is used for creation of illusion of objective estimation, and also in the cases when speaker doesn't want to display his/her feeling directly (Table 8.)

Table 8 – Models of speech tactic “Reported Compliment”

Model	Example
<i>Вам (тебе) кто-нибудь говорил, что...? / Did anyone told you that ...? Вам (тебе) никто не говорил, что...? Haven't you ever been told that...?</i>	<i>Тебе кто-нибудь говорил, что у тебя потрясающая фигура?! / Did anyone told you that you have good figure?</i>
<i>Я слышал(-а), что.../ I heard that....</i>	<i>Я слышала, что вы хорошо танцуете./ I heard you dance well</i>
<i>Мне говорили, что.../ I was told that...Все только и говорят о.../</i>	<i>Все только и говорят о вашей красоте.. Everybody tells only about your beauty.</i>

Using this speech tactic demands from foreign language learners the knowledge of grammar structures (reported speech, double negation, etc.).

4. Rhetorical question (*Why are you so beautiful?*). Speech tactics "rhetorical question" is similar to “direct nomination”, but the assertion about the presence of an addressee’s attribute is made in the form of a question, accompanied by adverbs and particles: *like, where, why, where, who, often only, just.*

This may be the question of the origin of the feature, the question of the circumstances associated with its manifestation, etc. Formally, the recipient has no positive qualities claimed, which indicate a certain degree of indirectness of compliments based on this speech tactics, but in essence this is not a question, namely, the statement that the recipient has a positively evaluated attribute. Such questions can be called rhetorical, since in most cases they do not imply a verbal reaction, and if the answer is present, then it is purely formal.

Table 9 – Models of speech tactics “rhetorical question”

Model	Example
<i>Як це.../Как (это)...?! (How..?)</i>	<i>Как это вы успеваете?! (How do you manage it?!) Як це ви так робите!?! (How are you doing this?!)</i>
<i>(І /Ну) звідки / откуда...?! (How...? / Why...?)</i>	<i>Откуда ты столько знаешь?! (How do you know so much?!) І тому ти така гарна?! (Why are you so beautiful?!)</i>
<i>І де тільки.../ Где (только)...? (Where..?)</i>	<i>Где только ты научилась так петь? (Where only did you learn to sing like that?) І де тільки знаходять таких красунь?! (Where have you found such beauties?!)</i>
<i>Хто це такий...?! / Кто это такой...?! (Who is this...?)</i>	<i>Кто это такой красивый? (Who is this beautiful?)</i>

5. “Complex (prolonged) compliment” (*I highly appreciate you as an employee, because you are very executive and hardworking.*).

The positive characteristic, given by the speaker to the addressee, as a rule, does not require argumentation, since the compliment is primarily a “sign” of speaker’s good attitude to the recipient. However, when there is a fear that a compliment can sound false, insincere and may not produce the desired effect, a direct nomination can be supplemented by some argumentations, often with the use of a conjunction: Ukr. *тому що...*, Rus. *потому что...* (*because*).

A compliment requires argumentation primarily in a situation of formal communication, for example, in a conversation between colleagues or business partners. Making such a compliment, the speaker helps to feel the recipient that he/she is not unfairly respected. The content of such compliments are, as a rule, the intellectual abilities and professional skills of the addressee. It should be noted that such compliments can be called rational.

6. “Indication of the origin” (*Remarkable costume! It’s evidently that it is not bought in the market.*).

Speech tactics “reference to the origin” is based on the “direct nomination” (or “rhetorical exclamation”), supplemented by a phrase that usually starts with the words Ukr. *Бачу що...*, Rus. *Сразу видно, что...* (*It’s evidently that...*). With the help of this phrase, the speaker claims an extraordinary, elite origin of any quality or thing of the recipient, which reinforces the positive assessment.

If the content of a compliment is a thing, this speech strategy is used, as a rule, among people with a high level of prosperity, who aspire to show everyone that they are richer and more successful than their friends and acquaintances. The extraordinary origin of any quality of the addressee can be affirmed with the help of phrases such as: Ukr. *Не дивно, що...*, Rus. *Не удивительно, что...* (*No wonder that ...*); Ukr. *Ви рантом не...*, Rus. *Вы случайно не...?* (*Don’t you accidentally ...?*). The speaker can also ask the question: Ukr. *Де взяла (-в)?* Rus. *Где взял (-а)?* (*Where did he/she get it?*) (Table 10).

Table 10 – Models of speech tactics “indication of the origin”

Model	Example
<i>Бачу, що.../ Сразу видно, что... (It’s evidently that...)</i>	<i>У вас очень красивые руки! Сразу видно, что вы музыкант (You have very beautiful hands! It is evidently that you are a musician)</i>
<i>Не удивительно, что.../ No wonder that...</i>	<i>У вас выразительное лицо! Неудивительно, что вы актриса./ You have an expressive face! No wonder you are an actress.</i>
<i>Вы случайно не...?/ ...by any chance...</i>	<i>Какие у Вас интересные пальцы! Вы случайно не пианистка? What are your interesting fingers! Are you by any chance a pianist? Потрясающая шляпка! Где взяла?</i>
<i>Где взял(-а)?/ Where did you get it?</i>	<i>Какая сумка! Где взяла? / What a bag! Where did you get it?</i>

7. “Indication of the possibilities” (What a voice you have! Even now on the stage!)

Speech tactics "indication of the possibilities" is similar to the previous tactics. It is also built on the basis of a "direct nomination", supplemented by a phrase indicating the recipient's capabilities stemming from the availability of the quality that is assessed by the speaker. With the help of this phrase, the speaker evaluates the quality of the addressee as unordinary (Вы неподражаема. Настоящая актриса! / *You are inimitable! A real actress!*).

8. “Attracting the attention of other people” (*Seryozha, see what a beautiful bouquet!*)

Since for people belonging to the Ukrainian linguistic and cultural community, the opinion of others is of great importance, this speech strategy is quite typical for the speech behavior of Ukrainians. Therefore, teaching these semantic and pragmatic tactics requires a linguistic and cultural comment. With the help of verbs *to look / look at, see, etc.* the speaker addresses the other people to tell them about the sign that he/she positively assesses (*Погляди, какой талант! Боюсь смотреть на вас, а то сойду с ума от любви. / See, what a talent! I'm afraid to look at you: and then I'll go crazy with love.*)

9. “Surprise” (*I did not know that Anton has such a beautiful sister!*)

Speech tactic "surprise" is used, as a rule, in a situation of a meeting, when the speaker notes any changes in the appearance of the addressee. This speech tactic is realized using exclamations like *My God, who is it?, I do not believe my eyes !, Such a beauty came here!, I can't recognize you!* etc., as well as exclamations that start with a particle *really*.

In many cases, a compliment-surprise is formed with a phrase starting with the words: *Я и не знал, что.../ I did not know that ...; Я и не предполагал, что.../. I did not expect that ...; Он мне не сказал, что... / He did not tell me that ...; Почему (что же) вы не сказали, что... / Why did not you say, that...?*

10. “Compliment-appeal” (*Who are you, a lovely stranger?*)

"Compliment-appeal" is a fairly common speech tactic. In this case, the compliment is pronounced in passing, without undue emphasis on the attention of the addressee. When constructing a compliment with the help of this speech tactic, mainly emotional-evaluative nouns and adjectives such as *beauty, treasure, pearl, eagle, adorable, precious, sweet, unique, etc.* are used. (*Добрый день. моя королева. / Good day, my queen. Где ты был, мое сокровище. / Where have you been, my treasure?*).

11. "Woven" compliment (a casual compliment).

"Woven compliment" is characterized by high frequency, since it does not require special efforts for its creation. Its syntactic structure is a noun (or a noun in combination with an adjective), which plays a secondary role in the utterance: *Я скажу вам, как профессионалу.../ I will tell you, as a professional ...; Я, как*

поклонник вашего таланта, прочитал все ваши книги. / I, as a fan of your talent, have read all your books.

Such a compliment is said “casually”, and therefore does not imply any reaction. However, this compliment achieves the necessary effect: the speaker changes the emotional state of the addressee for the better.

When constructing a compliment on the basis of this speech tactic pronoun *такой / such* is usually used (such a woman, such a companion, etc.), where it carries an emotional and semantic load implying that the addressee has positive qualities in a very high degree of manifestation.

12. "Substitution of terms"

In some cases, a compliment can be designed on a so-called "substitution of terms", when the speaker operates with terminology that obviously gives an addressee an overrated estimate. For example, when the speaker calls a middle-aged woman *a young woman*, calls a person lower on social status, *the main person* (Мы без тебя умрем. Ничего не найдем: ни одежды, ни белья, ни холодильника. / *Without you we will die. We will not find anything: no clothes, no underwear, no refrigerator.*).

Some communication tactics are built on the basis of comparison with a certain standard. Three communicative tactics were singled out here: "compliment-comparison", "usage the names of famous persons" and "comparison of the speaker with the addressee".

13. "Compliment-comparison" (Your skin is like a peach!).

The possibilities of positive evaluation through comparison are very diverse. The standard of comparison can serve as objects, animals, flowers, etc., carrying in themselves a flattering comparison. A number of models has been singled out, according to which this speech tactic is built.

In cases where the object of a compliment is assigned the same positive characteristic as the standard, constructions with an adverb are used as (*прямо, просто, словно / directly, simply, as if*). For example, *Выглядишь как супермодель. / You look like a supermodel; Здорово готовишь, прямо ресторан! / You cook well, just a restaurant!*

In the speech, the adverb can be omitted (*You are today a girl-spring*). Often the admiration of the interlocutor can be expressed only in one word (noun or adjective). It can be something related to magic (*magician, queen, princess, fairy tale, nymph, naiad, fairy, miracle*, etc.), jewels (*treasure, pearl, jewelry, gold, diamond, ruby*, etc.). Comparison can also be carried out using following phrases: *Вы похожи на... / You look like (after)...; Вы точная копия... / You are an exact copy of... (Today you look like the second month of spring).*

In cases where the addressee is assigned a positive quality, expressed in a higher degree than the reference standard, the constructions are used: You + noun, you + noun (reference standard): *Ты у нас не женщина – кремень. / You are not a woman but flint; Вы не просто фотограф, вы артист! / You are not just a photographer, you are an artist!*

Comparison can also be made with an object whose assessed sign does not manifest itself to the same degree or does not manifest at all (*I have never seen such a devilry in the eyes of anyone. Darling, you are a unique lady.* As a special kind of comparison, there can be a metaphorical (indirect) comparison (*Сначала мне показалось, будто тут пожар, а это ваши волосы пламенеют. At first, I thought there was a fire, and this is your hair flaming (shining)*).

Comparison standards, used in the constructions in compliments, are characterized by a high degree of variability. In the compliment both author's (individual variations of speech) and linguistic (standard comparisons-clichés) are used. As a result, the comparison can be quite unexpected. Here the percentage of creativity and individual associations is high. (*Она наивная и чистая, как цветок лотоса / She is naive and pure, like a flower*).

In many respects the choice of the standard depends on the social status, level of education of the speaker, as well as on the nature of his/her activities. The higher the level of education and upbringing, the more refined and unexpectedly the standards for comparison will be selected (*Ты как булочка. / You are like a bun. Любимая, ты сегодня свежа, как роза! / Darling, you're fresh today, like a rose! Ваши глаза напоминают мне глубокие синие озёра! / Your eyes remind me of deep blue lakes!*).

Standards of comparison are culturally determined by geographical, cultural, political, etc. features of a particular country. Therefore, for different linguacultural communities, the standard of comparison will be different.

Interference in this case can lead to undesirable consequences in communication process. The use of a negative comparison in the construction of a compliment can lead to communicative conflict, since in the perception of the addressee, the negative characteristic assigned to him / her activated by the speaker. (*Хоть ты и метр с кепкой, а танцуешь неплохо! Although your high is a meter with a cap, you dance well!*).

14. "Involving the names of famous people" (You are like Megre today!).

This method can be considered as a kind of speech tactic "compliment-comparison". Here, the object of the compliment is compared with a well-known, authoritative person, in this compliment constructions with an adverb *как/ прямо как* (like / just like) and a subsequent noun-comparison of standard are used: *У тебя стрижка элегантная. Как у Одри Хэпберн. / Your haircut is elegant. You are like the Audrey Hepburn.* Instead of an adverb in comparative constructions, a possessive pronoun can be used: *Мы тобой гордимся. Ты наш Сократ. / We are proud of you. You are our Socrates*). Comparison can also be carried out using phrases such as *Вы похожи на... / You look like (after)...*

If the positively evaluated quality of the addressee is expressed to a higher degree than the reference standard (well-known, famous person), the following syntactic formula is used: Noun (reference-comparison) + cannot be compared with you / would envy you (*Sherlock Holmes in comparison with you is just a little inexperienced boy*).

This speech tactic can cause communicative failures since the opinions of the speaker and the addressee concerning the evaluation standard may not coincide. In the consciousness of the addressee, the negative characteristic of the reference standard can be actualized first of all. In addition, the addressee simply may not know the person with whom he / she is being compared, and therefore, does not have an idea of the qualities that this reference standard has, which causes the uncertainty of the communicative effect. In some cases, the addressee can take the compliment as a mockery.

This type of comparison is the most culturally determined, since it assumes the knowledge of precedent names. The names of Shevchenko, Skovoroda, Khmelnytskyi, etc., are well known to Ukrainians and unfamiliar to representatives of another culture. For this speech tactic in Ukrainian discourse it is typical to use the names of writers, poets, national heroes which are connected with one of the main features of the Ukrainian mentality – literary centrism.

Compliments built on a comparison with well-known personalities can serve as a basis for learning precedent names. The success of using this speech tactic largely depends on the level of communicants' intelligence and education.

15. “Comparison of the addressee with the addressee” (*How you have lost weight!*) This speech tactic implies a comparison of the addressee with himself / herself, but at another time, in a different setting, in different clothes, etc. To implement this speech tactic, the following formula constructions are used:

1) You + verb (in Past time): *Вы помолодели / You became younger.*

Typically, this tactic is used in a meeting situation, when the speaker meets the addressee after a certain period of time (after returning from vacation, business trip, etc.). Here, the following lexical units are used, united by a common "change for the better": *get younger, refresh, lose weight, get prettier, etc.*

In some cases, the positive, according to the speaker, characteristic can be perceived by the addressee as negative, which is a consequence of the specificity of the expression used. In the example “*Ты поумнел. / You got wiser*” the use of the expression *поумнеть / to get wiser* can be a hint that the addressee previously possessed rather modest mental abilities.

In addition, statements of this type can serve as a basis for causticity, which coincides in form with a compliment, and carries a completely different function – the desire to offend, humiliate, and insult: *Как ты пополнила. Выглядишь как булочка. / You gained weight. You look like a bun.*

2) Noun + Verb (Present time) + you: *Стрижка тебя молодит. / This haircut makes you younger.*

In this tactic, expressions such as *make younger / thinner, refresh, beautiful, etc.* are used. Sometimes these expressions can reveal "unflattering comparisons". Underestimation of the peculiarities of their semantics can lead a speaker into a communicative trap.

3) You have never been + so + Adjective + as now / today (*Ты никогда еще не была такая красивая. / You have never been so beautiful as today.*)

The speaker focuses attention on the changes that have occurred to the addressee or, on the contrary, on sign which shows that addressee hasn't changed (*The same beauty! You have not changed at all!*). Here speech formulas-cliches are used: *Вы совсем не изменились! / You have not changed at all (quite, very much)! Вы все такой же! / You are all the same! Время над вами не властно! / Time saves you!*

Compliments, built on the comparisons with others, are characterized by high frequency. The following six speech tactics are classified:

16. “Compliment on the background of the anti-compliment to yourself” (*Your legs are beautiful, small, 35 size. Not as mine – 40 size skis*)

One of the distinctive features of the compliment is that the speaker to some extent "elevates" the addressee over himself /herself and makes addressee feel it. As a result, one of the most qualitative and effective compliments is one that is pronounced on the background of some anti-compliment to yourself. Positively evaluated quality of the addressee is enhanced by minimizing this quality at the speaker. As a rule, when constructing this speech tactic, first a "direct nomination" is used, and then an anti-compliment: *Ты просто компьютерный гений. Я бы в этом никогда не разобралась / You're just a computer genius. I would have never understood this.*

In some cases, the anti-compliment yourself is expressed implicitly: *Как бы мне хотелось быть такой, как ты! Вон как ты с мужчинами обходишься! / I wish I were you! Look, how you treat men!*

Quite high frequency of such compliments in the speech of Ukrainians is connected with such an important feature of the national character, such as modesty. The influence of this feature on the speech behavior of Ukrainian speakers is quite large. For the American culture, such a tactic is hardly used when complimenting.

17. “Compliment on the background of a compliment to yourself” (*I ask you, because I appreciate intelligent people. I am an intelligent man too. We're few.*)

The compliment can be produced as an objective evaluation due to a positive evaluation not only of the addressee, but also of the speaker, especially when the compliment is used as a function of request, persuasion: *Мы же с тобой женщины умные. / We are both smart women.*

Such a compliment creates a sense of unity, belonging to one group, disposes to communication, frankness.

18. “Allocation of the addressee against the backdrop of negatively appraised environment” (*You are a beauty! This Lariska is the toad in comparison with you!*)

The compliment, which is usually based on exaggeration of the positive qualities of the addressee, has a greater effect if it is made against the backdrop of a negative assessment of the environment: *Вы – совершенство. Все остальные –*

просто посредственности. / You are perfection, and they are all ordinary people). At the same time, the opposition of the addressee and his / her environment can be quite sharp, since the negative qualities of this environment can also be greatly exaggerated.

In many cases, the speech tactic is built with the help of a "direct nomination", supplemented by a sentence beginning with the word "others": *Какой вы добрый человек. Другой бы и пальцем не пошевелил ради меня. А вы тако замечательный! / What a kind person you are! Another one did not move a even a finger for me, but you are so wonderful.*

The evaluation object can stand out against the background of the environment, even when some negative characteristics are not attributed to the environment. In this case, the addressee's exceptionality is emphasized: *Женщин много, но царица среди них одна – это вы There are many women, but there is only one queen among them. It's you.*

19. "Recognition of the recipient's personality against the background of the environment" (*Never could understand the men who hunt for young girls).*

The basis of this compliment is the allocation of any positive quality of the addressee. However, the speaker sometimes remarks in the addressee the quality judged by most people as a disadvantage (for example, very lush forms, not young age, etc.). Opposing the addressee to a monotonous standard environment in this case emphasizes the individuality of the addressee, and the drawback turns to dignity: *Я обожаю твой шрамик на лбу! Он придаёт тебе изюминку. А то все одинаковые, как куклы. / I adore this scar on t your forehead! It makes you special. Others are the same, like dolls.*

At the same time, the emphasis is made on the fact that the positive evaluation is the personal preference of the speaker (due to the phrases like "As for me ...", "I could never understand ...). It enhances the effect of the compliment.

20. "Including the addressee into a positively evaluated group" (*I always respected people who know how to live)*

This speech tactic means that the addressee positively characterizes a group of people and claims (as a rule, indirectly) that the addressee belongs to this group. The indirectness of compliments built on the basis of this speech tactic is quite high. There is no direct statement that the addressee belongs to this positively estimated group of people. The addressee should guess about it from the context.

Therefore, such compliments can be called "deductive". Most of these compliments are based on the following principle: the speaker claims that he / she values (likes, respects, etc.) intelligent (smart, reasonable, etc.) people whom he / she is pleased to talk to an educated person (to listen to a clever person, etc.).

21. Recognition of the uniqueness of the object of evaluation (*Alice, you amaze me. I have never met such a woman.)*

A compliment implies some exaggeration, on which a large number of speech tactics are based. In this tactic, the speaker recognizes the uniqueness of

the evaluation object using following expressions: *Я никогда ничего подобного не видела! / I've never seen anything like this! Вкуснее твоего супа нет ничего на свете! / There is nothing tastier in the world than your soup.*

To express the uniqueness of the evaluation object, degrees of adjectives' comparisons are used. The speaker can emphasize the exclusivity of the evaluation object, using expressions such as: *Только вы с вашим женским чутьем.../ Only you with your feminine instinct ...; Редко кто.../ Rarely who*

22. “Conditional compliment” (*If I were younger, I would have done it for you!*)

This speech tactic is built on the basis of sentences in conditional mood, which usually begin with the words *If I were*

23. “Desire” (*If I could become such a musician!*)

In this case, the speaker expresses a desire to have positive qualities of the addressee, which is an indirect evaluation of these qualities.

There can be distinguished a number of speech tactics, which are actually indirect, because positive evaluation is given indirectly, through something or someone connected addressee. These are the following speech tactics: *"through the child to the addressee", "through the thing to the addressee", "through the result of labor to the addressee", "compliment through sensations (description of one's own feelings)" and "implicit (deductive) compliment."*

24. “Through the child to the addressee” (*What a pretty daughter you have. She is just your copy*)

In the Ukrainian communicative culture, it is customary to compliment children of the addressee. Compliment to children is a compliment to their parents, because beautiful and intelligent children are the children of beautiful and intelligent parents. By affirming any positive characteristic of the child, the speaker transfers it to child's parent using phrases such as: *Just your copy. / However, this is not surprising...*, etc. Thus, a compliment in this case can be considered as indirect, since the addressee outputs from the heard phrase pleasant information. As a rule, this speech tactic is used in the contact-setting function.

25. “Through the thing to the addressee” (*These earrings emphasize the emerald color of your eyes*)

The addressee can be assessed positively through the evaluation of the "thing" that is part of his/her "personal sphere."

26. “Through the result of labor to the addressee” (*Magic drink! Miraculous pie!*)

The addressee can be assessed indirectly through the result of his/her work. In this case, the content of the compliment is the ability and skills of the addressee.

27. "Through the situation to the addressee" (*Today is a good day, because you beside.*)

There is a way to express indirectly someone's positive attitude to the addressee, saying, for example, that today is unusually good weather, that the sun is shining, because this person is nearby.

