

2. Lanham, L. W. (n.d.). *The Pronunciation of English in South Africa*. Rhodes University. URL: [https://www.ru.ac.za/media/rhodesuniversity/content/dsae/documents/articles/The\\_Pronunciation\\_of\\_English\\_in\\_South\\_Africa.pdf](https://www.ru.ac.za/media/rhodesuniversity/content/dsae/documents/articles/The_Pronunciation_of_English_in_South_Africa.pdf)
3. Mesthrie, R. (2022). *A Dictionary of South African Indian English*. UCT Press. URL: <https://openuctpress.uct.ac.za/uctpress/catalog/book/37>
4. Pavlinek, K. (2021). *Linguistic Features of South African English in the Reality Show "Masterchef"*. University of Zagreb. URL: <https://zir.nsk.hr/en/islandora/object/ffzg%3A3803/datastream/PDF/view>

## **THE USE OF DIRECT AND INDIRECT SPEECH IN ENGLISH FICTION ON THE EXAMPLE OF CHARLES DICKENS'S NOVEL "BLEAK HOUSE"**

M. MARYNYAK, student

ALLA M. KROKHMAL, Associate Professor, PhD in Pedagogy, Language Adviser

*O. M. Beketov National University of Urban Economy in Kharkiv*

Direct and indirect speech are one of the main components of any work of fiction. Direct and indirect speech are important tools in English fiction, as they allow you to convey the voices of characters, their thoughts, emotions and style of speech. They play a key role in creating atmosphere, revealing characters and developing the plot. In the field of linguistics and applied linguistics, the study of direct and indirect speech in English has attracted the attention of many scholars, such as: . V. Zhukovskaya, V. O. Papizhuk, John Lyons, Gerald Leach, Deborah Tannen, Penelope Brown and Stephen Levinson.

Direct and indirect speech are important tools in English fiction, as they allow you to convey the voices of the characters, their thoughts, emotions and style of speech. They play a key role in creating atmosphere, revealing characters and developing the plot.

Direct speech is used to accurately convey the words of the characters. It is often framed in quotation marks and accompanied by speech verbs such as said, asked, exclaimed, etc. Functions of direct speech in fiction:

- Makes the dialogue more lively and realistic.
- Conveys the individual characteristics of the characters' speech (accent, slang, grammatical features).
- Adds drama, allows the reader to hear the characters' voices directly.

Indirect speech retells the words of the character without using quotation marks, usually with subordinating conjunctions (that, if, whether). In this case, the tense forms of verbs, pronouns and circumstances of time/place change. Functions of indirect speech:

- Summarizes the statements of the characters, saves text space.
- Conveys the internal thoughts of the characters (free indirect speech).
- Helps avoid excessive dialogue and focuses attention on the narrator.

The style of free direct speech combines the features of both direct and indirect speech, allowing the author to penetrate the character's thoughts without the explicit use of speech verbs. Functions of free indirect speech:

- Conveys the character's thoughts and emotions as if he were speaking them himself.
- Creates the effect of immersion in the character's inner world.
- Often used in realistic and modernist literature (Jane Austen, Virginia Woolf).

Direct and indirect speech in English fiction are flexible tools that help authors create realistic characters, convey the atmosphere and reveal the inner world of the characters. Direct speech gives liveliness to dialogues, and indirect speech gives depth and narrative. Free indirect speech, in turn, allows the reader to immerse themselves in the character's thoughts without unnecessary explanations.

In the analyzed passage from Charles Dickens's "Holding House", both types of speech are actively used to create the effect of live communication, reveal the inner world of the characters, and build psychological tension. In the passage, the use of direct speech gives the text dynamism, and indirect speech helps the author convey thoughts and generalizations. This creates a balance between the heroine's action and reflection.

#### **References:**

1. Bresnan, Joan. "Lexical-Functional Syntax." Wiley-Blackwell, 2001.
2. Carnie, Andrew. "Syntax: A Generative Introduction." Wiley-Blackwell, 2006.
3. Croft, William. "Radical Construction Grammar: Syntactic Theory in Typological Perspective." Oxford University Press, 2001.
4. Goldberg, Adele E. "Constructions at Work: The Nature of Generalization in Language." Oxford University Press, 2006
5. Hopper, Paul J., and Sandra A. Thompson. "Functional Grammar." John Benjamins Publishing, 1984.

## **BACKGROUND KNOWLEDGE FOR TRANSLATING STANDARDS OF THE CHEMICAL INDUSTRY FROM ENGLISH INTO UKRAINIAN**

YAROSLAVA MAZUR, student

MARIA S. OSINSKA, Associate Professor, PhD in Philology, Scientific and  
Language Adviser

*O. M. Beketov National University of Urban Economy in Kharkiv*

Ukraine's participation in a number of international standardization organizations makes it especially necessary to bring Ukrainian standards in line with their international counterparts, which will ensure the competitiveness of Ukrainian goods, in particular, chemical products, in the international markets

The significance of the background knowledge in translation has been highlighted in numerous research [1; 5]. Translating documents in the field of the chemical industry requires a substantial amount of background knowledge of this