28. "Compliment through description of one's own feelings" (*When you appear, I immediately have a poetic mood.*)

Speech tactic "compliment through the senses" is based on the statements that the addressee (or what is included in his/her "personal sphere") causes the speaker certain feelings. The easiest way to express feelings is to use a stylistically neutral verb *to like* and its lexical equivalents (*You're so cute! I'm definitely crazy about you*). The compliments built on such models refer primarily to the sphere of informal communication, as a rule, between men and women.

For the situations of formal communication, the most typical formulas are: *It is interesting (nice) + infinitive of the verb (to communicate, meet, talk, deal, etc.) with you*. In informal communication, this design is also widely used (using the appropriate emotional and evaluative words): *Мне было бы приятно посидеть с вами вдвоем, глядя в ваши дивные глаза. / It would be nice to sit with you together, looking into your marvelous eyes*).

It is possible to distinguish several etiquette phrases realizing the speech tactic under consideration: *I am delighted. / I'm amazed. / I cannot express my admiration in words! / I'm just amazed! / I am delighted! / I am glad that I could communicate with you!* etc.

29. Implicit (deductive compliment).

In implicit (deductive) compliments, the degree of indirectness is very high. Positive evaluation of the addressee in this case is not explicitly expressed. The addressee understands by himself/herself a positive evaluation of the speaker's statement (*Looking at you, I understand why your husband is always so in a hurry to go home*).

The methods of constructing implicit (deductive) compliments are extremely diverse and almost impossible to model. To deductive tactics the following models of compliments can be attributed: *З вашою зовнішністю.../ With your appearance..., З вашим талантом.../ With your talent..., З вашим характером.../ With your character ... (З вашим талантом. Я б замислився про Глівуд. / With your talent, I would have thought of Hollywood)*.

In the process of communication, the speaker can use the "chains" of speech tactics. Their combination strengthens the compliment, makes its impact on the addressee more powerful.

These speech tactics represent variable material for enriching students' speech, improving their grammatical skills, as well as their cultural adaptation to foreign environment.

The unit of speech acts' selection is intension of the speaker which regulates the speech behavior. Mastering the language as a mean of communication

presupposes the formation of communicative competence, the ability to use the language correctly in various communication situations. The desire to achieve a specific communicative goal, called communicative intention, determines the communicative role of the speaker as a participant in communication and indicates the specific purpose of his/her utterance. When solving communicative tasks, a foreign language learner must be able verbally to realize not only simple but also complex set of intentions which models the communicative process, regulates the behavior and interaction of communicants.

This includes, in particular, establishing contact intentions in accordance with the rules of speech etiquette. With the help of a compliment, many of the declared intentions can be realized. The basis for the compliment is the estimated intentions. In particular, the student should be able to express and clarify the emotional evaluation (to express admiration, disposition, joy, etc.). Thus, a compliment based on various intentions is the object of learning.

Teaching a compliment requires working on thematic vocabulary, as well as taking into account the characteristics of a compliment as an emotional-evaluation act (emotive-evaluative adjectives and nouns, lexical intensifiers, syntactic emphatic constructions, etc.), presentation of speech tactics.

For each speech tactic, samples or models are given (depending on specific speech tactics), lexical, grammatical and linguacultural comments, as well as illustrative material (exemplary models). Students are taught how to build a compliment and how to use it in speech, how to respond to a compliment in a particular communicative situation and what kind of reaction can be expected on a definite kind of a compliment.

Conclusions

As we have observed in these preliminary results, there exist numerous implications from this study into the teaching of pragmatics in the ESL, Russian and Ukrainian as a Second Language classroom. We can see the importance of understanding the syntactical formulas in the three languages as mean to teach compliments in the classroom and avoiding pragma-linguistic failure. Students wishing to produce these speech acts, can better understand the structure of the expressions and follow the aforementioned formulas. Adjectives are also important to consider as part of the cultural lexicon used within those languages and utilize those that are the most familiar in the second language context. Another important aspect is paying attention to the attributes praised and see how native speakers of English (living in the USA), Russian and Ukrainian (living in Ukraine), tend to compliment people. These results also allow students to take a glance through a window into the cultures where these languages are utilized and see what is valued by different speakers in different situations.

Upon completion of the data analysis on the current study, further information on variables such as role relationship of the giver and receiver of the compliment, attributes praised by gender according to nationality, some factors of meaning toward the compliments, to avoid false interpretations of the

compliments, and even a deeper analysis in terms of semantics, metaphorical language can be provided.

Further recommendations for future studies would be interesting in responses to compliments (perlocutionary speech act) to see how native speakers of these languages respond to these expressions. Also, studies aiming to more naturalistic methods of data collection would allow more valid and reliable data to make more accurate generalizations.

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1.16 LEXICO-SEMANTIC VARIANTS OF STATIVE VERBS IN CONTINUOUS FORMS OF MODERN ENGLISH

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The paper deals with the consideration of continuous forms in Modern English from the point of view of lexico-semantic variants of stative verbs. Lexico-semantic variant of the verb is defined as a separate variant of its lexical meaning. Active lexico-semantic variants of stative verbs in continuous forms are analyzed. The meanings of stative verbs are viewed in certain situations of communication according to their functionality. The conclusion is made that in Modern English the use of stative verbs in a continuous form is the distinguishing of their active lexico-semantic variants, or the semantics of a stative verb neutralizes the categorical meaning of a continuous form. The use of stative verbs in continuous forms is connected with the extension of the semantic structure and their functional and stylistic specialization. Prospects for further researching stative verbs in continuous forms in Modern English are outlined within discursive-communicative paradigm.

Key words: active lexico-semantic variant, categorical meaning, category of aspect, continuous form, semantic structure, stative lexico-semantic variant.

The topicality of the research is conditioned by researching grammatical forms of the verb in Modern English from the point of view of sociolinguistics [7; 8; 12; 14]. **The object-matter** is the range of stative verbs in continuous forms.

The subject-matter is the use of lexico-semantic variants of stative verbs in continuous forms. **The material** is based on the works of Modern English and American fiction of about 7000 pages.

The objective of the work is to analyze the meanings of stative verbs in continuous forms from the point of view of categorial meanings taking into account active lexico-semantic variants, to determine functions and frequency of their use in Modern English. This work uses the **methods** of sociolinguistics and pragma linguistics due to the achievements of these areas in linguistics. They are successfully used in the researches concerning the English verb. Semantic analysis of the considered forms provides for the differentiation of their categorial and contextual meanings.

Nowadays many scientific works deal with the consideration of grammatical forms of the English verb, namely continuous forms [2; 6]. As known, the categorial meaning of continuous forms in Modern English is duration limited in time. J. Leech and other linguists say that the same verb can be included into several classes, i.e. realizes both active and stative lexico-semantic variants [13, p. 278], which are equal to separate meanings of polysemantic words,

according to A. A. Ufimtseva [9, p. 422]. But at the same time, as I. I. Akimova notes, lexico-semantic variants are two-sided sign units that actually function in speech [1, p. 77–80]. Therefore, verbs traditionally referred to as stative ones are used in their active lexico-semantic variants. There are some examples:

I'm thinking seriously of becoming
a City Father myself
[J. Joyce. *Dubliners*, p. 138];
Ned Beaumont smiled with thin pale
lips. "That's what I was thinking
about", he said softly
[D. Hammett. *Selected Detective Prose*, p. 175];
But you're thinking of ordinary
travellers, aren't you, sir?
[J.B. Priestly. *Angel Pavement*, p. 360];
At half-past twelve Bella rose from
her chair. Her face gave no indication
of what she was thinking
[E. Waugh. *Bella Fleece Gave a Party*, p. 240];
George, I was thinking the other night of some
advice my father gave me when I got married
[Th. Wilder. *Our Town*, p. 323];
I was thinking about Susan
[John Braine. *Room at the Top*, p. 74];
But at least I wasn't thinking of Alice
[John Braine. *Room at the Top*, p. 249];
I shall be thinking over what we have said
[Th. Wilder. *The Cabala*, p. 118].

In the examples above, the verb *think* in the meaning of «(think)» (not «have an opinion») is used in a continuous form since the process of thinking is an active process in which one can distinguish periods that differ in content of thought.

The verb *see* denotes the ability for a perception of a certain kind as well as the act of perception itself. It does not mean the action but conveys the realization of the ability, the properties of a living being. Therefore, the realization of perception cannot be divided into separate units transmitted as a developing action. However, if a verb conveys the meaning of perception as a single action or under the conditions of lexical re-thinking, it can be used in a continuous form [3, p. 54; 10, p. 62]. In this example the verb *see* has the meaning «meet» that allows it to be used in a continuous form:

For the first time she was seeing something
of artists, and among them she was enjoying
her loveliest successes
[Wilder. *The Cabala*, p. 96].

Obviously, in this use the verbs mentioned realize their active lexico-semantic variant since they imply the activity of the subject correlated with them. As a rule, active lexico-semantic variants of the verbs traditionally referred to as

stative ones are used both in continuous and non-continuous forms differing in their categorical meanings.

In some cases the use of a stative verb in a continuous form is a way of distinguishing its new active lexico-semantic variant. The only difference is that the verbs remember, forget are combined not with an active subject but with an experiencer. They convey process in action depicted in duration and infinity. The similar phenomenon can be traced in the following examples:

I was remembering my wedding morning, Julia

[Th. Wilder. *Our Town*, p. 318];

I didn't listen. I was remembering the way I'd checked Jeddy and Reggie. I was remembering the way Hoylake had, in effect, refused a drink from me

[John Braine. *Room at the Top*, p. 129];

I'm sorry, Joe. I'm forgetting my duties

[John Braine. *Room at the Top*, p. 21].

There are also other examples of use of stative verbs in a continuous form with the meaning of the development of action, of its infinity:

My wife and the children were admiring the storm, and they did not seem to have noticed my spasm

[John Cheever. *Selected Short Stories*, p. 254];

She was finding the hope more and more difficult to sustain

[John Cheever. *Selected Short Stories*, p. 64].

In the last example one can see that in such sentences the meaning of the verb can be detailed by the adverbial modifiers of degree such as more, less, better suggesting any quantitative or qualitative changes. And this also confirms that stative verbs are used here in the active lexico-semantic variant. Thus, as a result of the interaction of a semantically stative verb and the categorical meaning of a continuous form in the context, its active lexico-semantic variant is created.

Any stative verb seems to appear in continuous forms. As L. N. Makarova says, it is necessary to speak about the possibility of using a particular verb in a continuous form in each specific case taking into account not only the lexical meaning but also the function it performs in the sentence [4, p. 32; 5, p. 101]. The predicate with a continuous form even of the verb be becomes dynamic and characterizes the subject as behavior at the moment:

And now I'm being more grammatical

[J. B. Priestly. *Angel Pavement*, p. 162].

The verb feel, however, appears in a continuous form almost without changing its meaning. In general, simple and continuous forms of the verb feel are synonymous. The continuous form of this verb may emphasize limited duration of perception.

When he had finished he took it
From between his lips and asked:

“How are you feeling?”

[D. Hammett. Selected Detective Prose, p. 118].

There were also cases of use of stative lexico-semantic variants of the mentioned verbs in a continuous form as in the following examples:

I was thinking I could by some extra

[Th. Wilder. Heaven’s My Destination, p. 150];

Were you wanting to see some one?

[John Cheever. Selected Short Stories, p. 96].

When conveying such shades of the meaning as hesitation there is a neutralization of the categorical meaning of a continuous form. By neutralization of the categorial aspect feature of duration we mean not the loss of the categorical meaning of duration by the a continuous form, but the transformation of this categorical meaning. As a result of that the denotative meaning is in the background, and the connotative meaning comes to the fore.

When using any aspect-tense form of the verb, as B. M. Charleston believes, the speaker's emotional attitude to the statement is of great importance [11, p. 262]. Thus, according to the communicative intention of the speaker, continuous forms can express uncertainty, politeness in a certain context.

The ability of a continuous form to convey certain shades of meanings is determined by the peculiarity of its categorical feature of duration closely connected with the feature of infinity. However, the original ability to express various modal and emotive shades of meanings is realized in the cases when the verbs traditionally related to as stative ones are used in continuous forms. Their semantics is not combined with the categorical meaning of continuous forms that causes neutralization of the latter. Although the frequency of use of Future Continuous is 1% of the total number of cases of use of continuous forms (see Table 1), it is here where neutralization of the categorical meaning of a continuous form of stative verbs is clearly traced.

Table 1 – The Use of Continuous Forms in Modern English

Aspect-tense form	Active verbs		Stative verbs		Total number	
Present Continuous	15084	41	1303	3	16387	44
Past Continuous	18254	49	2236	6	20490	55
Future Continuous	147	0.4	220	0.6	367	1
Total number	33485	90.4	3759	9.6	37244	100

Note: the first column of numbers is the absolute number of examples, the second one is the relative percentage

The continuous form of the stative verb can emphasize presupposition as a feature of future tense, for example:

I told you to go home twenty minutes ago,
 Gertrude. Your mother will be worrying about you
 [John Cheever. Selected Short Stories, p. 161];
 Now I expect you'll be wanting to talk
 to some of these pretty girls around here
 [Th. Wilder. Heaven's My Destination, p. 165];
 He'll be feeling very sorry for himself soon
 [J.B. Priestley. Angel Pavement, p.73].

Thus, despite the fact that, according to normative grammar, the form of existence of stative verbs is only a non-continuous form, in modern literary-colloquial English the use of stative verbs becomes the way of distinguishing an active lexico-semantic variant, or semantics of a stative verb neutralizes its categorical meaning. The use of stative verbs in continuous forms is not a spontaneous, but conscious, creative process connected, on the one hand, with branching a semantic structure of stative verbs, the formation of their lexico-semantic variants, and on the other hand, with further functional and stylistic specialization of continuous forms.

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1.17 PERFECT FORMS OF THE ENGLISH VERB: ORIGIN AND DEVELOPMENT

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The paper is devoted to the study of the syntactic constructions «*be* + Participle II» and «*have* + Participle II» in Old English, Middle English and Early New English during the development of the category of retrospective coordination taking into account a state of the language system. It is based on the Gospel translations: Anglo-Saxon translation 995; Wycliffe 1389; Tyndale 1526, Authorized Version of 1611. The process of the extension of descriptive forms with a perfect meaning is analyzed. The role of the prefixes *a-* and *ge-* in the process of the development of perfect forms is defined, the meanings of the verbs with prefixes are considered in a certain situation of communication. The usage of perfect forms with transitive and intransitive verbs is considered in all the periods of the development of the grammatical system of English. The development of perfect forms is considered from the point of view of functionality of the existing variants, emerging as a result of the influence of internal and extralinguistic factors. The contacts with other languages and dialects and the result of their influence on English in the periods considered are studied in detail. The conclusion is made that perfect forms are essentially Germanic, developed on the basis of the construction of the verb *have* with Participle II. Celtic languages, Scandinavian dialects and the Norman dialect of French influenced the process of forming the verb *have* as an auxiliary verb of perfect forms. The reduction of Old English prefixes played a decisive role in the development of the category of retrospective coordination. Prospects for further consideration of the forms of the English verb with the use of a system-functional approach as a base of historical sociolinguistics are outlined.

Key words: category of aspect, category of retrospective coordination, intransitive verb, meaning of priority, perfect, reduction, syntactic construction, transitive verb.

From the point of view of discursive-communicative paradigm, various diachronic studies of linguistic phenomena are carried out within modern linguistics. Lately there have appeared many scientific works considering the development of grammatical forms of the English verb. **The topicality** of this research is conditioned by the study of the language in the historical perspective taking into account the pragmatic and social aspects. Due to these trends it became possible to approach many unresolved issues of the history of the English language in a new way in the field of historical linguistics, in particular, to

approach the problem of foreign language influence on the formation of perfect forms of the English verb. **The object-matter** of the research is the range of the constructions on the basis of which modern perfect forms of the English verb have developed: *habban/beon + V -en/V -ed*, *have/be + V -ed/-en*, and **the subject-matter** is the competition of constructions *be + Participle II* and *have + Participle II* in diachrony. **The material** for the diachronic analysis is the Gospel translations: Old English (Anglo-Saxon 995); Middle English (Wycliffe 1389); Early New English (Tyndale 1526), Authorized Version (1611). Additional texts from the Old English and Middle English periods as well as the results of researches by other linguists were used. **The objective** of the work is to trace the development of perfect forms of the English verb in different periods; to determine the consequences of language contacts in their development.

The historical dynamics of the language, according to T. A. Logunov, presupposes qualitative changes in its units, their meaningful development that changes it at several levels of the language system. The process of the development of linguistic categories is largely due to the accumulation of extra-linguistic experience and its different interpretation by native speakers, the complication of their ideas about the world and about themselves [5, p. 42]. While emphasizing the importance of diachrony, N. D. Reshetnikova considers the explanation of the current stage of the language existence, which makes it possible to better understand modern features as the main purpose of studying its history [8, p. 92]. Therefore, various forms of the English verb, in particular, perfect forms are considered both in synchrony [3; 4; 6] and in diachrony [1; 5; 8]. Nowadays, most researchers refer perfect forms to the category of retrospective coordination. S. Ya. Litvak notes that the perfect form is an independent grammatical (morphological) category, namely the category of retrospective coordination, different from both the category of time and the category of the aspect [4, p. 108]. According to the generally accepted point of view, perfect forms of the English verb go back to the syntactic constructions *habban + Participle II*.

In Old English (hereinafter – O.E.) language, the verb *habban* was combined mainly with Participle II of transitive verbs, and to convey similar meanings with Participle II of intransitive verbs, mainly associated with movement, the verb *beon/wesan* was used. Comp.:

*Ða ferde he into eall þa ceastre
and cydde hu mycel se hælend
him gedon hæfde*

[Luke 8:39. Anglo-Saxon, 995];

*Fæder tid ys cumen geswutela
þinne sunu þæt þin sunu
geswutelige þe*

[John 17:1. Anglo-Saxon, 995].

According to V. F. Pimenkov, the verb *habban* was used with Participle II of intransitive verbs in the Old English period [7, p. 7]. But E. Traugott points out

that in Old English texts the frequency of usage of the verb *habban* with Participle II of the verbs like «*faran*», «*settan*» is still small [16, p. 137]. Participle II in the constructions with the verb *habban* at the end of O.E. period agrees in gender, number and case with the direct object, which is placed between the verb *habban* and Participle II. Such combinations means that the subject possesses an object having a feature that this object acquired as a result of other action, or the subject caused an action of the object:

*Syððan he hæfde hyra fet
 aþwogene he nam his reaf ...*
 [John 13:12. Anglo-Saxon, 995].

From this combination, as L. Brinton believes, the so-called resultive perfect developed [13, p. 158]. Yu. Labov points out that the difference between the stative combinations with the verb *have* and perfect forms appeared at the later stages of the development of the English language. It is quite common because native speakers do not accept the fact that two different forms can mean the same thing and there is a tendency to assign different meanings to such elements [2, p. 122].

There is a peculiarity in the dynamics of the development of the English perfect forms. If in the Middle English (hereinafter – M.E.) period there is a noticeable increasing of usage of the verb *be* with Participle II of intransitive verbs in the perfect meaning (53 times: 2 cases of use in the O.E. period compared to the M.E. period – 107). In Early New English (hereinafter – E.N.E.) period the gradual displacement of combinations with the verb *be* by combinations with the verb *have* should have continued. Nevertheless, in E.N.E. period the frequency of usage of the verb *be* with Participle II of intransitive verbs increased 8 times (21 examples in M.E. and 165 examples in E.N.E.). Comp.:

Whanne he hadde gon out ...
 [John 13:31. Wycliffe, 1389];
When he was gone out ...
 [John 13:31. Tyndale, 1526];
When he was gone out ...
 [John 13:31. Authorized Version, 1611].

The significant increase in the frequency of the use of combinations with the verb *be* in perfect meaning in Early New English is presented in Table 1.

Table 1 – The Ratio of the Constructions «*be* + Participle II» and «*have* + Participle II» with Intransitive Verbs in Diachrony

Construction	Number in O.E. (Anglo-Saxon 995)	Number in M.E. (1389)	Number in E.N.E.	
			1526	1611
<i>be</i> + Participle II	80	21	143	165
<i>have</i> + Participle II	2	107	59	65
Total number:	82	128	202	230

There are other proofs. In the works of Ch. Dickens Participle II of the verbs *come*, *arrive*, *go*, *depart* are combined with the verb *be* to convey perfect meanings.

*Monsieur Charles, whom I
expect; is he arrived from England?*

[Ch. Dickens. A Tale ... p.134]

The usage of the verb *be* with Participle II of intransitive verbs is considered as a continuation of the Germanic tradition [10, p. 20]. However, this phenomenon can be accounted for not only by internal trends in the development of the language, but also by external factors. In the Scandinavian dialects having contacts with the English language in the British Isles as well as in the Norman dialect of the French language, the verb *be* with Participle II of intransitive verbs conveyed perfect meanings [9, p. 201]. In Celtic languages the verb *have* is not used, instead of it a construction with the verb *be* is preferred in perfect meaning [14, p. 53]. In the Shetland dialect of the English language, the verb *be* dominates the verb *hae* in the function of the auxiliary verb of the perfect [6, p. 11–14]. Such a triple effect on the English language must have influenced its development and suspended for a certain period the emerging tendency to displace the verb *be* by the verb *have*.

Increasing coverage of the vocabulary by perfect constructions in the M.E. period, according to A. O. Churiumova, meant modeling the verbs *have/be* with Participle II that led to the complete grammatization of these constructions by the end of the XIVth century [11, p. 182]. While comparing the translations by Wycliffe and Tyndale we noticed that Tyndale uses a simple form of the verb instead of the combination of the verb *have* with Participle II in translations by Wycliffe. It confirms that semantic differentiation of simple and perfect forms has not taken place. Comp:

*And when Jhesus hadde seen her
thoughtis he said ...*

[Matthew 9:4. Wycliffe, 1389];

*And when Jesus sawe there
thoughtes he said ...*

[Matthew 9:4. Tyndale, 1526].

According to some linguists, the extension of descriptive forms with the perfect meaning was facilitated by the fact that in the O.E. period the prefix *ge-* (germ. *ga-*) did not have a clear specific meaning. P. Hopper thinks that the Old English prefix verbs were themselves neutral in relation to aspect meanings because these meanings can only be traced in the context depending on the situation [15, p. 78]. At the beginning of the M.E. period prefixes began to reduce [12, p. 61].

While analyzing the use of the prefixes *ge-* and *a-* in the O.E. language, we notice that these prefixes co-occur. It means that already in the O.E. period *ge-* and *a-* were different variants: *gesawen* – *asawen* [Mark 4:31, 4:32. Anglo-Saxon, 995]. While comparing translations from the Gospel in the O.E. period and the subsequent periods, we see that the prefix *ge-* conveyed the meaning of priority (like perfect forms in Modern English). In the O.E. language Participle with *ge-* performed functions similar to the functions of the perfect Participle I that appeared in E.N.E.

However, at the time of Wycliffe and later, the meaning of perfect forms was not yet differentiated: *Ic sprece þæt þe ic mid fæder geseah* [John 8:38. Anglo-Saxon, 995]; *And I speke tho thingis that I syg at my fadir* [John 8:38. Wycliffe, 1389]; *I speke that I have sene wyth my father* [John 8:38. Tyndale, 1526].

We assume that the prefix *ge-* disappeared in the English language because the process of its reduction did not stop at the form *i-*, as in the following text of the XIIIth century: *Nim nu geme hwet uvel beo i- cumen of totunge ... Of Eve ure alde moder is i- writen hwet hefde ha i- ondsweret* [Fisiak. The Ancrene Riwe]. This process went further, most likely the prefix *a-* turned into a neutral sound /ə/: ... *Pu haddist had good a-now, a-made many abbeyes for my lofe* ... [The Book of Margery Kempe. 203, 29]. The use of the prefix *a-* <*i-* <*ge-* became less and less motivated, its meaning-discriminating function was reduced to zero, that led to the disappearance of the element *a-* before Participle II.

Thus, the system of the perfect developed on the basis of the structure that consisted of the verb *have* and Participle II due to the fixation of the word order that led to the close proximity of these elements and the subsequent interpretation of the construction as a descriptive form of the perfect. The development of perfect forms with the verb *have* were opposed by the Celtic languages. The Norman dialect of the French language and the Scandinavian dialects for a certain time slowed down the process of the formation of the verb *have* as an auxiliary verb of perfect forms. By Early New English the functionality of elements, as the result of internal and external processes, was facilitated by long-term contacts with other languages and dialects that played the decisive role in the development of perfect forms. Interchangeable variation ended with the elimination of the elements that had no functional load and caused ambiguity in syntactic structures. **The perspective** of the research is the further study of changes in the system of the English verb for the final solution of the problem of the foreign language influence on the formation of perfect forms of the English verb.

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1.18 ANALYZING THE BANKING TERMS' TRANSLATION PROBLEMS

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The problem of translating terms and compiling special terminological dictionaries continues to be one of the most pressing problems of modern linguistics in recent decades [Averbukh: 1988; Adamenko: 1991; Andrianov: 1964; Borisova, Donsky: 1985; Gerd: 1995; Griniov: 1995; Korsakova: 1991; Leychik: 1988; Marchuk: 1991; Neliubin: 1990, 1995, 1996; Skorokhodko: 1961, 1963; Tatarinov: 1996; Yakimovich: 1976]. This problem is directly related to the continuous process of formation and development of individual terminological systems, the system description of which is of great interest to modern scientists [Antonova, Leychik: 1987; Kazarina: 1988; Colgina: 1996; Kurishko: 2001; Motchenko: 2001]. The processes of integration and globalization of business, the expansion of international cooperation, the dynamic development of economic relations make the subtext of the economy the object of close attention of researchers [Averyanova: 1998; Astafurova: 1997; Yerogov: 1974; Tomaszewska: 1998; Ulitkin: 1999]. The interest of linguists is due to the study of the development of terminology of a language, and the study of problems of its translation. It should be noted that the systemic terminology has always been considered as one of the most important characteristics [Budagov: 1976; Griniov: 1993; Colgina: 1996; Konovalova: 1998; Lotte: 1961; Nikitin: 1994; Reformatskyi: 1961; Tsagolova: 1985]. It has been repeatedly emphasized that the systematics of terminology has a dual nature: on the one hand, it is a conceptual, logical system, which follows from the system of concepts of science itself, on the other – a linguistic system, a system of linguistic units that express these concepts.

Therefore, it is impossible not to agree with the opinion of O.O. Reformatskyi that terminology as a set of words is a "servant of two masters": a system of vocabulary and systems of scientific concepts" [8, 122]. Accordingly to the mentioned above, analyzing the terms' translation problems, it is also necessary to systematize both linguistic and conceptual ones, that is a comprehensive comparison of terms at the level of concepts and linguistic means of their expression. However, considering the logical essence of the semantics of the term, we should pay much attention to a number of such linguistic features as: motivation, unambiguity, systematicity.

Motivation. The term, unlike other words, arises in only one way – it is formed for the name of a special concept. First, there is a special concept, and then there is a sign for its name. In this sense, the term is always secondary and, accordingly, always motivated. Motivation and translation of traced borrowings involves the description of a special concept through a set of features, that is through the logical-conceptual analysis of the term [5].

Unambiguity. The term always means a specific special concept, and therefore, the term is unambiguous. The presence of several definitions is usually the result of using the term-sign to name special concepts that are part of different conceptual systems and subsystems. Terminological ambiguity is easily rejected, it is enough to determine the system or subsystem to which this term belongs.

Systematicity. Any term is systemic because it corresponds to a special concept, which occupies a clear place in the system of special concepts. The systematic nature of the term can be traced through other special concepts that are in its definition. Systematicity helps to remove ambiguity. Comparing the term with different generic terms, we distinguish its meaning in different subsystems. For example, "Settlement" can mean: 1) "payment in accounting", 2) "payment in stock exchange", 3) "an agreement in industrial relations", 4) "the terms in law". In the practice of language, we often encounter ambiguous unmotivated terms with vague classification features. However, the term is systemic in nature and strives for unambiguity. The expression of systematicity, motivation, unambiguity directly depends on the degree of orderliness of terminology.

Suppose that the system organization of the English banking terminology has the form of an organized unity – a terminological (macro -) field, the units of which are in a relationship of plurality, structure and hierarchy. The highest step is associated with the following ratio of inclusion. For example, the topic of "banking" includes sub-topics "banking", "banking market agreements" and others. The system of these relations is clearly reflected in the concept of the field principle of organization of linguistic phenomena, which is rightly considered "one of the most important achievements of linguistics of the twentieth century" [7, 12].

The founders of the field theory are the German scientists, as J. Trier, L. Weisberg and others. The field has a special structure (core – periphery), which is characterized by the maximum concentration of the field-forming features in the nucleus and an incomplete set of these features, provided that their intensity at the periphery weakens. The specificity of the field as well as the way of existence of

an integral object is characterized by the phenomenon of attraction, which is that due to the existence of this group of elements with common features and it includes new elements with the same feature [7]. For example, such a center of attraction for LSP in the field of "banking relations" is the token "money".

In our study, the following is proposed as a definition of the term "field": a semantic field is a set of sets (series, groups, subgroups, microsystems) of tokens that have common, explicitly or implicitly expressed in semantics components, which determine the belonging of tokens to this conceptual sphere. It should be noted that the basis of the semantic field, the elements of which describe some narrow area of knowledge, are tokens that have narrowly specialized semantics. For example, for the semantic field of the conceptual sphere "banking relations" such tokens are: *loan, borrow, invest, credit*, etc. And also it is important that the specified conceptual sphere assumes existence among its units of a large number of tokens which have narrowly special semantics and on the status they are close to economic terms. For example: *return, check, payment, payee, account*, etc.

In addition, analyzing the constituents of the semantic field "banking relations" it is necessary to take into account the following properties of tokens: 1) the presence of semantic relations (correlations) between tokens that are components of the field; 2) the systemic nature of these relations; 3) interdependence of lexical units; 4) the relative atomicity of the field; 5) continuity of definition of its semantic space; 6) the relationship of semantic fields within the entire semantic system.

Considering economic vocabulary in the form of a terminological field, we can see that the core of the lexical-semantic field "banking relations" is formed by categorical vocabulary, which most fully describes and represents one of the areas of economics. For example, payment – the act of paying money or price – the amount of money needed to purchase something. In the process of analysis, we can identify the dominant, which combines all the vocabulary and, above all, terms of this field. The dominant "field family", as research shows, is the "money" family. In order to correct the analysis, it is necessary to separate the token "money" and the field sema "money".

The token "money", due to the most complete presence of the dominant field feature in the semantics, is placed in the core of the field under consideration. According to the glossary, the token "money" definition is as follows: the most common medium of exchange; functions as legal tender; the official currency issued by a government or national bank. The "money" sema is a field sign according to other components that are subordinate ones: near and far periphery and according to the center itself.

The dominance of the field sema is based on the prevalence of this component in the semantics of other tokens, which are part of the field of the conceptual sphere of "banking relations". Given that the dominant semantic field of economic terms of the subsystem "banking relations" was the word "money", the center will include those words whose semantic component is expressed explicitly, that is those words in the semantics of which there is a field feature. For example, in the definitions of words: *investment – the act of investing; laying out*

money or capital in an enterprise with the expectation of profit money that is invested with an expectation of profit – value – the amount of money or goods or services that is considered to be a fair equivalent for something else available semantic component “money” . These semantic relations represent the core and dominant of the semantic field of vocabulary in the field of monetary relations. In addition to the fact that the kernel includes tokens, the definition of which includes a field sema, tokens can also be grouped into thematically close groups – substructures of the kernel of the semantic field under consideration. For example, one group includes such tokens as capital, investment, bank, call-loan, interest. All these tokens are united by the relation to the conclusion of banking operations. The following tokens – *business, debt, profit, barter* – determine belonging to the sphere of banking agreements, and – *payroll, budget, expense, wage, figure* – to the field of payment information. Such tokens as *cost, sell, buy, cash, price* belong to the sphere of purchase and sale. Thus, we conclude that, since all the above tokens have a semantic dominant "money", they can be combined into a core and thematically grouped.

But when comparing a number of terms SL (source language) and TL (translated language) at the formal-semantic level, we find differences, which are represented by three main types: differences in morphological and syntactic structure; differences in lexical composition; differences in the lexical and grammatical structure of the SL and TL terms.

Differences in the lexical and grammatical structure of SL and TL are divided into the following types: belonging of one of the components in the structure of the SL and TL terms to different parts of speech, which can be due to differences in grammatical structure of languages and historically formed features of definitions in each language; differences in the grammatical structure of languages are the main reason for differences in the morphological and syntactic structure of the English terms, consisting of two or more nouns, and their Ukrainian equivalents; grammatical structure "noun + noun" (N + N), which is the most productive in the creation of English terms, in Ukrainian terms, as a rule, there is a construction " adjective + noun" (Adj + N).

Thus, differences in the morphological and syntactic structure of the English and Ukrainian terms may be accompanied by differences in the lexical structure of terms: *parent company – материнська компанія* (replacement of a noun by an adjective is not associated with a change in the semantics of this component).

Differences in grammatical forms of one of the components of the SL and TL terms, which are compared. This kind of discrepancy can be traced, first of all, by translating English terms formed by a combination of nouns. Comparing the internal forms of terms, which consist of two nouns (N + N) or a noun and a noun group, the following types of differences can be traced: *Change of the singular form of the denoted noun and transparency are designed to promote good practice and efficiency and to minimize risk figure (показник ризику) in risk-financed projects. The EBRD launches two ruble bond issues, underscoring the Bank's commitment to developing the domestic capital market (ринок капіталу) and supporting local currency lending in Ukraine.*

Changing the case form of the denoted noun (general) cases of the noun in the structure of the SL term- indirect cases of the noun in the structure of the TL term) and the introduction of the preposition: *The deferred tax asset at 31 December 2008 of UAH 2, 519 million (at 31 December 2007: UAH 3, 530 million) represents income taxes (додаток на прибуток) recoverable through future deductions from taxable profits.*

Change of number (singular – plural) simultaneously with the change of case form (including the introduction of the preposition): *Trade finance reached a total share turnover (оборот акцій) of € 573 million. The primary objectives of the financial risk management (управління фінансовими ризиками) function are to establish risk limits, and then ensure that exposure to risks stays within these limits.*

Terms consisting of two nouns connected by the preposition ‘of’ (N of N) are usually translated by a term with the structure "noun – noun in the genitive case": *The principles of consolidation (принципи консолідації), non-discrimination, fairness and transparency are fundamental in all the EBRD's procurement activities. The Bank's Evaluation Department is headed by the Chief Evaluator, who reports exclusively to the Bank's Board of Directors (Рада директорів банку).* The morphological and syntactic structure "noun + noun in the indirect case (including the preposition)" is quite productive in the creation of N terms; mainly by means of this structure and structure Adj + N the value of the English terms with structure N + N is transferred. We have considered the most typical cases of discrepancies in the morphological and syntactic structures of the equivalent SL and TL terms; other varieties are represented by isolated cases and are not characteristic of the interlingual correspondences being studied.

In many cases, both theoretically and practically, the coexistence of the Ukrainian as well as the English terms is of the same lexical composition, but different (morphological and syntactic) structure is possible. Thus, in Ukrainian constituent terms, equally agreed and agreed definitions expressed by an adjective and applications expressed by a noun in the indirect case with a preposition are equally widely represented. In such cases, as a rule, one of the options is more stable and fixed in the language as a term, but sometimes the grammatical structure is not rigid and assumes a variety of translation: *During 2009 this sector suffered considerably as a result of the ongoing difficult market factors in many countries, especially in the regions outside the main cities. (Market factor – ринковий фактор that can also be translated as фактор ринку).*

In general, differences in the structure of terms at the grammatical level do not prevent the achievement of translation equivalence, as they allow to express identical categorical meanings of SL and TL. This fact can be regarded as confirmation that in its cognitive function language is minimally dependent on the grammatical system of language. The results of the analysis should be taken into account as a basis for the application of grammatical transformations in the tracing of non-equivalent terminology [6].

Differences in the lexical structure of the SL and TL terms. Comparing the English components of terms and their Ukrainian equivalents, it is possible to note

differences in the lexical meanings of nuclear or defining components. Due to different traditions of nomination, the basis for the formation of the constituent terminological units in SL and TL are different key terms. For example: 1. *All purchases and sales of financial instruments that require delivery within the time frame established by the accounting convention (“regular way” purchases and sales) are recorded at trade date, which is the date that the Group commits to deliver a financial instrument.* (literally: правило бухгалтерського обліку) – the method of accounting. 2. *Based on our best judgment of the eventual outcome of these claims, management recognized the benefit of the utilization of losses as follows: UAH 534 million in 2005, UAH 515 million in 2008 and UAH 1, 606 million in 2009.* (literally: використання збитків /відшкодування збитків).

Differences in the lexical meaning of non-nuclear components of the constituent SL and TL terms (including those accompanied by changes in parts of speech) are also explained by different traditions of nomination of concepts in SL and TL: *The Bank invested € 134 million to buy a minority equity stake in Transcontainer, the major operator of rail containers whose parent company is also RZD.* (literally: parent company – батьківська компанія / материнська компанія).

Comparing the lexical meanings of the components of most of the SL and TL terms given in this section, a general (integral) sema is distinguished; term elements of SL and TL units are connected by relations of specialization, generalization of meaning, and other metonymic relations. However, in some cases, the internal form of the SL and TL terms, being compared, is based on different semantic relationships: *In Canada, the EBRD supported one of the country's first modern food retail chains with a US \$ 1.9 million (€ 1.3 million) equity investment Ak Enar.* (інвестиції в акціонерний капітал інших компаній) – портфельні інвестиції (інвестиції, які формують портфель цінних паперів компанії): both terms mean investments in shares of other companies.

Differences in the lexical and grammatical structure of the SL and TL terms. In most cases, the SL and TL terms are characterized by a different number of components. Differences, depending on their causes, can be divided into the following varieties. Differences in the lexical and grammatical structure of the terms due to the impossibility to convey the semantics of each term element by one similar component during translation. Differences of this kind arise when translating one-word terms, which correspond to Ukrainian compound terms, for example: *Gains (зрошові надходження) and losses on disposals are determined by comparing processes with the carrying amount and are recognized in profit or loss.*

In some cases, the lexical and grammatical structure of the Ukrainian compound term reflects the complex nature of the English term, formed by the addition of two words: *leaseback – зворотний лізинг*; based on the compound term (as a result of an ellipse); *rentals – 1) витрати на оренду; 2) орендна плата* (from expenses, rental payments); *nominee – номінальний акціонер* (from nominee shareholder).

Comparison of terms in the English and Ukrainian languages at the semasiological level. Comparing the SL and TL terms, it was found that the vast majority of the English terms have one Ukrainian equivalent, as well as the fact that some English terms have two (three) equivalents, and a number of terms do not have equivalent terminological units in Ukrainian that would be recorded in lexicographic sources. To analyze the problems of translation of these terms, it is necessary to consider them at the semasiological level, identifying the features of the notation of categorical features of concepts at the level of thermocouples in SL and TL.

Comparison of terminological systems of SL and TL at the semasiological level allows us to identify the following main types of differences between the terms of corresponding languages: differences in the exact interpretation of the concept, which is expressed by the SL and TL terms (found in the analysis of the term in the system of concepts, that is paradigmatic relations): SL terms of several equivalents in the TL terms, which means the need to choose the correct version of the translation – the ambiguity of the term and the absence in the SL terms that are equivalent to TL units.

Analyzing the terms, we noted that some SL and TL terms, which are traditionally considered equivalent, are "relatively equivalent" by E. F. Skorokhodko, that is they have certain semantic differences, which are realized in different specifics of the use of SL and TL terms. Differences may be insignificant in the translation of the text (which allows us to consider these units in bilingual dictionaries as equivalent), but in some contexts may hinder the accuracy of the translation [9]. Certain semantic differences between SL and TL terms, as a rule, are caused by differences in the exact scope of concepts, in the differentiation of concepts.

In essence, they can be considered as a difference in the linguistic picture of the world, which is formed by the linguistic means of SL and TL, which correlate with the structure of thinking and the way of knowing the world. In terminology, these differences reflect the discrepancy in the exact scope of concepts, due to the systems used and methods of accounting, and its place in the system of concepts. Fundamental differences in the term-forming systems of the concepts of SL and TL can be realized in the complete absence of equivalents. Semantic differences between the terms of financial reporting of SL and TL are due to differences in the differentiation of concepts, which has developed historically [1].

This phenomenon is considered by L.S. Barkhudarov as a typical cause of problems of translation of terms. Knowing that the English terms amortization, depreciation mean amortization, wear and tear; however, we note that in English the first term can be used only to denote the depreciation of intangible assets, the second – to denote the aging of tangible assets, and in the Ukrainian language uses terms such *амортизація, зношення*, depreciation for all types of assets.

For example, the SL term may not provide an exhaustive transfer of the semantics of the TL term due to the mismatch of one or more differential sema. For example, the term 'recruiting' means a concept that can be translated into Ukrainian as *hiring (staff); selection (staff)*, but the English term has a broader

semantics than each of the above Ukrainian terms, because it means purposeful activities to search, select and hire staff with the appropriate qualifications. This creates a basis for borrowing, transcription of the English unit – the term ‘recruitment’ is most often used to define the area of activity for recruitment. The problem of inaccurate correspondence of the meaning of terms in some cases is solved by borrowing the SL term. Some difficulties in translation can be represented by the constituent SL and TL terms with different internal form: a certain discrepancy of the literal lexical meaning of the components can cause slight differences in the semantics of the terms.

Thus, the term Chief Executive Officer (literally: *головний виконавчий керівник*) is not in every context equivalent to the term with a narrower semantics *генеральний директор*. At the same time, terms with broader semantics are not used in the texts of official documents of Ukrainian enterprises because the first manager or senior official does not reflect the specific powers of the manager. Therefore, when translating this term there is a need to take into account the context, and in the corresponding English term abbreviation CEO there is no equivalent abbreviation in the TL.

It should be noted that the general concept of banking should include peripheral concepts such as: *interest, bank, inflation, capital, system, financing, investment, money, profit*, which in turn are related to other features, for example, interest should be *free, rate, paid, zero, fish, pure, collected, wrong, transparent, section*; *bank – Islamic, commercial, central, run, money, module, member, loans, lending, governmental*; *inflation – measuring, rate, treat, required, products, price, module, Islamic, gold, free*; *capital – guarantee, transactions, Muslim, due, price, owners, original, investor, idle, holders*; *system – proposed, banking, resulting, financing, conventional, accounting, viable, transparent, new, free*; *financing – participatory, system, scheme, level, government, term, temporary, practices, module, Islamic*; *investment – companies, banks, financing, small, partners, local, large, activities, accounts, account*; *money – transfer, lending, functions, create, save, people, lenders, demanded, buys, bank*; *profit – percent, sharing, resulting, projects, premium, own, non, mudaraba, fact, actual*. These peripheral concepts of banking terminology are considered by the authors in a further study of the linguistic aspect.

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1.19 FEATURES OF THE USE OF ARTIFICIAL LANGUAGES IN THE DYSTOPIA OF THE TWENTIETH CENTURY

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The beginning of the twentieth century was marked by an important event in the development of utopian literature, which predetermined significant shifts in the utopian worldview and outlined radical changes in the genre specificity of the reflection of an ideal society in fiction – the two thousand-year tradition of positive utopia was replaced by the tradition of negative utopia, which later became dominant. The first half of the twentieth century becomes the era of the formation of a new genre, the time of the birth, development and completion of the classic dystopia. For the first time, a new genre appears in the work of the Russian writer E. Zamyatin (novel "We" (1920)), who consciously and purposefully developed the fundamental features of dystopia, brilliantly developed and supplemented by the English writer O. Huxley (novel "Brave New World" (1932)).

The work of the third outstanding author of negative utopia – the Englishman J. Orwell (novel "One thousand nine hundred and eighty-fourth" (1984)) – gave the dystopia a canonical, finally formed genre form, so perfect that it caused serious fears among researchers about the possibility of the further existence of this utopian literature variety. As the subsequent experience of artistic development showed, these fears were in vain: the dystopia not only did not cease

to exist, but it was also significantly enriched various new forms and methods of reflection of the utopian worldview and worldview of a person.

The purpose of this article is to study new trends in the development of the genre of dystopia in the second half of the twentieth century (on the example of the works of W. Le Guin and A. Burgess) in comparison with the classic dystopia of the first half of the last century.

The work of the above writers has become the subject of thorough research by foreign scholars (H. Bloom, M. Gadn, A. De Vitis, J. Dix, S. Cole, R. Lewis, R. Evans [11, 12, 14, 15, 13, 20, 16]), in Russian science there are rare scientific studies of the creative heritage of W. Le Guin and A. Burgess (G. Bezkorovainyi, N. Krinitskaia, G. Sabat and others [2, 4, 5, 6]). Most often, researchers considered Le Guin only as one of the most prominent figures in modern science fiction and fantasy, and Burgess appeared as the author of one genius novel “The Mechanical Orange”. As a rule, insufficient attention has been paid to the study of the work of outstanding writers of modern literature from the point of view of their contribution to the development of the genre of dystopia, and even in the context of the development of this kind of fantastic literature throughout the 20th century. Dystopia in the second half of the twentieth century underwent a number of significant changes. First, the literature of negative utopia significantly expanded the thematic diversity of works about the possible future: the dominant storyline about a totalitarian society (first half of the 20th century) was replaced by a multiplicity of visions by the authors of anti-utopias of the traditional conflict between Personality and Society: the danger of nuclear self-destruction of mankind, problems of human relations different generations, transformation of moral and ethical norms of society, gender aspects of the life of societies of the future ... (second half of the twentieth century). The novels of W. Le Guin and A. Burgess (as writers of a new stage in the development of the dystopian genre) fully embodied these tendencies.

Secondly, another feature became characteristic: if the writers of the first half of the twentieth century expressed their innermost views on the dangers of future societies, as a rule, in one novel, then in the second half of the century, multiple appeals became a common phenomenon among writers to the genre of dystopia throughout their creative activity, in each successive novel the authors developed new aspects of their vision of dystopian problems. And, finally, thirdly, the dystopia of the second half of the twentieth century was enriched by a variety of author's solutions, artistic techniques and methods of embodying traditional utopian issues.

Outstanding English writer of the last century John Anthony Burgess Wilson (1917–1993) among his numerous creative heritage left three examples of a dystopian genre – the novels “Mechanical Orange” / “A Clockwork Orange” (1962), “The Wanting Seed” (1962) and “1985” (1985).

The first novel turned out to be a hallmark of the writer for many years, eclipsing all subsequent works of the author. The severity and tragedy of the traditional dystopian conflict between Personality and Society in “Mechanical Orange”, the controversial nature of the problem of the admissibility of state

intervention in the personal space of an individual, a deliberately provocative approach to creating the protagonist – a morally repulsive, ethically unacceptable person – a genuine antihero and, finally, the incredible success of the film adaptation of the novel in 1971 (directed by S. Kubrick) led to the fact that this dystopia, not only in the eyes of the average reader, but also of most researchers, became the personification of creativity and the apogee artistic development of Anthony Burgess. Because of this, two other dystopias of the author were in the shadow of scientific searches. Published in the same year as *The Mechanical Orange*, the *Lusting Seed* novel, in our opinion, made an even more significant contribution to the development of the dystopian genre of the second half of the twentieth century. Firstly, the novel significantly expanded the traditional genre problems, not only reflecting the realities of the new time (ecological disasters; the problem of the ratio of natural resources of the earth and the possibility of creating sufficient food supplies to feed all of humanity; sharp degradation and return to the dark times of cannibalism; the problem of the inevitability of the use of synthetic food harmful to health; a new understanding of war as a means of getting rid of excess population and the possibility of preparing canned meat products from those who died during "battles", etc.), but also developing specific dystopian principles (development of an evolutionary cyclical picture of the world of future societies, psychologization and individualization of typical ideal worlds, the ironic-polemical nature of the narrative, the emphasis on the importance of family values, the possibility of a positive (happy for the main characters) ending of the dystopian novel).

The last of Anthony Burgess's dystopian predictions was the novel "1985". The work was deliberately created by the author as a sequel to George Orwell's novel "1984", where the first part gives a harsh criticism of Orwell's immortal creation, and the second is built as Burgess's version of the subsequent development of Big Brother's society. The book is important and interesting primarily from the point of view of correlating, comparing, juxtaposing two approaches to depicting an ideally imperfect society.

It should be noted that "the problematic of many of Burgess's works goes back to the dispute between St. Augustine and Pelagius about the essence of human nature and the source of evil" [9, p. 52]. In most novels, the author takes the position of St. Augustine with his concept of original sin and does not support the Pelagian thesis about the individual sinlessness of a person.

The modern American writer Ursula Kroeber Le Guin (born 1929), known in the readership circles primarily as an outstanding author of science fiction and fantasy novels, has made a significant contribution to the development of modern dystopia. The authoritative Russian researcher V. Gakov, ranking Le Guin among the "cream" of American science fiction, analyzing her work, believes that "nothing more significant on the topic of Contact, understood in all senses, has been created in Western literature" [7, p. 431]. To date, there are three known dystopian novels by Le Guin – "The Dispossessed: An Ambiguous Utopia" (1974); "Always Coming Home" (1985); *The Telling* (2000).

One of the most significant phenomena in the development of dystopian literature of the second half of the twentieth century is generally recognized (both in domestic and foreign literary criticism) Le Guin's novel "The Disadvantaged", with the subtitle "An Ambiguous Utopia", which appeared in 1974 and was awarded the most prestigious awards in the field of science fiction ... In "The Disadvantaged", the author not only breaks with the tradition of static utopias, but also creates a work in which he tries to combine the incompatible –utopia and dystopia. According to the same V. Gakov, "the novel "The Disadvantaged" is one of the most significant modern utopias-dystopias " [7, p. 431]. The writer achieves this by presenting a truly dynamic and revolutionary utopia in which the past never takes its final form and the future never closes your doors. "We are the children of time," declares the protagonist of the novel Shevek in the last pages of the novel.

The action of "The Disadvantaged" takes place on two antagonistic planets – Urras and his satellite Anarres. The novel is structured in such a way as to emphasize the contrast between the two worlds, the alternate chapters form two separate narrative threads: all even chapters are devoted to Anarres, and all odd ones to Urras. Since we have different stages in the life of the protagonist, the events in the two parts do not coincide, but they steadily move towards each other, which corresponds to Shevek's progress towards the perfection of his temporal theory of simultaneity. They touch on this in the first chapter and agree on the last: one line begins with his departure from Anarres, and another line ends with his decision to undertake this journey (the decision is immediately followed by his return). The parallel movement of Shevek's childhood, his youth and early maturity on Anarres, and his stay and experience on Urras are parallel in content: showing his initial enthusiasm slowly turning into disappointment. The novel not only presents two societies and descriptions of two different planets, it also shows the depth of the protagonist's development as a person, as a scientist and as an Odonian. The society of Anarres is based on odonianism, which corresponds in its basic principles to the concept of anarchism: the central government is replaced by autonomous communities; property – common; abolished law enforcement agencies; order and economic stability are maintained by mutual agreement between equal members of society, because a free person, the anarchists believe, is basically good and reacts positively to all kinds of improvements in his welfare. Le Guin herself considered anarchism "the most interesting of all political theories" [18, p. 315].

The novel "Always Coming Home", published in the same year as A. Burgess's "1985", is a completely different example of intra-genre discussion. If Burgess, criticizing Orwell, spending most of his creative inspiration on proving Orwell's "wrong", then the true wisdom of the female progenitor Le Guin allows her to go further, developing and expanding the boundaries of the genre.

Take at least one example: within the framework of the traditional positive utopia, the authors tried to illuminate the image of an ideal society as fully and comprehensively as possible, omitting at the same time, a person for whom, in fact, the majestic building of Utopia is being created. The authors of dystopias

bring to the fore the person who becomes the measure of the pros and cons of the described society. In his novel “Always Coming Home”, Le Guin not only creates another version of an ideal society, not only recreates the inner world of his heroes, but, in our opinion, erects something similar to the epic of this new world, conveying it not only in the plot twists and turns of the main characters, describing the history of the emergence and development of the described society, but also inviting the reader to plunge into the deep essence of the worldview and worldview of the inhabitants of this world through acquaintance with myths, legends and fantastic stories of peoples inhabiting the world “Always coming home”.

The final novel by Heine Cycle “The Interpreters”, became the next step in Le Guin’s understanding of the phenomenon of dystopia as a literary genre and as an indispensable element of human thinking at all times. The author once again manages to express his own special – vision of dystopian problems.

Using the example of the extraterrestrial civilization of the planet Aka, which has accelerated its technological development with the help of the Earth, the writer creates her own version of the society of the future. Everything described is presented through the eyes of the main character of the novel Sati (hence the dominant of the author’s speech in the narrative), one of the four Observers on this planet who left Earth to study the similarities between the totalitarian governments of the Corporation on Ake and the Unists on Earth.

The image of Sati has absorbed the features of both a traditional traveler in a positive utopia and a hero-narrator of a dystopia, critically assessing everything that happens. The suppression of all traditional cultures in all regions of the planet by the new regime on Aka, the destruction of books and libraries (thematic closeness with R. Bradbury’s “451 degrees Fahrenheit”), the elimination of various religious and philosophical systems and even dialects causes natural indignation of the main character, becomes the reason for the author’s philosophical reflections on the eternal utopian problems. An important place in the plot narration is occupied by the images of the Interpreters-Mazovs, who are trying to preserve the ancient culture of their people and are spiritually connected with people with books by the same R. Bradbury.

The novel “Interpreters”, published in 2000 – at the cut of two centuries and two millennia, is primarily interesting because it is a work that summarized the previous experience of the development of utopian literature and outlines the paths of possible subsequent development of literature about the ideal world order. From this point of view, the last dystopian novel by Le Guin has not yet been considered by anyone and represents a wide field of activity for the modern science of literature.

Thus, the analysis of the dystopian works of U. Le Guin and A. Burgess made it possible to draw the following conclusions: 1. There is a significant expansion of the themes and problems of the literature of negative utopia in the second half of the twentieth century. 2. The tradition of a reusable approach to solving utopian problems in the authors’ creative laboratory prevails in the literature that comprehends the projects of a possible future of humanity: each new

stage of life and creative development gives rise to new (often paradoxical and certainly debatable) utopian options. 3. The dystopia of the second half of the twentieth century was enriched by a variety of author's solutions, artistic techniques and methods of embodiment of traditional utopian problems.

The subsequent goals of the authors include the continuation of the development of the outlined directions of research of modern English-speaking dystopia.

Features of the use of artificial languages in the dystopia of the twentieth century

The authors of the utopias of the past centuries, creating bizarre worlds of perfect societies, developing in the smallest detail the details of ideal states, came close to another most important sphere of human existence – the invention of special languages, different from traditional ones, reflecting at the linguistic level the novelty of the described worlds. The textual realization of these perspectives became possible only in the 20th century. The problem of artificially created (author's) languages in works of fiction was reflected in the linguistic searches of J. Orwell and A. Burgess, it was most fully and comprehensively embodied in the official language of Oceania "newspeak" in the dystopia "1984" (1947) and youth slang "nadsat" in the dystopia "Mechanical Orange" (1962). Each of the authors of artificial languages saw the goals and objectives of these linguistic new formations in their own way.

The study of the history of the creation of the artificial languages "Novoiaz" and "nadsat", the identification of their role in the works of dystopian orientation is the purpose of this article. The novel "1984" and the story "Animal Farm" by J. Orwell have long been included in the gold fund of modern world literature and have been sufficiently fully and comprehensively investigated in criticism and literary criticism. The works of Western scholars are dominated by: the biographical aspect of the analysis of Orwell's work (R. Ros, J. Woodcock, M. Sheldon), analysis of the peculiarities of his political views and sympathies (A. Zverdling, R. Williams, K. Aldrid), analysis of Orwell's activities from a religiously mystical point of view (K. Small). There is also a general negative view of the writer's work as the author of weak, unsuccessful works (T. Hopkinson, R. Voorhez). In Ukrainian and Russian criticism, the name of J. Orwell began to appear along with the first publications of his works in the mid-1980s. Articles in newspapers and magazines (S. Volovets, R. Galtsev, I. Rodnianskaia, L. Lisiutkina, L. Radzievskiy), which were of a purely informational character, revealed to the Soviet reader a previously banned author. Later, the works of V. Chalikova, A. Zverev, V. Nedoshivin, O. Sabinina were published, which gave impetus for a more complete and deep study of J. Orwell's creativity. In our time, Orwell's comprehension of the man, Orwell the artist, Orwell the thinker continues. The language problems of the famous dystopia rarely attract attention of researchers.

The work of A. Burgess has been extensively studied in foreign literary criticism. These are, first of all, works of a biographical plan (J. Dix, S. Cole, R. Lewis), studies of a monographic nature (A. De Vitis, R. Morris, etc.). The

greatest interest of scientists was aroused by A. Burgess's novel "The Mechanical Orange", its religious and moral-ethical aspects. In a number of works devoted to the artificial language "nadsat" (R. Marty, R. Evans), attention was focused on the difficulties of translating youth slang. The peak of research work in the West came in the late 60s – early 70s, after which interest in the work of A. Burgess significantly diminished. Russian literary criticism is on the verge of future discoveries about the originality of the artistic world of the outstanding writer of his time, who was never fully understood by his contemporaries.

Linguistic experiments on the creation of artificial new formations receive their classical embodiment in the form of a special language – "Newspeak" in the novel by J. Orwell "1984". "Newspeak" – the language of the totalitarian society of Oceania, artificially created by Orwell, in contrast to "Oldspeak" (traditional English) is not the result of evolutionary development, but is the result of the Party's purposeful language policy aimed at narrowing the possibilities of language to express unorthodox thought. The development and creation of the theory of "Newspeak" became Orwell's true discovery (recognized by both the adherents of the writer and his ill-wishers). Parodying the style of a scientific treatise, in the appendix to the novel "About Newspeak" the writer describes in detail and businesslike the history and goals of the emergence of the new language of Oceania, its structure, features and scope. "Newspeak" was supposed not only to provide the worldview and thought activity of the adherents of Angsoc with symbolic means, but to make any other currents of thought impossible. Here Orwell perfects the idea of state intervention in the lives of citizens. Not only through the screens, secret detectives, the Ministry of Love, doublethink and thought crime achieve total control and total obedience, but also make it impossible to purely verbal expression of unorthodox thoughts. Technically, this was achieved: 1) the introduction of new words; 2) exclusion of unwanted words and phrases; 3) bringing the remaining words to a single value, freeing them from side ones, not the desired values. This was facilitated by the division of the lexical composition of the language into three classes (in a class society, the language is also divided into classes): A – lexemes of everyday communication, devoid of ambiguities and semantic shades; B – specially designed words for expressing political concepts; C – scientific and technical terms.

Orwell introduces a whole layer of new words into everyday life, which in themselves carry a satirical, accusatory principle: crimethink – unconventional thought is criminal; thoughtstop or crimestop – the ability to stop at the threshold of a dangerous thought, saving stupidity; whether a chain-crime (facethink) – a gloomy, displeased expression on his face – is criminal; self-life – a tendency to individualism, eccentricity – criminal; black and white – sincerely believe (if necessary) that white is black, and black is white; doublethink – the ability to simultaneously believe in two mutually exclusive judgments, etc.

The vocabulary of "newspeak" is characterized by binarity, that is, the construction of new words according to the principle "white-black", "good-bad", "new-old", and the sema "new" becomes synonymous with "good", and "old" – synonymous with "crime". These neologisms characterize the world of Oceania in

the best way possible, as a society of degenerates, hypocrites, opportunists, narrow-minded people, limited, boasting of their stupidity. The final words in this verbal series are the words *as*, *goodthink* – a person always and everywhere characterized by a positive behavior and way of thinking, and a *duckspeak* – “to quack like a duck”, meaning an abbreviated speech that would be born not in the brain, but in the larynx. The use of youth slang in A. Burgess’s anti-utopia “Mechanical Orange” turns the novel into a kind of crossword puzzle, rebus, coded message. In this case, there is a process of “alienation”, detachment from the familiar and familiar world.

According to K. Dix’s opinion, through the comprehension of slang is another important moment of understanding both the work and the society depicted in it: Burgess’s version of the society of the future is the result of Russian-American intervention or invasion (remember that the 60-s passed under the banner of the hysterical fear of the third world (nuclear) war, communist threat) [10]. The very name of the slang “nadsat” is nothing more than a transliteration of the Russian suffix “-dtsat” (English – “teen”) and is an additional characteristic of the heroes (and their socially significant essence) of the novel, for these are adolescents (teenagers) – the most vulnerable, unsettled part of society, capable of inappropriate actions, inexplicable cruelty, hiding behind all this its own fears, insecurity, fear of the large and incomprehensible world of adults. Unlike J. Orwell, with his “Newspeak” elaborated to the smallest detail, A. Burgess touches only on the lexical level of his artificial language, without giving an ordered grammatical system. “Nadsat” is just 250 words and expressions formed (most often) from Russian roots. There are also slang formations of the European languages - French and German, as well as "exotic" languages – Malay and Gypsy.

From the beginning of the novel, the author introduces a text sprinkled with hard-to-read words: “[They] had no license for selling liquor, but there was no law yet against prodding some of the new vesches which they used to put into the old moloko, and you could peet it with vellocet or svnthemes /or drenchrom or one or two other vesches which would give you a nice quiet horrors how fifteen minutes admiring Bog And Alii His Holy Angels And Saints in your left shoe with lights bursting all over your mozg, .. “[9, p. 3], “They didn’t have a license to trade in alcohol, but they didn’t have a law to mix some of the new shtutshek into the good old milk, and they could gin it with a bike ride, drenkrom, or even something else. from shtntshek, from which there is a quiet baldiozh, and for about fifteen minutes you feel that the Lord God Himself with all his holy ordinance is sitting in your left shoe, and sparks and a fire of faith are slipping through the mozg ” [1, p. 16]. Thus, artificial language becomes one of the methods for the special construction of an artistic text. All words "nadsat" are rendered in Latin letters (both in the original text and in translation). At the same time, Burgess does not adhere to the principle of transcription or transliteration when transmitting Russian words, but combines both principles. The specificity of the grammatical structure of the slang “nadsat” is determined by the following: the author retains the English grammatical forms and adds the English suffix *sy* to the roots alien to the English

language. For example, creating the plural form “gooba”, A. Burgess adds the English -ers to the stem and gets “goobers”, and not the transcribed plural form of the Russian “gooby”. The lexical system of youth slang “nadsat” is more developed. It should be emphasized that this is not a language of abstract ideas and concepts, but an objective language. There are several thematic areas the lexical level of youth slang. So in “nadsat” words and phrases predominate that are used to designate:

1) a wide range of aspects of human life: nouns: chelloveck – person, moodge – husband, zheena – wife, lewdies – people, baboochka – grandmother, ded – grandfather, devotchka – girl, etc.; adjectives: starry – old, bugatty – rich, gloopy – stupid, grahzny – dirty, bezoomny – no sound, etc.;

2) everyday situations, objects and phenomena: nouns: collocoll – bell, otchkies – glasses, okpo – window, knopka – button, gazetta – newspaper, minoota – minute, etc. ; chapters: vareet – to cook, itty – to go, interessoivat – to get interested, rabbit – to work, sloochat – to happen, etc. ; adjectives: gromky – loud, malenky – small, skorry – fast, starry – old, etc.;

3) parts of the human body: nouns: zoobies – teeth, oko – ear, yahzick – tongue, goobers – lips, plot – flesh, krowy – blood, rooker – hand, rot – mouth, noga – leg, etc.;

4) clothes: nouns: platties – clothes, shlapa – hat, cravat – tie, shlem – helmet, carman – pocket; sabog – high shoes, toofles – shoes, etc.;

5) food: nouns: chaj – tea, moloko – milk, kartoffel – potatoes, maslo – butter, kleb – bread, lomtick – slice, etc.

Burgess's writing task, in our opinion, was, first of all, to create a general stylistic effect, sound uniqueness. Undoubtedly, the author sets up a language experiment in the text of the novel. According to Burgess (this is evidenced by the writer's diary entries), the language reflects everything – the consciousness of the hero, the smallest movements of his soul, key points in the character's position are groped.

The hidden meanings present in the novel (through specific vocabulary) are revealed by involving the reader in a game relationship with the linguistic component other text. The writer forces the reader to do serious work on deciphering linguistic puzzles, solving plot combinations at the language level and, thus, leads him to comprehend the artistic secrets of the work, the true meaning of all occurring events. Thus, the novel “Mechanical Orange” is deliberately created by the author in such a way that comprehension of the specifics of his linguistic shell could become the basis for a fully valuable understanding of the structural organization of the text. The narrative strategy used in it, the encrypted author's theses about the deep human problems of the modern conflicting world. A. Burgess himself asserted, “If my books are not read, it is because there are many unfamiliar words in them, and reading a novel people do not like looking into dictionaries” [9, p. 235]. It goes without saying that a comparison with the outstanding Roman comedian of the early period Terentius, who, as is known, in his dramatic activity (unlike his contemporaneous Plautus) was guided by an enlightened spectator, suggests itself. A. Burgess's novel was

indeed intended by the author for an erudite reader. As in the comedies of Terence, where the essence of the comic escaped the “untrained” viewer, so “The Mechanical Orange” could be appreciated and understood only by the “discerning” reader.

Summing up the results of this work, it should be noted that these are only sketches, guidelines, directions of our future research. Our task was to outline the ways of a purposeful, multifaceted study of the structure, specificity and functionality of the artificial languages of “*novoiaz*” and “*nadsat*”. Thus, “*novoiaz*”, like the entire artistic structure of the novel, had a pronounced ideological orientation and was a genius revelation of the writer on the importance of language in strengthening the totalitarian regime, which completed the writer’s many years of reflections on the usurpation of language by ideology, the study of the language of “party speech” – “language without bones”, with its inherent words – “shape-shifters.” J. Orwell thoroughly, in detail, thought about vocabulary, grammar, and the rhetoric of “Newspeak”. Firstly, this is evidence of the not ordinary linguistic abilities of the writer; secondly, Orwell, like no other thinker of his time, grasped the socio-political meaning of language manipulation in totalitarian societies and gave this scientific justification. The model of an artificial language that he designed, put into the service of the state, retains both theoretical and practical significance today.

During the analysis of Burgess’s creation, it was found that the youth slang “*nadsat*” is the most important component of the poetics of the novel “*Mechanical Orange*”. Difficulties in the primary perception of the text of a work, oversaturated with unfamiliar, hard-to-read words, is nothing more than a form of activating the reader's perception, preparing it for acceptance and deep comprehension of the author’s rather controversial ideas. The creation of artificial words and expressions present in Burgess’s novel creates the illusion of authenticity of the *nadsat*, bringing it closer to real English, Russian, and American youth slang. Moreover, the author manages to grope and describe the ways in which this or that lexical unit appears in such slang constructions.

The genre specificity of “*The Mechanical Orange*” novel also makes it possible to look at *Nadsat* as yet another – linguistic – characteristic of a traditional anti-utopian society. Slang becomes the sound leitmotif of unfolding events helps the reader to better and more fully understand the society itself, and the main character, and the general idea of the writer.

Taking into account the depth and scale of the tasks set, we intend to continue the purposeful and scrupulous study of artificial languages in anti-utopian works.

It is important to note that quite often the fictional language described by the author in a work of fiction is artificial inside the fictional world, which means it is created for specific purposes to solve specific problems. Many real artificial languages were created by their authors as initially more perfect than natural ones. For example, *loglan* (logical language) was developed by J. K. Brown as a sign system, free from the inaccuracies of natural languages, convenient for everyday

use, having easy pronunciation and words with a single, precise and definite meaning (Brown, 1976).

It is logical that many authors of works of linguistic fiction, creating fictional languages, often follow the same principles, describing the language systems they invented as having obvious advantages over natural languages. Such value judgments and descriptions are found in many of the works we are considering.

One of these more advanced languages is, for example, speedtok. Created artificially as a language devoid of the shortcomings of English, and used as a means of creating the New Man, speedtok is clearly superior to natural languages.

We can say that creating a fictional language, authors of works of art, as a rule, are guided by several starting factors. It can be one or another scientific (primarily linguistic) theory, “alienation” (that is, the dissimilarity of such languages to natural ones, designed to indicate the isolation of two opposing cultures and worldviews) or movement “from the opposite”, that is, the exclusion of all of them from natural languages. Obvious shortcomings and the creation, through this, of a more ideal sign system. Obviously, the axiological assessment of language is a very common phenomenon in linguistic fiction.

Based on the tasks set by the author, the conditions for creating works and historical time, all dystopian works perform various functions:

1. Reflexive – is the main philosophical function of dystopia. First of all, the author comprehends the historical reality perceived by him through the work (Batalova, 1992: 32).

2. Cognitive – consists in the knowledge of society, its way of life, value systems. Heightened interest is paid to the study of personality psychology (while in utopia the character is depicted schematically, dystopia is distinguished by a thorough study of the character of the heroes).

3. Predictive – building models of the future and the use of historical analogies contributes to the analysis of the present by identifying development trends. The predictive function of dystopia depends on the level of professionalism (Bern, 2007: 111).

4. Ideological – reflects and promotes the vision of the problem through the prism of the author's opinion. As a rule, dystopia expresses a conservative or universal (humanistic) ideology.

5. Protective – dystopias often call for opposition to the efforts of reformers.

In fact, dystopia is the logical result of the development of utopia. Purely formally, it can also be attributed to this direction. But if traditional utopia aims to demonstrate the positive features of the social structure described in the work, then dystopia reveals its negative features (Chalikova, 1992, p. 329). Thus, the key difference between utopia and dystopia is only the author's point of view.

Constructed languages are specialized languages whose phonetics, vocabulary, and grammar have been designed specifically to fulfill specific goals. Artificial languages differ from natural languages precisely in purposefulness (Gridina, 2001, p. 27). These languages are sometimes called fake, fake languages.

There are over a thousand such languages, and new ones are constantly being created.

Among the main reasons for the creation of artificial languages, one can single out: simplification of communication between people (for example, international auxiliary codes, languages), giving additional realism to fiction, language games, linguistic experiments, ensuring communication within the framework of the fictional world (Jacobson, 1984, p. 159).

Sometimes the term "artificial language" is used to refer to both languages designed for human communication and other planned languages. That is why such languages often prefer to be called "planned", and the word "artificial", applied to a language, in some languages can bring a dismissive connotation (Gridina, 2003, p. 118).

If an artificial language was designed for a specific purpose, then it also receives its terminological designation. Therefore, the language used in works of art is called a fictional or fictional language. Languages designed for international communication – universal languages (or auxiliary languages, inter-languages, international languages, etc. (Kralechkin, 2015, p. 29). The kingdom of artificial languages also includes numerical languages, logical languages, symbolic (iconic) languages and pazimologies (languages gestures).

Here is the classification of languages according to M. Rosenfelder. Its classification is based on the criteria of purpose and structure. 1. Languages are allocated by purpose:

- a) auxiliary;
- b) logical;
- c) experimental.

2. By structure, languages are distinguished:

- a) artificial non-European type;
- b) artificial European type (Rosenfelder, 1997, p. 25).

There is a term "model languages" to denote artificial languages (or groups of artificial languages). Some authors use the term "unconventional language" to denote fictional languages (Malysheva, 1998, p. 71). According to Jacobson, "the unconventional interpretation is generally close to concepts that believe in the meaningful inexhaustibility of the word and the determining influence of language on the worldview" (Jacobson, 1984, p. 151). At the same time, an unconventional language does not have to be used for communication – it can only remain the property of its creator. This fact does not diminish its value, since in this case it is considered the result of the individual creativity of the creator (Malysheva, 1998, p. 17).

J. Henning, the ideologist of the conlanger movement, proposes to classify model languages by volume, by the reality of native speakers and by the time of their existence (Henning, 1995, p. 39). The volume and degree of detail of the vocabulary and grammar of the model language depends on whether the language will be used as a "language of proper names" (naming language), as jargon, as a language for communication or a language of literature. Jargon requires few words and plural rules. A proper naming language is created to name characters and

geographic objects in the fictional world – in this case, no special grammar is required either.

A language serving fiction or real communication requires much more. Classification according to the reality of the speakers and according to the time of life implies division into languages, the speakers of which are either imaginary peoples of the past or future, or live now. On the basis of the indicated criteria, he distinguishes the main four groups of model languages:

- auxiliary languages;
- languages of an alternative past;
- languages of proper names;
- languages of the future (predictive stages of development of natural languages) (Henning, 1995, p. 37).

There are also other classifications of artificial languages. One of the important linguistic characteristics of an artificial language is its a priori or a posteriori: that is, the correspondence or non-correspondence of the artificial language to one of the natural ones. Fictional languages, which are clearly derived from existing natural languages, include the languages of alternative history (when creating them, the authors seek to solve the question: how would the languages we are familiar with if history took a different path), as well as languages that predict future development natural languages (Sidorova, 2006, p. 15).

Finally, attempts are being made to combine different classifications: a priori-a posteriori and target syntactic (similar to the typology of natural languages). At the first stage, all artificial languages are determined by the index of the scale of a posteriori a priori. After that, 4 classes are allocated for their purpose: Class A – fictional languages;

Class B – “disciplinary” languages derived from jargons (for example, the language of hackers), or used to test hypotheses (for example, the Sapir-Whorf hypothesis) and logical operations.

Class C – languages used for communication in regional, international, national contexts, as well as for communication in groups, for communication within organizations (for example, military codes).

Class Z – other languages (among them – programming languages and other languages not related to the first three classes).

The described classification allows assigning an alphanumeric designation to each language (Sidorova, 2006, p. 46).

In our research, we use the following typology of artificial languages:

1. Auxlangs – auxiliary languages - languages whose main role is to act as international artificial languages: Ido, Esperanto, Lojban, etc.

2. Fictional languages in a broad sense.

- 2.1. Artlangs are fantastic languages created by authors of cinematographic and literary works, computer games. They, in turn, are divided into:

- 2.1.1. Languages that have gone beyond the fantasy world created by the author and brought to life in the virtual and real world. Examples of such languages are Klingon (the language of the TV series “Star Trek”), the Tolkien languages, the D’ni language from the world of the computer game “Myst”.

2.1.2. Languages that are mentioned or “functioning” only within the limits of their own work of art: it is to this category that A. Burgess’s *nasad*, J. Orwell’s *Newspeak*, and V. Nabokov’s *Kurianian language* belong.

2.2. Personal languages are personal or personal languages created by authors or entire groups of authors for their own use – i.e. “Author’s languages”. The main medium for the use of copyright languages is the Internet.

Of course, the class boundaries of fictional languages can be confused: a language created within a fictional world can go beyond it and be used in the real world (as happened with the Elvish languages and with J.R. Tolkien's *Klingon*) (Noel, 1974, p. 15). As a result of this phenomenon, the question of equating the *Klingon* with living natural languages is raised, since it has a large number of speakers, has its own literature and media.

Modern authors of science fiction and science fiction often become the creators of fictional languages themselves. Someone continues to support the electronic existence of the created world (for example, science fiction writer Anton Antonov, author of the project “Chronicles of the Universe” and the fantastic “History of Worlds”).

H. E. Shuvalova, a recognized specialist in fictional languages, defines the following areas of application of fictional languages: 1. Linguistic research – to study the development of a new language by a person.

As language models, artificial languages have a useful property – their parameters can be set initially and then carefully controlled. This means that teaching a fictional language to a group of subjects allows us to explore their (in) ability to learn this language, as well as to study the influence of language on their perception of the world and thinking. 2. Development of artificial intelligence, communication with a computer.

3. If we talk about art, then fictional languages are used in cinematographic and literary works as an image of fictional culture.

4. Creativity – for some scientists, constructing a new language is a hobby that matches their creativity needs.

5. Development of secret professional and group languages (for example, military ciphers) (Shuvalova, 2013, p. 8).

Fictional languages can differ from each other in the degree of elaboration. For fiction, creating just a couple of words (and plural rules) may be sufficient. J. Henning classifies these languages as jargons. An example of such languages is “proper nouns languages”, the purpose of which is to give names to geographical objects or characters (Henning 1995, p. 39).

The most developed fictional languages are those created by Tolkien for the *Legendarium of Middle-earth*. His languages are distinguished by the careful study of all linguistic details. This made it possible to compile dictionaries and even textbooks on the *Quenya* language. Through this deep elaboration, some fictional languages become full-fledged artificial languages (Kralechkin, 2015, p. 3).

Linguistic experiments like Tolkien gave rise to the modern fascination with language creation. In the 90-s of the XX century, interest in the construction of

languages increased markedly, although Lojban, created in the late 80-s of the XX century, is considered the last comprehensive attempt to create a universal artificial language if a fictional language is presented in a work in a well-developed form, then the author is raised the question of how to acquaint the reader with a new language without violating the laws of artistry. Therefore, in the story “My Enemy”, Barry Longier leads the reader to the study of the Drak language together with the main character, Earthling Willis David (Kralechkin, 2015, p. 19). International communication (Shuvalova, 2013, p. 7).

In the dystopia of J. Orwell “1984” and V. Nabokov “Under the Sign of the Illegitimate”, the authors acquaint the reader with the created languages – Newspeak and Kuranian – gradually, however, within the framework of A. Burgess’s novel “A Clockwork Orange”, we get acquainted with the fictional slang “nadsat” – from the first pages of the work. Features of the marked we will consider fictional languages later in our work.

The role of fictional languages in literature

Neologisms are the most dynamic vocabulary layer of any language. Neologisms escort all the latest phenomena in life and find a place in both written and oral speech, they can be the result of the cumulative use of the language, but there can also be specific authorship. For example, one of the types in neology is casualisms, which have a number of specialized characteristics and distinctive features that highlight the personal style of the author. Words invented by famous writers in their works become part of the national and international vocabulary, for example, “lilliput” by J. Swift: “The emperor of Lilliput, attended by several of the nobility, comes to see the author in his confinement” (Swift, 2003, p. 14); “Robot” K. Chapek: “You might more easily start a revolution among the nails and bobbins in the spinning mill than among our robots!” (Capek, 2003, p. 25) and many others.

In special cases, the authors create not only lexical units, but also independent fictional languages, with the help of which the description of the actions and life of the main characters is carried out, the peculiarities and key features of culture and civilization are expressed (LETiP, 2001, p. 933). The theme of fictional languages first appears in utopian literature in the 16-th century.

However, the 20-th century is showing particular interest in languages, in which negative utopia, fantasy and science fiction flourished. Linguistics is the most important means by which the phenomena and realities of the alternative future are determined. It not only makes the world created by science fiction writers tangible and artistically convincing, but also enables authors to raise significant questions, to talk about the structure of languages, their capabilities, their role in politics and psychology.

The creation of new, unreal worlds using the power of the author’s imagination has always been one of the most significant features of the fantastic genre of literature. However, when creating a fictional fantasy world, especially considering the fact that works about other worlds, as a rule, are descriptions of travels between them, the author most often has to, one way or another, solve the problem of communication between “friends” and “aliens” and aborigines. We can

say that the creation of a reliable fictional world also implies a reliable display of the inhabitants of this world, which can hardly be considered complete without a description of their language.

It is worth mentioning that some authors of science fiction works solve the language problem without creating a fictional language, using several traditional techniques for this.

Many inhabitants of the author's worlds are able to communicate with the help of telepathy and directly – to them the race of aliens – buggers are able to communicate telepathically, and, therefore, do not need language. “The buggers don't talk. They think to each other, and it's instantaneous like the phlotic effect” (Card, 1994, p. 407).

However, the functions of fictional languages are not limited to solving the problem of the authenticity of the author's world. The attention of many authors of science fiction works is often attracted by the connection between language, consciousness and perception of reality, in which case the fictional language becomes a key element of literature exploring alternative worlds or societies.

Fictional languages in a work of fiction can be considered according to the functions in which they are used. We took as a basis the classification presented by D. Kralachkin and V. Kuznetsov at the seminar “Moscow Philosophical College”: “The language of fantasy and fantastic languages.” The main function, according to scientists, is considered to be artistic, serving to express the main ideas, views and thoughts of the author directly, his attitude to the created world and the problems that exist in it. In addition to the main, artistic function, scientists distinguish a number of others, namely: 1. World-forming function. Fictional languages play an important role in dystopian works. Their minimum goal is to create an appropriate environment; they deepen the reader's or viewer's understanding of the features of this world, giving them additional credibility.

Thus, in Anthony Burgess's “A Clockwork Orange”, the reader is immersed in a new world from the very first sentences of the work, where the author introduces new concepts that were previously unfamiliar to the English-speaking reader.

“Friend” (“droog”), “cow” (“korova”), “reason” (“rassoodock”): “There was me that is Alex and my three droogs, which is Pete, Georgie, and Dim. Dim being really dim and we sat in the Korova Milkbar making up our rassoodocks what to do with the evening, a flip dark chill winter bastard though dry” (Burgess, 2001:

1. In “1984” there is no such sharp immersion in the new world, the author introduces new terms and concepts gradually, the reader gets acquainted with them in the course of describing the scene of the first scene – “telescreen”, “ingsoc”.

Language is a powerful element in the construction of fictional worlds, allowing you to give your own names for their natural and social realities, to create elements of their spiritual culture.

2. The function of character characteristics. The language spoken by a hero in a work can in one way or another characterize this particular character

(especially if he is the only speaker of this language in the work). Differences and similarities between characters' languages can be the source of varied storylines.

The protagonist of "A Clockwork Orange" by A. Burgess is a fifteen-year-old teenager, the brightest representative of the new generation of the "fifteenth" and a native speaker of the "nadsat" language. His speech is replete with "nadsat" words and a harsh manner of speaking, which from the first lines causes a negative attitude towards the main character, opposing him to the modern world and standard models of behavior. "You naughty old veck, you," I said, and then we began to filly about with him. Pete held his rookers and Georgie sort of hooked his rot wide open for him and Dim yanked out his false zoobies, upper and lower"(Burgess, 2001, p. 3).

3. Genre-forming function. The fictional language acts as a kind of "marker" that assigns the work to one of the genres of fantastic literature, be it positive or negative utopia, fantasy, scientific and linguistic fiction, etc. the fact that the author uses a fictional language in a work is the very "assumption" that separates fantastic literature from realistic. So, for example, a separate subtype of science fiction appeared – linguistic science fiction, which is always based on a fictional language.

4. Plot-forming function. This function of the fictional language is one of the most important for the entire work as a whole, since here it is the fictional language that is the "foundation" on which the author builds the narrative. In other words, the author first creates a fictional language, and only then the world in which this language could be used. Sometimes it can be said that a fictional language is a kind of character in such books.

5. World outlook function. In this function, the fictional language acts as a prism through which the author, and with him the reader, examines the worldview, or in other words, the consciousness of the main characters. Here the author is concerned with the correlation of language with consciousness, their interpenetration and interdependence. Author disclosing in the process narration, some of the features of their fictional language, allows the reader to understand, or, in extreme cases, imagine the way of thinking of the main characters-carriers of this fictional language. So, for example, the language of "Heptapods" from Ted Chan's story "The Story of Your Life" reflects the ideas of aliens about the structure of the Universe.

6. Function of artistic detail. In this function, the fictional language acts as a kind of artistic detail of the world depicted by the author, used by the author to achieve aesthetic goals or to reinforce the illusion of plausibility and create a more reliable picture of the fictional world. For example, the fictional language from the book "The Ballad of Beta-2" (1965) by C. Delaney.

Language acts as one of the elements of the author's satire and ridicules some of the features of natural languages or their speakers. In yes, the language is presented in the book by J. Swift "Gulliver's Travels".

8. Magic function. In this function, a fictional language represents special words or phrases capable of supernaturally influencing people, objects and phenomena, calling it the True Name (Kralechkin, 2015, p. 17).

This role of fictional languages in fiction is closely related to the Sapir-Whorf Hypothesis, which suggests that thinking is closely related to the language in which a person formulates his thoughts (Petrov, 2011, p. 4). It is assumed that people who speak different languages perceive the world and think differently as well. For example, the Oceania government in “1984” had a very explicit goal: to simplify the language thirty enough to deprive the inhabitants of the country of the opportunity to think and express their thoughts on any detached topic.

Summary. Fictional languages are languages that do not exist in reality, which are part of fictional universes. Depending on the degree of elaboration, it can refer to artificial languages or jargon. There are many classifications of fictional languages, both in structure and purpose, and in a priori a posteriori. One of the main factors that distinguish fictional languages is the degree of elaboration of the language.

Part of fictional languages continue to live “outside” their world, thereby approaching the class of artificial languages, while others remain only in the author's version. The latter group includes the languages of J. Orwell, E. Burgess, V. Nabokov. The practical application of the technique under consideration and its role in the dystopian novel is observed in the works “1984”, “A Clockwork Orange” and “Under the Sign of the Illegitimate”, respectively.

Many authors also construct fictional languages for use in text as a tool for manipulating human consciousness. If, according to the Sapir-Whorf hypothesis, language determines thinking, then it is logical to assume that thinking can be controlled using an artificially created language.

Fictional languages can perform a plot-forming and genre-forming function in a work, that is, they can be both a central significant image of the fictional world and denote the genre of a work.

The study analyzed the literature on the problem of determining the completeness of the concept of dystopia, its genre features, characteristic features and signs. Dystopia is a special literary genre, the purpose of which is to identify the main problems and crisis situations of a modern society for the author, to draw attention to the need to solve them, as well as a visible option for the development of such a society. At the same time, the authors of dystopias do not create a society, the existence of which is impossible to imagine. Based on historical facts and the development of the historical process, they create a completely plausible model, thereby predicting the further direction of development. Dystopias have a number of characteristic features and signs that distinguish it from both utopias and fantasy.

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1.20 ON THE HISTORY OF THEORETICAL DISCUSSION ABOUT THE CATEGORY OF ASPECT IN ENGLISH AND ITS SIGNIFICANCE FOR THE PRACTICE OF TRANSLATION

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Cambridge Dictionary defines the category of aspect as “a form of a verb that shows how the meaning of that verb is considered in relation to time, typically expressing of an action is complete, repeated, or continuous” [30]. Thus, the grammatical category of aspect in the English language expresses the course of an action in time (duration, incompleteness, completeness) or the dynamics of its development in relation to the moment of speech, to some other moment or period of time during which the event indicated in the statement occurs [31], unlike the Russian or Ukrainian language in which there are the verbs of imperfect and perfect aspects.

The relevance of the topic about the category of aspect in the English language is proved by the continuous discussion of the linguists as for its correlation with the Slavic languages. Some theoretical conclusions on its result can be applied for the practice of translation.

The grammatical structure of the English and Russian languages is typologically different – the first is characterized by a high degree of analyticity, while the second is characterized by a developed inflection.

To convey the meanings expressed by Russian or Ukrainian perfective verbs, the translator looks for other lexemes that are similar in meaning to the original ones, which often entails a change in the structure of the entire sentence, or the necessary additions (prepositions, modifies, other parts of the sentence) are required in the form of the receiving language.

Historically, there are two mutually exclusive points of view, i.e. recognition of the presence of the grammatical category of aspect in the system of the English language and its absence.

Many authors have researched the category of aspect in English. Nevertheless, with regard to the number of aspects and the essence of aspect oppositions, a single point of view has not yet been developed [4]. The discussion is still in progress for an extended period of time.

Thus, at his time B.A. Ilyish identified four types of the category of aspect: continuous, common, resultative and resultative-continuous [9]. Later, in the book “The Structure of Modern English” [16], he expressed an opinion about the presence of a two-part aspect opposition in the English language, i.e. the researcher spoke about the common continuous aspect, considering the perfect form as a category of correlation.

K. Bach [17], M. Ganshina and N. Vasilevskaya [19], M. Jooz [22], J. Curme [18], J. Lyons [25], J. Leech [24], F. Palmer [27], A. I. Smirnitsky [14], B. Khaimovich and B. Rogovskaya [23] also inclined to an opinion of a two-part opposition.

However, these scholars disagree about the parts of the aspect opposition in the English language. They unanimously recognize the continuous aspect, but the common or perfect aspects are distinguished as the second, and sometimes the third aspect [22, 3]. G. N. Vorontsova considers the perfect as a form of the aspect with a content of continuity [3].

However, I. P. Ivanova believes that the meaning of completeness, completeness of an action in the previous period should be considered the main meaning of the perfect forms [8].

Supporters of the aspect essence of perfect argue that the temporal meaning of precedence, i.e. the fact that one action took place earlier than the other or the moment of speech follows from the aspect meaning of the fulfillment of the action and its correlation with another moment, which is the limit. Nevertheless, it is precisely the presence of the temporal limit and the correlation with it of the action taking place in the previous period that prompts the idea of the specifics of the perfect form.

The perfect is attributed to such meanings as resultiveness, completeness, retrospectiveness, continuity of the connection between the past and the present, termination of action, etc. On the other hand, as I. B. Khlebnikova noted, retrospectiveness and continuity are not specific aspect meanings, but signify the content of the pre-present, i.e. temporal relativity in terms of precedence [15, p. 96].

The categories of aspect and tense are so closely intertwined that they must be considered together. Regardless of the mode of flow, that is, regardless of whether the nature of the action is long-term or instantaneous, intermittent or continuous, completed or incomplete, it always flows in time. All three grammatical tenses – present, past and future – have only imperfective verbs in Russian, perfective verbs have two tenses – future and past.

It should also be noted that the scope of the perfect meanings is wider: it includes not only the listed meanings, which indicate the completeness of the action. The perfect can also correspond in Russian / Ukrainian to the present tense of imperfective verbs and is in no way connected in such cases with the resultant aspect meaning. For example, the English sentence *I have known him for many years* corresponds in Russian to the sentence *Я знаю его уже много лет* and in Ukrainian to the sentence *Я знаю його вже багато років*. Such an inclusive meaning belongs to the present perfect forms of the verbs, which in their lexical meaning do not have a long form [6, p. 12].

If we consider the perfect as a part of the aspect opposition, then it must be opposed by a member with the opposite meaning. The common aspect, which is opposed to the perfect, can also express completeness. It turns out that both parts of the same opposition express the same thing. However, one of the main conditions of opposition is the presence in one of the parts of a certain quality (marked part), which is absent or not present in the other (unmarked part) [21, p. 145].

Therefore, in our opinion, A.I. Smirnitsky quite rightly identified perfect: “a perfect is not the aspect at all, but represents a certain “form”, the function of

which, in particular, is a known aspect, in other cases it is relative time” [14, p. 308]. Perfect is a special category both in relation to the aspect and in relation to the category of time [1, p. 33].

According to such authors as M. Ganshina, N. Vasilevskaya [19], J. Curme [18], L. I. Zilberman [6], E. N. Zvereva, I.G. Ehber [5], the system of the English verb should be considered as a kind of tense-aspect, expressing both the aspect and the tense. At the same time, all temporal forms are classified into two groups: a group of forms of the continuous aspect (Continuous Aspect, which includes the forms Continuous and Perfect Continuous, indicating that the action expressed by the verb is in the process of flowing, and a group of common type (Common Aspect) which includes all “non-continuous” forms, i.e. Indefinite and Perfect.

Finally, there was a point of view, the essence of which is that there is no category of aspect in the system of the English language [10; 28; 7; 29].

N. F. Irtenieva, O. Espersen, G. Sweet believed that the system of forms for changing the English verb, namely Tense Forms, expresses only grammatical tense, i.e. the relation of the time of action, indicated by the verb in one form or another, to the moment of speech or some other moment taken as the basis of the relationship.

R. Zandvoort devoted a special article to the question of whether there is the aspect in the English language. Having considered the interpretation of the aspect in the Russian studies, Zandvoort came to the conclusion that there is no such grammatical category in the English language [29].

It’s really hard to argue with this statement. There is no grammatical category analogous to the Russian system of perfective and imperfective aspects in the English language [6, p. 7]. But the presence in the Germanic languages of similar to the Ukrainian or Russian aspect oppositions, albeit different from the categories of perfection/imperfection and approaching on their meaning the modes of action, but expressed, in contrast to the modes of action grammatically, makes the researchers again turn to that broader understanding of the aspect, about which Yu. S. Maslov wrote: “As soon as we leave the ground of the Slavic languages, the term “aspect”, if we keep it, immediately ceases to mean perfection / imperfection and is used precisely in a broad sense” [11, p. 164].

Yu. S. Maslov, defining the aspect as “the grammatical differentiation of various ideas about the nature of the course of the verb action” [11, p. 165], points to the fact that “one can speak of the aspect only where some aspectual meanings within the greater part of the verb lexicons receive a regular expression through paradigmatically opposed grammatical forms of one verb” [11, p. 24].

Emphasizing the need to understand the aspect in a broad sense, Yu. S. Maslov also focuses on the fact that there is no need to see the semantic identity of the Slavic perfective and imperfective aspects in other languages, since the opposition of aspectual meanings can be based on other semantic foundations. Having recognized the possibility of analytical indicators of the aspects, Yu. S. Maslov identified five types of oppositions, among which he named the progressive/non-progressive opposition, which he considered as a specific opposition to the English verb system [11, p. 29–30].

According to the fair observation of many researchers, the category of the aspect in modern English does not coincide with the aspect opposition in the Russian language, but this does not at all give us the right to deny its presence in the language system [13, p. 139; 2, p. 64–65; 12, p. 59].

A marked part of the aspect opposition in the English language is a continuous aspect, denoting an action in a process, a course, not yet completed, referring to a specific moment or period of time.

The signs of processuality and concreteness of actions are highlighted by many linguists as the most characteristic of the continuous aspect [18; 26; 22; 27; 20].

A non-continuous or common aspect is an unmarked part both formally (zero factor) and functionally (does not give the action any definite characteristics).

The linguistic conceptual category of aspectuality in English can be represented as follows:

As the core of the system – continuous aspect and common aspect.

Around the core there are such signs as limitidness/non-limitidness; followed by signs of modes of action, lexical means of expressing aspectual meanings and syntactic means of expressing aspectual meanings.

At the same time, the transfer of the meaning at the point when the action is reaching its limit in the process of translating from Russian / Ukrainian into English causes serious difficulties.

The translator needs to know the peculiarities of grammatical correspondences and inconsistencies, the ways of their transmission by means of another language, to be well versed in the system of lexical and grammatical meanings of both languages, to take into account the whole complex of complicated interactions of their lexical and grammatical means. In some cases, when transmitting the meaning of reaching the limit, perfect forms that can convey the meaning of completeness, and phrasal verbs like *to start*, *to end*, *to begin* are used. The explication of these meanings is also facilitated by the English terminal verbs and the action of the aspectological context. Aspectological context, in our understanding, is a system of multi-level linguistic means, which, interacting with each other and with extralinguistic factors in the formation of meaning, provide unambiguous actions in terms of the linguistic conceptual category of aspectuality. The aspectological context includes lexical, morphological and syntactic linguistic means. The latter include figures of aspectological context, regular speech situations, the semantics of individual clauses, adverbials, and contextual elements of duration and repetition. The main aspectual meanings of the Russian category of the aspect – completeness/ incompleteness – are formed in the English language thanks to the system of different-level linguistic means, which together make up the aspectological context.

So, we see that the linguistic conceptual category of aspectuality in English has the same structure as in Russian: the core is the grammatical category of the aspect with the main meanings of continuousness/ non-continuousness, the periphery is made up of the same components that contribute to the explication of certain aspectual meanings.

Systemic differences between the two studied languages, namely, the absence in the English language system of the two-term perfective / imperfective type opposition characteristic of the Russian language, is by no means an obstacle to expressing these meanings in the receiving language. The meanings of perfection /imperfection are expressed in Russian by special grammatical forms; in English, various means can be used to express them. The category of aspect in the Russian language belongs to derivational, since it is the prefixes and suffixes that contribute to the formation of certain aspectual shades in the Russian language.

The lack of a developed inflectional system in the English verb forces the translator to resort to various kinds of transformations, which, as a rule, lead to a change in the phase of action to the previous or subsequent one.

If we compare the aspect oppositions of the category of aspect in languages studied, it turns out that the connection between them is manifested in the fact that this category in both languages conveys the nature of the course of action. As for the main meanings, the marked part of the Russian aspect opposition is a perfect aspect and in its meaning it is narrower than the meaning of the English common aspect; at the same time, the meaning of the imperfective aspect is broader than the meaning of the English continuous aspect. [14; 2, p. 64].

It is known that when translated from English into Russian, the continuous aspect corresponds to an imperfective aspect. However, it cannot be noted that the Russian imperfective aspect always corresponds to the English continuous aspect: the imperfective aspect is transmitted into English by both the continuous aspect and the common aspect.

In the same way, if the Russian perfective aspect is regularly translated by the common aspect forms, those, in turn, can be translated into the Russian language both in the perfective aspect form and in the imperfective aspect form.

All the above mentioned facts confirm the idea of the discrepancy in the total volume of meanings of the perfect common aspect, on the one hand, and the forms of the imperfect and continuous aspects, on the other hand [14, p. 328].

Generally, the consideration of the linguistic conceptual category of aspectuality in the languages, which undergo comparison, proved that to make a comparison and identify aspectual and actional shifts in translation from Russian into English at the level of aspect (perfective/imperfective aspects, on the one hand, and continuous/common aspects, on the other) is irrational. To carry out the comparison of the source text and its translation, it is necessary to select the one-level concepts inherent in each of the compared languages. Optimal for this purpose is the use of the universal, inherent in both languages, concept of reaching/non-reaching by the action of the limit, i.e. basic aspectual meanings.

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1.21 CITY AS A TEXT IN THE ARCHIVE OF GEORGE ORWELL

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The traditional parameters of the text as a segmented closed structure undergo expansion in the XXth century under the influence of Postmodern culture, when the notion of “the text” was being viewed as an open system with no need for the context, actively generating its own multiple contexts instead. The outlined perspective stimulates a gradual transition from a text interpretation to its coding.

The concept ‘city as a text’ emerges when the city parameters can be “read” (M. de Certeau). The idea of a typical city as a reflected full-fledged text to be read and comprehended had been expressed long before the development of postmodern theories, having found its reflection in the works of the authors and thinkers of the XIX–XXth, like Walter Benjamin, Karl Marx, Sigmund Freud. Yu. Lotman interprets the city as a “semiotic mechanism”, “a generator of culture”, “a melting pot with multiple texts and codes” [3]. The image of the city is implemented by means of visual metaphors in artistic or physical space, generating endless narratives. In this context, the role of a citizen and individual subjectivity is intensified. Structuralist and poststructuralist Roland Barthes and urbanist Kevin A. Lynch within the theory of reading and creation of a text of the city compare the route of a pedestrian to the generation of a phrase [6]. According to R. Barthes, “the direct language of the city” is embodied in the internal and

external topography, literary allusions, which are the key fragments of the so-called ‘urban archive’ [1, p. 45]. For M. Bakhtin ‘the urban archive’, in which the past “is being built” and “reproduced”, cannot be fixed, but is supposed to be reread and rethought, acquiring the renewed meaning and entering into a dialogue with other texts [2].

E. V. Shcherbakova in her research thesis “London as a Text in the Novels “Vanity Fair”, “The Luck of Barry Lyndon”, “The Newcomes” by W. Thackeray” (2016) emphasizes that the city contains spatial loci, toponyms, architectural structures and as such can be viewed as a powerful storehouse of information. The text of a city includes multiple urban texts of its inhabitants: “The city as a text is a single entity with blurred borders, but at the same time it is marked by some clear characteristics” [5, p. 4]. The city exists in close proximity to a person, which enables “a two-way dialogue”. According to the researcher, “a human being discovers a city through direct contact with its entity, and the city can act as a peculiar inner voice for the writer, encouraging reflection; every element of the city serves as either a class or psychological marker of the character; the text of the city is more extended than the sum of its components” [5, p. 4].

In fiction the city as a text is constructed by means of reflection of a real or alternative (dystopian) urban space, time and bio-elements within the dynamics of an epoch, ending in a unique socio-cultural formation.

Within the literary heritage of George Orwell, the category ‘city as a text’ is a special type of text marked by high concentration of some informational, cultural, psychological, spatial, ethical and spiritual units. Despite its semantic significance in the context of Orwellian reality, the ‘city as a text’ parameters have been completely out of the researchers’ attention. The latest paradigms of study include special works on humanistic ideas expressed in writer’s social and political journalism (O. J. Talalayeva, 2016), hidden content in dystopia “1984” (B. A. Lanin, 2016), the image of “a single state” (Al Tamimi Ahmed Yasin, 2016), fictional languages in the context of the English-language novel of the twentieth century (M. V. Oks, 2005), Orwellian prose within the framework of creative evolution (V. G. Mosina, 2000). Modern English-language research and critical works focus on the aspects of social order (Murat Kalelioglu “*Creating Society in Orwell’s 1984. A semiotic analysis of the notion of social transformation*”, 2018); linguistic mechanisms of power (Isabel Ermida *Linguistic mechanisms of power in Nineteen Eighty-Four: Applying politeness theory to Orwell’s world*, 2005); the problems of behavioral and emotional anomalies, deviance (text-based forum on James A. Zabel and Robert H. Zabel *Reflections on Deviance in Nineteen Eighty-Four: A Conversation with “George Orwell”*); the issues of lie and truth in literature (Stephen Ingle *Lies, Damned Lies and Literature: George Orwell and ‘The Truth’*, 2007).

The aim of the current research is to single out and analyze the main categories of city as a text in George Orwell’s legacy, to determine the semantic parameters and functional load of the artistic phenomenon of the city within the framework of the author’s artistic space.

The urban text is represented in Orwellian works at all stages of evolution and is implemented differently in his essays of colonial period and larger texts, created in the genre of social fiction. In dystopian novel “1984” the text of the city is characterized by “accumulation of details”, whereas the space of Burmese places in Orwell's essay of the 1930s is formed by its inhabitants rather than local objects and is strictly psychological. The ‘reading’ of the urban text by the faces of the citizens takes place in the essay of 1936 “*Shooting an Elephant*”: “*I looked at the sea of yellow faces above the garish clothes-faces all happy and excited over this bit of fun, all certain that the elephant was going to be shot*” [8, p. 17]. “Yellow faces”, representing ‘an alien’ racial space, are opposed to the white soldier on the conquered territory, becoming a symbol of hostility and rejecting the British Empire as a colonizer. The venue is expressed directly: “*In Moulmein, in lower Burma*” [8, p. 15]. Here comes a psychological conflict between the representatives of the both camps: the military man is thought of as an imposed element of the foreign topography by the Burmese, while the “yellow faces” of the natives are perceived as alien by the colonizers: “*Here was I, the white man with his gun, standing in front of the unarmed native crowd – seemingly the leading actor of the piece; but in reality I was only an absurd puppet pushed to and fro by the will of those yellow faces behind*” [8, p. 17]. The city itself is represented abruptly through the images of mud, engulfing the body of a dead coolie, the stalls of a bazaar and some rural buildings, which can hardly be found in English towns: “*It was a very poor quarter, a labyrinth of squalid bamboo huts, thatched with palm-leaf, winding all over a steep hillside*” [8, p. 16].

Animalistic features in the depiction of a human being on the wild land, which find their embodiment in the space of “*Shooting an Elephant*”, are originally represented in the essay “*A Hanging*” (1931): “*It was in Burma, a sodden morning of the rains*” [8, p. 7]; “*We were waiting outside the condemned cells, a row of sheds fronted with double bars, like small animal cages*” [8, p. 7].

The essays of a later period change their location, capturing the internal urban text of England with the dominance of the topography of the mines: Chesterton, London Bridge, Oxford Circus, Derbyshire (“*Down the Mine*”, 1937); Birmingham, Finsbury Park, the Bull Ring in Birmingham, the towns of the Midlands, Sheffield (“*North and South*”, 1937): “*It is something just dumped on the earth, like the emptying of a giant's dust-bin. On the outskirts of the mining towns there are frightful landscapes where your horizon is ringed completely round by jagged grey mountains, and underfoot is mud and ashes and over-head the steel cables where tubs of dirt travel slowly across miles of country*” [8, p. 28]. The motif of a distorted land is intensified by the architectural component: “*the hideous shapes of the houses and the blackness of everything, a town like Sheffield*” [8, p. 28]; “*the drifts of smoke are rosy with sulphur, and serrated flames, like circular saws, squeeze themselves out from beneath the cowls of the foundry chimneys*” [8, p. 28].

The political space of the Spanish city is reflected in the essay of 1937 “*Spilling the Spanish Beans*”, where the spotlight is transferred from Oceania into Europe, terrorized by Spanish Civil War: “*When I left Barcelona in late June the*

jails were bulging; indeed, the regular jails had long since overflowed and the prisoners were being huddled into empty shops and any other temporary dump that could be found for them” [8, p. 34]. The urban locality marked by the formation of fascism is in the center of depiction: *“Franco’s bid for power differed from those of Hitler and Mussolini in that it was a military insurrection, comparable to a foreign invasion, and therefore had not much mass backing, though Franco has since been trying to acquire one”* [8, p. 35]. The mood of the city is conveyed through the perception of representatives of social strata: *“parasitic Church”, “land-owning aristocracy”, “the ‘liberal’ bourgeois”, “the Communist-Liberal alliance”, “right-wing intellectuals”*.

Sociological context finds its reflection in the literary space of Morocco, represented in the essay *“Marrakech”* (1939). The writer, being in the center of the urban text, is seeking to snap the city space as a complex phenomenon, a controlled or chaotic system. The dual entity of Marrakech and its citizens are expressed through the unusual parameters – the energy of the place and the townspeople do not combine into a nourishing dynamic force, on the contrary, the sluggish dead earth erases its children, absorbing and vanishing every sign of existence: *“the flies left the restaurant table”*[8, p. 40]; *“The little crowd of mourners-all men and boys, no women – threaded their way across the marketplace between the piles of pomegranates and the taxis and the camels, wailing a short chant over and over again”*[8, p. 40]; *“What really appeals to the flies is that the corpses here are never put into coffins, they are merely wrapped in a piece of rag and carried on a rough wooden bier on the shoulders of four friends”* [8, p. 40]; *“a little of the dried-up, lumpy earth, which is like broken brick”* [8, p. 40]; *“The burying-ground is merely a huge waste of hummocky earth, like a derelict building-lot. After a month or two no one can even be certain where his own relatives are buried”* [8, p. 40]; *“Most of Morocco is so desolate that no wild animal bigger than a hare can live on it. Huge areas which were once covered with forest have turned into a treeless waste where the soil is exactly like broken-up brick”* [8, p. 42]. The motif of depersonalization, connected with spatial parameters, finds its embodiment in the route, limited by the text of the urban locus: *“When you walk through a town like this – two hundred thousand inhabitants, of whom at least twenty thousand own literally nothing except the rags they stand up in – when you see how the people live, and still more how easily they die, it is always difficult to believe that you are walking among human beings”* [8, p. 40].

Reduction, erasure, unification of a personality occurs gradually and is strengthened by Orwell by means of the female images, who act as an element of the Moroccan topography conquered both by men, and by nature: *“Every afternoon a file of very old women passes down the road outside my house, each carrying a load of firewood. All of them are mummified with age and the sun, and all of them are tiny. It seems to be generally the case in primitive communities that the women, when they get beyond a certain age, shrink to the size of children”* [8, p. 42]. The very shape of a woman is being transformed: *“Long lines of women,*

bent double like inverted capital Ls, work their way slowly across the fields” [8, p. 42].

Meanwhile, the tanned faces of the local population merge with the text of the environment, which serves as a kind of camouflage, hiding the natives from the white aliens: *“In a tropical landscape one’s eye takes in everything except the human beings. It takes in the dried-up soil, the prickly pear, the palm-tree and the distant mountain, but it always misses the peasant hoeing at his patch. He is the same colour as the earth, and a great deal less interesting to look at”* [8, p. 42]. The concept of invisibility correlates with the notion of insignificance. A human turns into a spatial element. There is a transition, transformation of the personality into a material or animalistic substance, similar to the one, reflected through the depiction of Burmese social space in the earlier essays. However, if “the yellow faces” serve as sources of a strong will, embodying the resistance, concentrated resilience directed against the white man on the colonized territory, the human component in the context of the Moroccan text turns into a silent object, poorly separated from Marrakech background: *“The people have brown faces – besides, there are so many of them! Are they really the same flesh as yourself? Do they even have names? Or are they merely a kind of undifferentiated brown stuff, about as individual as bees or coral insects?”* [8, p. 40].

The transformation of the natives into the objects of an urban text is so complete that a foreigner perceives the territory exclusively through the inanimate markers: *“What does Morocco mean to a Frenchman? <...> Camels, castles, palm-trees, Foreign Legionnaires, brass trays and bandits”* [8, p. 42].

Social stratification of the city is fulfilled through the inner perception of Arab navy. The parameters of the city, its territorial distribution are diversified by the Jewish ghettos, in the middle of which a person’s value is diminished to the level of an insect: *“When you go through the Jewish quarters you gather some idea of what the medieval ghettos were probably like. Under their Moorish rulers the Jews were only allowed to own land in certain restricted areas, and after centuries of this kind of treatment they have ceased to bother about overcrowding. Many of the streets are a good deal less than six feet wide, the houses are completely windowless, and sore-eyed children cluster everywhere in unbelievable numbers, like clouds of flies. Down the centre of the street there is generally running a little river of urine”* [8, p. 41]. The position of the Jewish population within the framework of the urban topography is depicted both by portrait means and architecturally: *“In the bazaar huge families of Jews, all dressed in the long black robe and little black skull-cap, are working in dark fly-infested booths that look like caves. A carpenter sits cross-legged at a prehistoric lathe, turning chair-legs at lightning speed”* [8, p. 41]; *“As a matter of fact there are thirteen thousand of them, all living in the space of a few acres. A good job Hitler isn’t here”* [8, p. 41]. Thus, the social role of the natives occupying a certain place in the urban space is enhanced by spatial landmarks, the characteristics of the area they belong to.

The climax of informational concentration and spatial coding is reached in the dystopian novel “1984”, which depicts the world after catastrophe, limited by

the framework of alternative Orwellian London. The post-catastrophic urban text by G. Orwell is characterized by a range of internal themes: the reflection of historical events through the interface and fate of the city (the Revolution, WWII with an emphasis on nuclear weapons, ideological reformation of society, reshaping the world under the influence of the three superpowers – Oceania, Eurasia, Ostasia, erasing unique ethnic and cultural differences); isolation of the city boroughs (the party district – the proles’ district); territorial distribution, structuration according to class or occupational principles (the inner party, the outer party, proles, the territory of the Ministries); the impact of territorial stratification on the psychology of relationships, the rights and the mode of living, when the streets and districts of the city serve as means of expression of the general characteristics fused with the personal ones.

The space of a traditional city within the common artistic space presupposes social differentiation according to the classical parameters of “own” – “alien”. The protagonist of the Orwellian reality Winston Smith perceives the world around him as alien, unattractive, cold, hostile, colorless and dirty: “*the world looked cold*” [7, p. 4]; “*grimy landscape*” [7, p. 5]; “*Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere*” [7, p. 4]; “*On the opposite side of the alley there was a dingy little pub whose windows appeared to be frosted over but in reality were merely coated with dust*” [7, p. 110]; “*The ideal set up by the Party was something huge, terrible, and glittering – a world of steel and concrete, of monstrous machines and terrifying weapons – a nation of warriors and fanatics, marching forward in perfect unity, all thinking the same thoughts and shouting the same slogans, perpetually working, fighting, triumphing, persecuting – three hundred million people all with the same face. The reality was decaying, dingy cities*” [7, p. 94]; “*where underfed people shuffled to and fro in leaky shoes, in patched-up nineteenth-century houses that smelt always of cabbage and bad lavatories*” [7, p. 95]; “*he thought with a sort of vague distaste – this was London, chief city of Airstrip One, itself the third most populous of the provinces of Oceania*” [7, p. 5]. Winston’s disarrangement is unmistakably identified by Julia during their occasional party meetings: “*It was something in your face. I thought I’d take a chance. I’m good at spotting people who don’t belong. As soon as I saw you I knew you were against THEM*” [7, p. 154]. The so-called “telescreen” serves as a marker of aggression of the obsessive post-revolutionary reality. The detailed sound characteristics hold negative connotations: “*the voice from the telescreen was still babbling away about pig-iron*” [7, p. 5], “*Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron*” [7, pp. 3–4]. The “telescreen” is thought of as a symbol of intrusion into the private space of an individual: “*the instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely*” [7, p. 4], that provokes a determined protest of the protagonist, which finds its gradual three-stage implementation: diary – forbidden love – Brotherhood. The introduction of the impossible ingredient, something that is

marked as an element of an old reality works as the materialized rejection of the after-nuclear world of Oceania: *“he was about to do was to open a diary. This was not illegal (nothing was illegal, since there were no longer any laws), but if detected it was reasonably certain that it would be punished by death, or at least by twenty-five years in a forced-labour camp”* [7, p. 9].

The spiritual escapism of the protagonist has Freudian features, revealing itself by the means of internal protest and brining Winston Smith into a parallel ephemeral reality of a dream coded as some «Golden Country»: *“Suddenly he was standing on short springy turf, on a summer evening when the slanting rays of the sun gilded the ground. The landscape that he was looking at recurred so often in his dreams that he was never fully certain whether or not he had seen it in the real world. In his waking thoughts he called it the Golden Country”* [7, p. 39]. The implication of the dream locus occurs through the dates with Julia: *“‘It’s the Golden Country – almost,’ he murmured. ‘The Golden Country?’ ‘It’s nothing, really. A landscape I’ve seen sometimes in a dream’”* [7, p. 155].

The internal protest against the reality acquires feminine forms: *“The girl with dark hair was coming towards them across the field. With what seemed a single movement she tore off her clothes and flung them disdainfully aside. Her body was white and smooth, but it aroused no desire in him, indeed he barely looked at it. What overwhelmed him in that instant was admiration for the gesture with which she had thrown her clothes aside. With its grace and carelessness it seemed to annihilate a whole culture, a whole system of thought, as though Big Brother and the Party and the Thought Police could all be swept into nothingness by a single splendid movement of the arm. That too was a gesture belonging to the ancient time. Winston woke up with the word ‘Shakespeare’ on his lips”* [7, p. 39]. Thus, the rejection of the rules of the imposed world is repeatedly exhibited by means of sexuality. The manifestation of sexuality occurs through the make-up, possible within the frames of the proles’ borough and opposed to the dull party space: *“It was three years ago. It was on a dark evening, in a narrow side-street near one of the big railway stations. She was standing near a doorway in the wall, under a street lamp that hardly gave any light. She had a young face, painted very thick. It was really the paint that appealed to me, the whiteness of it, like a mask, and the bright red lips. Party women never paint their faces. There was nobody else in the street, and no telescreens. She said two dollars”* [7, p. 81]; *“He turned round, and for a second almost failed to recognize her. What he had actually expected was to see her naked. But she was not naked. The transformation that had happened was much more surprising than that. She had painted her face”* [7, p. 178].

The city as a text is stratified and as such is read through the perception of the protagonist. The party space is determined by macrotoponyms: the Ministry of Truth, the Ministry of Peace, the Ministry of Plenty, and the Ministry of Love – the one marked by the unprecedented secrecy, which finds its reflection in the urban text: *“the Ministry of Love was the really frightening one. There were no windows in it at all. Winston had never been inside the Ministry of Love, nor within half a kilometre of it. It was a place impossible to enter except on official*

business, and then only by penetrating through a maze of barbedwire entanglements, steel doors, and hidden machine-gun nests. Even the streets leading up to its outer barriers were roamed by gorilla-faced guards in black uniforms, armed with jointed truncheons” [7, p. 7]. According to Yu.M. Lotman, “architectural diachrony”, “the city plan itself”, “the names” and “thousands of other relics” “act as code programs” or “semiotic formations” [3].

The impenetrability of Ministries is opposed to the spatial accessibility of the Victory Mansions, available for the party members, which is emphasized by the material of the front door: “*the glass doors of Victory Mansions*” [7, p. 3]. Victory Mansions as the locus of residence of the representatives of the outer party act as a unifying topographic medium among the four Ministries: “*So completely did they dwarf the surrounding architecture that from the roof of Victory Mansions you could see all four of them simultaneously*” [7, pp. 6–7]. Olfactory and interior detailing of this locus is negative: “*The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall*” [p, c. 3]. At the same time, the negative olfactory representation is a characteristic feature of the entire space of an alternative London of Oceania – and is applied to the description of both of the party boroughs and the prole city quarters, which are more appealing to the protagonist: “*He seemed to breathe again the warm stuffy odour of the basement kitchen, an odour compounded of bugs and dirty clothes and villainous cheap scent, but nevertheless alluring, because no woman of the Party ever used scent*” [7, p. 82].

The party locus of the city is detailed and marked with some peculiar symbolism, holding the semantics of control and limitation: “*heavy black moustache, ruggedly handsome features, the enormous face gazed from the wall, the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU*” [7, p. 3]; “*There were telescreens all round the pediment*” [7, p. 144]. The controlling nature of space is reflected in communication patterns: “*They did not speak above a whisper*” [7, p. 155]. The sound representation of London is characterized by aggressiveness, obsessiveness, non-diversification, absence of alternatives: “*The tune had been haunting London for weeks past. It was one of countless similar songs published for the benefit of the proles by a sub-section of the Music Department*” [7, p. 173]

The architectural specificity of the Ministry of Truth has topographical implications: “*the Ministry of Truth, his place of work, towered vast and white above the grimy landscape*” [7, p. 5]; “*the Ministry of Truth – Minitruue <...> was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 metres into the air*” [7, p. 6]. The Ministries serve as the markers of a dual reality, buried under the ground city: “*The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below. Scattered about London there were just three other buildings of similar appearance and size*” [7, p. 6–7]; “*In the low-ceilinged canteen, deep underground, the lunch queue jerked slowly forward*” [7, p. 62]. The urban space

formed by means of micro- and macro-topography emphasizes the limitations of social space, its militarization: *“He looked round the canteen. A low-ceilinged, crowded room, its walls grimy from the contact of innumerable bodies; battered metal tables and chairs, placed so close together that you sat with elbows touching; bent spoons, dented trays, coarse white mugs; all surfaces greasy, grime in every crack; and a sourish, composite smell of bad gin and bad coffee and metallic stew and dirty clothes”* [7, p. 75]; *“the gin was served out to them in handleless china mugs. They threaded their way across the crowded room and unpacked their trays on to the metal-topped table, on one corner of which someone had left a pool of stew, a filthy liquid mess that had the appearance of vomit”* [7, p. 64]. The suffix “less” takes an active part in word formation, emphasizing the scarcity of the inner reality: *“a mug of milkless Victory Coffee”*; *“handleless china mugs”* [7, p. 64]. The dietary details inside the urban space of the Ministries serve as a scale of social poverty: *“With the tobacco ration at 100 grammes a week it was seldom possible to fill a pipe to the top. Winston was smoking a Victory Cigarette which he held carefully horizontal. The new ration did not start till tomorrow and he had only four cigarettes left”* [7, p. 74]; *“Always in your stomach and in your skin there was a sort of protest, a feeling that you had been cheated of something that you had a right to”* [7, p. 76]; *“In any time that he could accurately remember, there had never been quite enough to eat, one had never had socks or underclothes that were not full of holes, furniture had always been battered and rickety, rooms underheated, tube trains crowded, houses falling to pieces, bread dark-coloured, tea a rarity, coffee filthy-tasting, cigarettes insufficient – nothing cheap and plentiful except synthetic gin”* [7, p. 76]; *“there were various things, such as shoelaces and razor blades, which it was impossible to get hold of in any other way”* [7, p. 9]. The image of post-catastrophic reality is personified through the small details of everyday life, the appearance of the citizens, the size of their apartments: *“The lights would be switched off at the main at twenty three thirty”* [7, p. 128]; *“And though, of course, it grew worse as one’s body aged, was it not a sign that this was NOT the natural order of things, if one’s heart sickened at the discomfort and dirt and scarcity, the interminable winters, the stickiness of one’s socks, the lifts that never worked, the cold water, the gritty soap, the cigarettes that came to pieces, the food with its strange evil tastes?”* [7, p. 76]; *“He looked round the canteen again. Nearly everyone was ugly, and would still have been ugly even if dressed otherwise than in the uniform blue overalls”* [7, p. 76]; *“He crossed the room into the tiny kitchen”* [7, p. 7]. The space of the city is deprived of spirituality and humanity of interpersonal relationships: *“You did not have friends nowadays, you had comrades: but there were some comrades whose society was pleasanter than that of others”* [7, p. 62].

The destructive character of the ideological system is reflected in the architecture of London, is ‘read’ in its interface: *“vistas of rotting nineteenth-century houses, their sides shored up with baulks of timber, their windows patched with cardboard and their roofs with corrugated iron, their crazy 1984 garden walls sagging in all directions? And the bombed sites where the plaster dust swirled in the air and the willow-herb straggled over the heaps of rubble; and the*

places where the bombs had cleared a larger patch and there had sprung up sordid colonies of wooden dwellings like chicken-houses?" [7, p. 5–6]. The colorless controlled zone of the inner party contrasts with the dirty prole quarters not in the context of “plus – minus”, but in the paradigm of “minus – greater minus”: *“He was somewhere in the vague, brown-coloured slums to the north and east of what had once been Saint Pancras Station. He was walking up a cobbled street of little two-storey houses with battered doorways which gave straight on the pavement and which were somehow curiously suggestive of ratholes. There were puddles of filthy water here and there among the cobbles. In and out of the dark doorways, and down narrow alley-ways that branched off on either side, people swarmed in astonishing numbers – girls in full bloom, with crudely lipsticked mouths, and youths who chased the girls, and swollen waddling women who showed you what the girls would be like in ten years’ time, and old bent creatures shuffling along on splayed feet, and ragged barefooted children who played in the puddles and then scattered at angry yells from their mothers. Perhaps a quarter of the windows in the street were broken and boarded up”* [7, p. 104].

The values of Orwellian reality are embodied in the sculpture of the city: *“Winston was in Victory Square <...>. He wandered round the base of the enormous fluted column, at the top of which Big Brother’s statue gazed southward towards the skies where he had vanquished the Eurasian aeroplanes (the Eastasian aeroplanes, it had been, a few years ago) in the Battle of Airstrip One. In the street in front of it there was a statue of a man on horseback which was supposed to represent Oliver Cromwell”* [7, p. 143]. The size of architectural structures, the nature and message of the monumental art expressly appeal to the strength, durability of power, its military dominance: *“scale models of rocket bombs and Floating Fortresses, waxwork tableaux illustrating enemy atrocities”* [7, p. 125]. A similar message is intensified by spatial means. The topography of the capital is embraced by the common element – a three-meter image of a Eurasian soldier: *“A new poster had suddenly appeared all over London. It had no caption, and represented simply the monstrous figure of a Eurasian soldier, three or four metres high, striding forward with expressionless Mongolian face and enormous boots, a submachine gun pointed from his hip. From whatever angle you looked at the poster, the muzzle of the gun, magnified by the foreshortening, seemed to be pointed straight at you. The thing had been plastered on every blank space on every wall, even outnumbering the portraits of Big Brother”* [7, p. 188].

The urban locus of the novel communicates with the reader throwing at them the numerous signs of aggressive, impersonal, unified reality. The countryside as the primordial part of British culture is rethought and transformed. If markers of danger and aggressiveness in the urban space are barefaced, direct and architecturally implied, the rural landscape disguises them, provoking the feeling of false safety. The provisionally uncontrolled space creates the illusion of freedom, in fact remaining as limited as London itself: *“Presumably she could be trusted to find a safe place. In general you could not assume that you were much safer in the country than in London. There were no telescreens, of course, but*

there was always the danger of concealed microphones by which your voice might be picked up and recognized" [7, p. 148].

The hierarchy of the city is conveyed through the opposition of food and dwellings of the proles – the members of the outer party – the representatives of the inner party: *"The social atmosphere is that of a besieged city, where the possession of a lump of horseflesh makes the difference between wealth and poverty"* [7, p. 242]. O'Brien's colourful locus is separated from the rest of the city, being impenetrable for the representatives of the other classes: *"It was only on very rare occasions that one saw inside the dwelling-places of the Inner Party, or even penetrated into the quarter of the town where they lived. The whole atmosphere of the huge block of flats, the richness and spaciousness of everything, the unfamiliar smells of good food and good tobacco, the silent and incredibly rapid lifts sliding up and down, the white-jacketed servants hurrying to and fro – everything was intimidating"* [7, p. 212]; *"the richness of the dark-blue carpet gave one the impression of treading on velvet"* [7, p. 212]. The impenetrability of the inner party's space is offset by the transparency of other London boroughs, where the level of control goes beyond the physical boundaries, transforming into mental ones: *"'They can't get inside you,' she had said. But they could get inside you"* [7, p. 367], – says Julia. The attempts of crossing the spatial boundaries result in the narrowing of the pre-limited locus of the protagonist, when a single telescreen at home changes to the four of them in the cell of the Ministry of Love, and the window of a cold room is exchanged for the aggressive space with no signs of exit: *"He was in a high-ceilinged windowless cell with walls of glittering white porcelain. Concealed lamps flooded it with cold light, and there was a low, steady humming sound which he supposed had something to do with the air supply. A bench, or shelf, just wide enough to sit on ran round the wall, broken only by the door and, at the end opposite the door, a lavatory pan with no wooden seat. There were four telescreens, one in each wall"* [7, p. 285]. The internal protest of Winston is fading in "Room 101", depriving him of his last spiritual refuge – "the Golden Country", once shared with Julia.

The city after Winston's spiritual struggle, which lasts a year and is calendar-determined, does not change its text, on the contrary, strengthening its alien parameters: *"the earth was like iron and all the grass seemed dead and there was not a bud anywhere except a few crocuses which had pushed themselves up to be dismembered by the wind"* [7, p. 367]; *"It was vilely cold. The wind whistled through the twigs and fretted the occasional, dirty-looking crocuses"* [7, p. 367]; *"They sat down on two iron chairs, side by side but not too close together"* [7, p. 368]. The cyclical nature of time, when an annual cycle equals a daily one, and human life is associated with the life cycle of a plant, according to Yu.M. Lotman, is inherited by primary, mythological consciousness [4, p. 36]. The simplified forms of the city reflect a simplified attitude to human life; the human consciousness of the Orwellian world is deprived of the usual complexity that has developed together with the formation of civilization. The primitivism of architectural shapes in the text of the city outlines the space, that levels and erases every manifestation of individuality. The perception of the protagonist undergoes

a polar transformation, and the sound intrusiveness of the telescreen loses its negativity: “*Something changed in the music that trickled from the telescreen. A cracked and jeering note, a yellow note, came into it*” [7, p. 370]. The system upholds the victory over the personality, absorbing him and turning into a colorless element of a big city.

Thus, London of the alternative Orwellian reality of “1984” is a three-dimensional, full-fledged text, containing a range of social stratifiers and textual layers: social, psychological, territorial, architectural, cultural, economic. The fictional London map has been transformed in comparison with the interface of the capital, contemporary to the author. Social zoning is personified by means of depicting the marked territory of proles and the representatives of both outer and inner party members. The urban space is conceived in the context of “otherness” and aggression, acquiring the alien parameters. The idea of topographical aggression finds its implementation in the early essays by G. Orwell and is suggested through the opposition of “yellow faces”, “brown skin” to a white person. The idea of the transformation of a personality into an object, belonging to the material world, a spatial element is a leading one in the Orwellian artistic world and finds its reflection in the published matter of various genres. The Orwellian dimension is marked by the signs of dehumanization, animalism, the transition of the human being into a background element of the unified reality of the urban text.

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1.22 POETIC LANGUAGE AS THE SYSTEM

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For more than one decade poetry has been of interest to literary scholars and linguists and provides rich material for analysis. Despite the long history of the poetry language studying from the point of view of linguistic stylistics, at the present moment in national science many problems have not been solved clearly.

One of these not sufficiently highlighted problems is the absence of unequivocally formulated definition of the "poetic language" concept as an object of linguistic poetics and stylistics study and a generally accepted and grounded theory that would provide generalized knowledge about this concept.

The theoretical foundations for the poetic language study were laid back in antiquity. In ancient treatises there were postulates about the observance of moderation in word and decoration, grammatical correctness and factual correspondence of the described reality (Aristotle, Horace).

The authors of the Medieval (Georgy Heroboskos) and Renaissance (Trissino, Scaliger) poetics, in addition to the literary categories defining, showed a great interest in the poetic language ornamentation means.

The representatives of Western European classicism (N. Boileau-Depreo) paid the main attention to: composition harmony, rhyme clarity and formulations' laconic expressiveness as the main poetic work features.

In later times (late 17th – early 19th centuries), researchers (W. von Humboldt) spoke of a poetic work as an artistically ideal whole, arose from a combination of sensuality and fantasy and has poetic content that requires a perfect external form, is achieved as a result of an accurate the use of cultural and expressive means.

The conceptual vision of poetic language was proposed by Sh. Bally, who defined its features: it was based on the common language and feelings (which are achieved only by a combination of words and indirect affective means); it was renewed and developed thanks to individual linguistic creativity.

The supporters of M. Heidegger's linguocentric branch in philosophy, H.-G. Gadamer and A. Badiou, following W. von Humboldt and C. Bally, define that poetic language is a sensual form of thought, and a poetic work is the embodiment of meaning.

As we can see, the Western European poetic language theories, despite the different times of their creation, have a common feature – a special status of the

poetic language, with the help of which the sensory perception of the world can be transmitted and reproduced.

In Slavic linguistics the foundations of the poetic language study were laid in the works of A. Potebnya. The researcher considered the finding of the internal word form as a means of expressing its meaning to create a synthesis “external form – internal form – content” as fundamental in understanding poetic language.

The "formal school" representatives defined poetic language as a special form of speech, which has special linguistic characteristics (V. Zhirmunsky, Yu. Tynyanov, B. Tomashevsky, B. Eikhenbaum, R. Jakobson). However, such views were not unambiguous: from a static non-systemic interpretation of the artistic work form (V. Shklovsky) to the recognition of its dynamically changing essence and complex systemic interaction of various factors (V. Zhirmunsky, Yu. Tynyanov).

The Prague Linguistic Circle members (V. Matezius, J. Mukarzhovsky) developed theoretical positions in poetic language: the poetic language is able to show the literary language in a new way, since it is open to any experiment with any units of language and linguistic norms.

Russian researchers considered poetic language as an internally integral system, that manifests itself in any poetic work (G. Shpet), as the art language (G. Vinokur, V. Grigoriev), as a specific reality figurative reflection form in its aesthetic evolution against the historical development background of the national literary language (V. Vinogradov), as a hidden knowledge holder about the world (A. Revzina).

So, in the Slavic linguistics scientific theories, poetic language has been considered in different ways for two centuries, but the leading trend was its characteristics and properties definition on the basis of comparison with the prosaic (practical, pragmatic) language in line with the definition of its (poetic language) internal content and functional organization and saturation.

Ukrainian linguists interpret poetic language as a folk language polished by masters (V. Rusanovsky), as a “world of figurative imagination” (L. Pustovit), as a “mystery of all essences” (A. Moiseenko), as a “qualitatively new lingual phenomenon” (V. Kalashnik), as “a specific kind of literary language” (K. Goloborodko), as “an act of a person's creative thinking activity” (A. Malenko), as an important component of national-linguistic thinking (S. Ermolenko).

Despite the differences in the poetic language interpretation, domestic researchers determine that its basis is formed by image creation ("the special character of the world concretely sensual vision " [Ermolenko 1999, p. 323]), aesthetics ("orientation towards emotional and aesthetic perception" [Ermolenko 1999, p. 323]), an unbreakable link with the national language ("self-sufficient manifestation of the the national language power in the creation of aesthetic, cultural nation heritage" [Mojsjenko 1997, p. 5])

The generalization of views on poetic language allows us to conclude that it is characterized by "systemacity" [Pustovit 2009, p. 18], and therefore, poetic language is "systemic education" [Goloborodko 2010, p. 88].

S. Ermolenko focuses that poetic language is a system "that exists by itself and is characterized by the internal development laws, tendencies of innovative traditional replacing, constant poetic formulas updating, the interaction of a stable general poetic and individual-author in the stylistic means of the Ukrainian language" [Ermolenko 1999, p. 324].

However, let us disagree with the fact that poetic language exists by itself, that is, "independently, regardless of anyone anything" [FSUM 1999, p. 779], because there is a certain dependence. So, the basic building material for the certain pictorial formation and expressive means are different levels language units as ("language is a specific type of human society sign activity characteristic" [Melnychuk http]). For example, the basis for the creation of a paronymic attraction as an expressive means (a unit of poetic language) are lexemes with a similar sound composition (a language unit), the combination of which contributes to the emergence of a new meaning or the strengthening of the existing one: *і кришталевий холод чистоти, / мов неба ласку, / обрана / обрала* (С. Йовенко); *Не стримать тонким долоням / цю течію втечі душі у плоть* (І. Жиленко); *Себе, себе перероби, / Перебори свою погорду* (V. Zabashtansky). The formation of such combination depends on the artist's creative intention, the manifestation of his surrounding world subjective perception.

So, the system (ancient Greek σύστημα – whole, made up of parts) is a certain set of interrelated elements that make up a single whole and interact with each other and with the environment [MIS http; Bertalanffy 1969].

Let us consider the properties of poetic language as a "specially organized system" [Jacobson 1975: 197]:

integrity is achieved through the individual elements relationship and interaction, such as expression means formed on the basis of multilevel language units that act as certain semantics carriers, which is the embodiment of the artist's worldview (*Чорне поле, чорні стріхи, небо чорне, / Чорні лиця, чорні ноги, чорний крик – / І так весь час, і так весь вік, / Доки тіло почерствіле не загорне / В чорну яму чорний чоловік* (M. Bazhan) – the thoughts of the lyrical hero about the life course the author conveys through gradation, which is formed by repetition the adjective black in stringed syntactic constructions (first, second and last lines of the stanza) and the use of the pair time – age; the sound of these lexical units is additionally enhanced (apart from the semantic expression) by phonetic means: the equiphony of чор – чер creates the general background of the narrative);

- emergence (from the English emerge – to arise, to appear) – the poetic language properties as a complex system are not limited to the specific stylistic figure properties (*Обтрусим цілунки / з голови до ніг – / от ми й вільні обоє! / Тільки нащо ця воля мені?! / Без тебе – однак з тобою. // Як же не радість – / то ще й не біль... / Так дрібен дощ – стороною... / Тільки нащо цей смуток – тобі? / Без мене – ти не зі мною!* (S. Yovenko) – the core of this work is antithetical formations *Без тебе – однак з тобою. – Без мене – ти не зі мною!*, designed to convey the contrast of sensations, but in the text

"materialized" with the help of poetic language, the image of a lonely women, and not only the polarity of perception of each other by lyrical heroes) poetic language as a system leads to the emergence of new properties that were not inherent in the elements that make it up (*Там бродять по стежках / Незримі наші тіні, / Там наші голоси / Вже не належать нам. / І парость молода / В довірливім цвітінні / Звіряється палким / Неторканим словам* (V. Bazilevsky) – in these poetic lines, common nouns *тіні, парость*, turn into microimages due to a non-trivial combination with verbs, which makes the metaphor formations, ordinary words acquired the properties of original artistic means);

structuralness – the poetic language components form an ordered structure characterized by internal parts connections, subordinate to a common goal – the complete semantic whole creation, which has aesthetic value;

functionality – interacting with the external environment, poetic language performs an aesthetic function: "it stimulates the movement of cognitive power (energy) <...> sensory-evaluative direction" [Gritsutenko 1972, p. 27], and communicative – conveys aesthetically emotional information: "Poetic tonality shows itself through experiences. The poetic experience inherent in opinion-feeling strengthens the aesthetically pleasing emotional state" [Eglite 1993, p. 21].

According to the categorical classification based on the general systems characteristics, regardless of their material embodiment, poetic language:

- complex (multicomponent): it has many properties, contains many elements, establishes many internal and external relations;
- dynamic: constantly changing;
- open: constantly exchanges energy and information with the environment;
- heterogeneous: consists of heterogeneous elements that do not have the properties of being interchangeable;
- natural: based on natural language;
- conceptual (functional): abstract, consists of pure aesthetically significant information and demonstrates meaning.

L. Pustovit's considerations confirm the validity of the above: "The systematic nature of poetic speech is manifested in the fact that at each specific stage of development it is inherent in an internally coordinated a set of means of expression that reflect the meaning from the subject point of view in the poetic text. <...> The language system determines not only the possible invariant of expressive means, but also their volume. With the language development, the set of units related to a particular expressive means changes. We can also find the properties of consistency in the fact that at certain stages of poetic language development, expressive means are internally closely soldered to each other " [Pustovit 2009, p. 18].

From the above, it follows that poetic language is a complex functional system based on natural language, it is updated and ordered under the internal and external factors influence and translates aesthetically rich meanings.

One of the "materialized" poetic language embodiment forms is the poetic text as an artistic unity, representing "a functional-aesthetic system, which has a

symbolic nature, and the implementation of which is very individual (anthropologism of the poetic text) and at the same time generalized (the aesthetics of the poetic text)” [Kazarin 1999, p. fourteen; 2004, p. 39], “a system organized aesthetically (form and meaning are subordinated to aesthetic design)” [Maslova 2006, p. 21].

A poetic text has all the properties and categorical characteristics that any self-organizing system has “integrity, the presence of parts and elements correlate functionally and meaningfully and are determined by the integral structure created by the set of connections between elements, hierarchy, subordination to the target setting” [Gasparov 2005, p. 28; Tarasevich 2011, p. 22; Skalevska 2012, p. 160; Rudyuk 2017].

According to the criterion of openness / closeness, the system of the poetic text is ambivalent. If we consider a poetic text as a structurally organized integrity, then it is a closed system, because not a single structural element from it disappears, it is not added or replaced by any other. However, if we take into account that a poetic text is a link in a complex chain “reality is the author's vision of the world – text is the recipient's worldview – reality” [Zalevskaya 1988], then the system under consideration is open: “Creating a text, the poet indicates only a minimal part of the impressions that can be obtained by observing the surrounding reality. During the perception of the text, every word, every detail becomes the basis for the construction in the imagination of a number of visual, auditory and other images. And such images will be the more, the richer imagination of the recipient`s imagination [Koshevaya 2011, p. 174], [Koshevaya 2011, p. 174].

In addition the poetic text belonging to the named chain defines it as a dynamic system “Poetic text is not a frozen entity, a static given, but a process, a polylogue between an author and a reader, a researcher and a reader, an author and a researcher, a text and an author, a text and a reader, a text and a researcher” [Kasyuk 2009, p. 75]. But at the same time its duality is also confirmed: if you take a poetic text by itself, without regard to anything else, it reveals a static nature.

The poetic text is organized in a special way: an infinitely spacious life experience is placed in the most compressed verbal space [Etkind 2004, p. 125]. So, in poetry: *А море, било, море било, / І ненавиділо й любило, / Хвиль кавалерію котило, / Протестувало і сурмило, / І думало, і щось просило, / Перепочивши, знов крушило, / Кришило скелі і стосило / У берег било, било, било. // Було як нелюд в дикій злості, / Було як жінка в тихій млості, / Було веселе і похмуре, / Було від гніву чорно-буре, / Було від сонця багрецеве, / Було свинцеве і крицеве / (Співмірні в нім добро і зло!), / Було прозорим, ніби скло, – / Лишень байдужим не було!* (V. Bazilevsky) the artist created the image of the sea, using only 52 words (with repetitions of some of them – 74 words), but with these words he embodied everything that is contradictory to the life of the elements. The action is reproduced by homeoteuton, (*біло – ненавиділо – любило – котило – протестувало – сурмило – думало – просило – крушило – кришило – било* – the same beginning and end of the series indicates the cyclical nature of the depicted) which is supported by two paronymic pairs *крушило –*

кришило and *било – було* – through the repetition in the second stanza *було*. The repetition strengthens the semantics of the statement, the nature of which is revealed by comparisons (*як нелюд в дикій злості, як жінка в тихій млості*) and epithets (*веселе – похмуре, багрецеве – свинцеве*), but in the final position the repeated word acquires signs of denial – *не було*, clarified by the epithet *байдужим*. All means of expression have a common semantic manifestation – anti-identity, clearly outlined and generalized in one of the final lines by a contrasting pair – *добро і зло*. However, the totality of the each individual element meanings which is the part of a particular stylistic figure, does not create an integral meaning of all poetry, because “a word in an art work, coinciding in its external form with a word of the corresponding national-linguistic system and relying on its meaning, is addressed not only in the national language and the experience of the cognitive activity of the people reflected in it, but also to the world of reality that is created or reproduced in a work of art. It is a building element for its construction and it is correlated with other elements of its structure or composition. That is why it is two-dimensional in its semantic orientation and figurative in this sense. Its semantic structure is expanded and enriched by those artistic and pictorial “increments” of meaning which develop in the whole aesthetic object system” [Vinogradov 1963, p. 125]. So, the integral meaning of poetry is created through the semantic interaction of its elements and parts. As a dynamic system, the poetic text under consideration can generate in the recipient's imagination various associations directly related to his life or created by his fantasy, bring to life various pictures from a concrete visual – emotionally reproduced landscape – to an abstract parallel: the sea – the inner world of a person.

From the above we conclude that poetic language is a system that is defined as complex, dynamic, open, heterogeneous, natural, conceptual by categorical characteristics and it is characterized by integrity, emergence, structure and functionality. As a conceptual system that transmits aesthetically significant information, poetic language can be identified in the poetic text form. The poetic text has all the properties and categorical characteristics that any self-organizing system has, however, according to the criteria of openness / closeness and dynamism / static, it turns out to be ambivalent, it can be considered in various aspects: a) without regard to what; b) as a component of the chain "reality – the author's world vision – text – the recipient's worldview – reality".

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1.23 REPRODUCTION OF ENGLISH TERMINOLOGY OF DISTANCE EDUCATION IN UKRAINIAN TRANSLATIONS

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The terminological system of education, and, more broadly, educational vocabulary, along with the terminological systems of law, public administration and others, belongs to the areas between which the differences are quite significant, and this, of course, is of particular interest to translators. Differences in the conceptual structure of the education systems of Ukraine, the United States and the United Kingdom and, accordingly, between the educational vocabulary of the Ukrainian and English languages are present in all aspects.

This necessitates the exact translation equation of educational lexemes and finding accurate translation equivalents. It is known that professional languages play a very important role nowadays, educational vocabulary is one of them. Of course, inaccurate translations of terms in a particular terminology system become a significant barrier to interlingual communication. The study of the educational vocabulary of English and Ukrainian languages in the translation aspect is the reduction of the deficit of knowledge about other cultures, the absence of which is a global gap in interlanguage communication.

The main components of the methodology for establishing the translated correspondence of educational vocabulary of English and Ukrainian languages are: modeling of lexical semantic fields (LSF) for both languages; overlay of LSF schemes to identify conceptual differences; comparison of constituents of similar LSF with the involvement of component analysis and analysis of vocabulary definitions; selection of pairs of lexical correlates; division of vocabulary into gaps, analogues and bilateral equivalents; relevant statistical calculations; final determination of the level of translation correspondence.

The translation-contrastive comparison of LSF "education" in the Ukrainian and English languages in a synchronous section gives grounds to distinguish three types of par-lexical correlates. The first includes couples whose constituents have a similar phonographic design, as well as the same etymology (mostly borrowed from Latin or Greek). The first group of this type combines lexemes, the set of seven of which is exactly the same. The second group includes polysemantic lexemes with an identical set of sem only in some lexical-semantic variants.

The second type includes couples whose constituents have different verbal design, and their seven are partially similar. The third type consists of lexemes that do not have a counterpart for the following reasons: a) the absence of a referent in the target language; b) the lack of concise verbal design to indicate the existing referent [5, p. 245].

The difficulties of translating the educational vocabulary of English and Ukrainian are due not only to the different stages of development and formation of educational terminology of the two languages, but also to the degree of its lexicographic elaboration in the USA, Great Britain and Ukraine. Educational terms are tokens combined within the terminological system of education, which nominate the concepts and phenomena of this field and are used for professional and scientific-theoretical communication of educators. [2] Most of the terms borrowed from the terminology of psychology, philosophy and theory of cognition, librarianship, information technology, belong to the common terminological fund of both languages (behavior; Wechsler's test; cognition, cognitive ability; concrete and abstract concrete and abstract in learning, Internet learning – learning with the help of the Internet, computer-assisted teaching systems – computer-assisted teaching programs; reference department of the library – reference library department; librarian). The terminology borrowed from the field of jurisprudence partly coincides (in loco parentis – (Latin) instead of parents, as parents (when the teacher or school administration is responsible for students during their stay in school; nostrification). The least similarities are

between English and Ukrainian terms borrowed from other terminology systems, donors of which are funding, religion, sports, military affairs terminology (half-blue – award to athletes for second place (for participation in small sports competitions in Oxford and Cambridge); school sports competition – choir school; higher spiritual school – higher school of divinity; military department – RTOC (reserve training officers center) [2].

Despite the fact that education in Ukraine has recently begun to develop actively based on European guidelines, with the emergence and development of distance education in Ukraine, Ukrainian professionals faced the problem of overcoming communication barriers, including language. There is an urgent need to pay attention not only to the theoretical and methodological principles of distance learning, philosophical, historical and pedagogical aspects of foreign experience, principles and methods of distance learning, but also to the educational terminology of distance learning.

Ukraine is implementing distance learning based on the experience of the United States and the United Kingdom and based on their development and teaching methods, so there are a large number of different terms in English and American versions. Most of these terms are very similar in meaning, so the Ukrainian translator faces the problem not only to explain the meaning of these terms, but also to accurately reproduce them into Ukrainian for a better and clearer translation.

As you know, distance learning is a continuation of correspondence learning. The University of London (1836), the University of Chicago (1892) and the University of Queensland (1911) were the first educational institutions to introduce correspondent education in higher education. In the former Soviet Union, including Ukraine, since the late 1920s, a type of such training has been known as distance learning. Recently, there have been increasing problems in understanding the terminology associated with distance learning, due to the use of terms and professionalism in the field of educational informatics. As a result, there are more and more problems in understanding the terminology associated with distance learning, due to the use of terms from the field of educational informatics. As the results of our study showed, one of the main reasons for the difficulties in understanding English terms of distance learning is the presence of many synonymous series to the main terms of this terminology system in English and Ukrainian.

A striking example of this statement is the Ukrainian term "distance learning, which has in English the following interchangeable terms-equivalents: education at a distance – distance education, distance learning, distance teaching – distance learning, network (ed) learning, e-learning (electronic learning) – electronic learning, online learning (on-line learning) – dialogue (online) learning, blended learning, virtual learning, etc. [4, p. 15].

This explains the growing relevance of compiling dictionaries for various purposes and conducting research on new terminology systems both in our country and abroad [2]. Our time is marked by the fact that in almost all national languages of developed countries there is a so-called terminological explosion,

which manifests itself in changes in industry terminology, their differentiation, the emergence of terminological units for the nomination of new concepts, their active penetration into the national language. Observing the development of terminological systems, describing the means of notation in the relevant terminological systems, compiling and replenishing multidisciplinary terminological dictionaries – this is one of the main tasks of Ukrainian linguistics and lexicography in the field of terminology. Very few linguistic works and researches are devoted to the problem of the term and terminological system, in particular the educational term and its place in modern communication. Such researchers as O. Akhmanova, L. Vergun, R. Dudok, T. Kandelaki, T. Kiyak, L. Morozova, V. Petrov, N. Stefanova, B. Shunevych made a great contribution to the development of this field of knowledge who directly studied the educational terms used in distance learning. However, there is still no consensus on the exact definition of the educational term [4, p. 417]. There is a need to normalize the terminology related to this area of knowledge, to compile various industry and other dictionaries, as well as to conduct research, publish works related to the principles of creating dictionaries of this new terminology. The Ukrainian terms of this new terminology system need to be standardized as soon as possible in order to achieve better mutual understanding between specialists and scientists related to this field of knowledge. The analysis shows that the concepts of distance learning are almost no different from the concepts of traditional education, but the meaning between the terms of traditional education and the terms of distance learning is quite different. Our analysis of the scientific literature in the field of distance learning, gave grounds to group the identified terms according to the following concepts: types of training, evaluation and testing criteria, teaching methods, participants in the learning process, the learning process. Thus, the concepts of distance learning are almost indistinguishable from the concepts of traditional education, but the meaning between the terms of traditional education and the terms of distance learning is quite different. Thus, we can say that the presence of terms and colloquial tokens of related fields in the terminology of distance learning is a characteristic feature in English and Ukrainian. Most of the terms borrowed from the terminological systems of psychology, philosophy and theory of cognition, information technology, belong to the common terminological fund of both languages. In addition to the problem of translating English educational vocabulary of distance learning into Ukrainian, the issue of translating new terms of the English language terminology system of the last two decades and new abbreviations of this terminology system remains relevant.

The emergence of neologisms in education is influenced by various factors: the development of scientific and methodological thought, education reform, changes in curricula, the emergence of new courses, innovations in education funding, development of technical teaching aids, changes in politics, the degree of openness of society, its multinationality, the tendency to save speech, increase or decrease the activity and productivity of different ways of word formation, etc.

Given that most of the studied innovations are real terms, they are translated using different translation techniques and their combinations: full or semantic

borrowing (transcoding and tracing) ("computer revolution" (intensive introduction of computer technology in learning) – keyboard revolution; use of a certain equivalent in the language of translation (individual consultations – face-to-face; class, classroom – chalkface); giving the general literary unit the status of a term (home schooling, individual study –home-schooling).

It can now be stated that Ukrainian translated lexicography, especially that associated with the languages of Western countries, emerges from a state of stagnation and begins to develop. More and more translated dictionaries, both general and special, are being published. Of particular interest for special translated lexicography are those areas where differences between the terminological systems of languages are quite significant. Such spheres include, in particular, the sphere of education. Differences in the conceptual structure of the terminological systems of education in Ukraine and the USA or Great Britain and, accordingly, between the educational vocabulary of Ukrainian and English are observed in all aspects, and this requires accurate translation of terms and finding exact equivalents.

As contacts between Ukraine and the English-speaking world in the field of education are constantly deepening, the need for an English-Ukrainian dictionary of educational vocabulary is growing. This publication is designed to facilitate professional communication and reading of educational literature. The material for compiling the dictionaries is English-language sources published in the USA, Canada, Australia and Great Britain (glossaries, dictionaries, journal articles, monographs, conference proceedings, patent descriptions, brochures and other materials). interpretation of the terms robotics and distance learning.

It is known that scientists and specialists of Ukrainian and foreign educational and research institutions have compiled more than 200 two-volume and multilingual professional dictionaries in recent decades. Many of these dictionaries have been compiled jointly by Ukrainian and foreign co-authors [6], Ukrainian authors with foreign consultants [7], and foreign authors with Ukrainian consultants [8].

Educational vocabulary in English and Ukrainian is a set of lexemes that is united by associative and logical connections within the terminology "education", which provides communication at certain levels in the field of education. Within the educational vocabulary of English and Ukrainian languages are distinguished: terms: actually terminological systems of education, related terms; nomenclature; colloquialisms: colloquial school vocabulary, colloquial student vocabulary, professional colloquial vocabulary of teachers. Educational terms are lexemes combined within the terminological system of education, which nominate the concepts and phenomena of this field and are used for professional and scientific-theoretical communication of education professionals.

In our opinion, the main components of the method of establishing the translation correspondence of the educational vocabulary of English and Ukrainian languages are modeling the terminology of education for both languages, identifying conceptual differences; comparison of constituents of similar systems with the involvement of component analysis and analysis of dictionary definitions,

selection of pairs – lexical correlates, division of vocabulary into gaps, analogues and bilateral equivalents, relevant statistical calculations; final determination of the level of translation correspondence.

In the studied fields there is a predominance of ethnospecific vocabulary, which includes gaps and analogues. In the Ukrainian language, one third of the constituents are gaps in both national versions of the English language (NVEL), and in the English language, half of the constituents are gaps, which makes it difficult to translate into Ukrainian.

Thus, the educational terms of distance learning and their translation into Ukrainian are studied, the boundaries of the educational vocabulary of Ukrainian and English for their more adequate translation are defined and outlined; the terminology of the conceptual sphere of distance learning is studied; the method of compiling the English-Ukrainian dictionary of terms of distance education is considered; the ways of reproducing English terms of the education system, namely distance learning, are analyzed.

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ІНОЗЕМНИХ МОВ**

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