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Convergent type of Author`s Digression in English Literary Prose of the XIX-XX centuries

To ensure the coherence of literary text a significant role belongs to the different types of text insertions focusing the reader's attention on the necessary information and contributing to the expressiveness, emotional and aesthetic effect.

Topicality of the given work is determined by its correspondence to the general direction of the modern linguistic studies from the theory of composition of the literary text to establish linguistic and pragmatic properties of the composition-and-plot, composition-and-structural as well as composition-and-semantic units of the text.

This article focuses on revealing structural and syntactic properties of author`s digression in English literary prose of the XIX-XX centuries. Convergent and divergent types of inserting author`s digression into literary space of the text have been distinguished based on syntactic and stylistic analysis.

In this article author`s digression is determined as an autosemantic compositional unit of literary text, which ensures semantic relationship of different elements of the text, performs emotional and esthetic, phatic and cognitive functions, and is considered to be explicit means in defining the author`s and reader`s images.

Composition and lyric digressions have a double meaning: on the one hand, they play the role of braking of the fable development of a novel or poem, and on the other hand, they allow the writer to express his opinion in an open form on various issues that have a direct or an indirect relationship to the central theme.

The main purpose of author`s digression is to provide a description of characters, background information, establish interest and create suspense for the readers. However, these functions vary from author to author. Some use it to provide scholarly background, while some others use it to prevent confusion of illusions in a narrative. Another function is to emphasize or illustrate an idea through anecdotes or examples and establish a channel through which authors satirize a person or place. Besides these, many authors fear that if they do not digress from the main topic, naïve readers might not be able to differentiate between the reality and the fiction. The reason is that some themes are closer to reality such as poverty, strained relationships and crime. Hence, they use it to put a check on their audience`s sympathetic identification with certain characters.

The anthropocentrism in the modern linguistics allows us to look at the author`s digression from other positions, or to interpret the author's image problem in the other way, which was previously studied mainly by the literary studies. The studies of the cognitive aspect of author`s digression in the different genres of the literary texts of English and American prose is promising one.

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Bakutina P. V.

Translation of English-language films: subtitling and dubbing

The article is devoted to the problems of subtitling and dubbing film products with the focus on Ukrainian and Russian translations of English-language feature and animated films. **The relevance** of the study is due to the fact that in the case of importing cinematographic materials, it is essential to provide them with a quality translation into the target language, taking into account common mistakes, causes of their occurrence, and ways of their avoidance, in particular on the basis of comparing different versions and analysing the degree of adequacy of the achieved translation. The ultimate goal is to emphasize the presence and importance of quality film translation in Ukraine. **The object** of the study is film material, such as cinema texts, film titles, profanity, story songs, and poetry. **The subject** of attention is the translation difficulty in subtitling and dubbing films of different genres as well as transformations that are typical and relevant when translating films.

The purpose of the study is to identify ways of solving the problems of linguistic and sociocultural adaptation and to analyse the essence of pragmatic adaptation in order to ensure quality translation. The specific **objectives** are the following: to consider the concepts of “audiovisual translation”, “film translation”, “subtitling”, “duplication”, and “voiceover”; to characterize the establishment and development of film translation in Ukraine; to identify errors and to determine

editing principles when translating motion pictures; to analyse the specifics of translating film titles; to consider translation of vulgarisms, story songs, and poetry; to study the use of transformations to translate film text; and to formulate recommendations to achieve quality in film translation.

To solve the aforementioned problems, the following research **methods** are used in the work: contextual analysis (to describe techniques of linguistic, sociocultural and pragmatic adaptation in the translation of film text), component analysis (to distinguish and characterize transformations used in the translation of cinematic material), comparative (to compare the linguistic units of the source text and the translation), and descriptive (based on the techniques of observation, interpretation, comparison, generalization, and classification).

The study was implemented on the titles and plot elements of English-language film **materials**, including *21 Jump Street*, *Friends*, *Head in the Clouds*, *Inside Out*, *Madagascar*, *Playing by Heart*, *Training Day*, and *Trolls* to analyse their translation into Ukrainian and, for comparison, into Russian.

The scientific novelty of the work is a comprehensive study of translation problems and solutions in film translation, with clarification of factors that affect the quality of the target film text for the Ukrainian viewer.

The theoretical significance of the study is to shed light on the conceptual foundations of becoming a film translator in Ukraine as well as to analyse the problems and to substantiate the principles of adequacy of translation of cinematographic materials, in particular for the training course of audiovisual (cinema) translation as a translation discipline.

The practical significance of the research is determined by the possibility of applying its provisions, analytical remarks and recommendations in the training course on audiovisual translation, in the practice of subtitling and dubbing, as well as in writing qualification papers.

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Bezsonova A.

Functional features of the commentary genre in the structure of science popular linguistic discourse

Constant interest of modern linguists to the study of discourse made number of scientists take up interest in studying its types, genres and different aspects of construction, which supports the necessity of carrying out further investigations into the problems of science popular discourse studies. This means in its turn that the genre structure of it has also to be researched.

A genre of commentary has been largely studied by linguists in such spheres as journalism and literature. Meanwhile science popular linguistic discourse still needs to be investigated. So, the abovementioned explains the relevance of our research.

According to the dictionary of modern Ukrainian language, commentary is the explanation, which can be given to any text, clear or critical remarks on different events and phenomena.

Taking into consideration scientific works by Y. Lotman, Y. Abeluik, Mariza Georgalou and others, an attempt has been made to figure out functional peculiarities of commentary genre in science popular linguistic discourse.

Based on the examples taken from The Cambridge encyclopedia of the English language by David Crystal, a number of examples of commentary genre use have been analyzed to come up with the conclusion that the genre under consideration can function as both micro – and macrogenre. Besides it can be based on historical and etymological references, explanation, which means partially possess their functional features, in other words alongside with giving comments it can explain, give historical background and etymological roots of the commented phenomena.

To sum up, functioning in the science popular discourse, the genre of commentary can foster addressant-addressee interactions, implement to a better perception of the information.

The prospects of the further topic's investigation can contribute to the designing of classification models in science popular discourse.

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Lexical-semantic field “love” in works of M. Shishkin

The purpose of the article is to show the peculiarities of the implementation of the lexical-semantic field “love” in the novels “Venus’ Hair” and “Writer” (Pysmovnyk).

The core of the field here is made by eros and philia, the periphery is made by ludus, pragma, agape and philatia. These types of love were entitled by the ancient Greeks.

Love-eros is based on mutual sympathy and sexual desire (sexual passion and desire), embodies happiness and suffering. It has several stages: from falling in love to true love-friendship.

Philia, which means deep friendship, occurs between brothers in arms or between parents and their children.

Ludus is love-game. Feelings are superficial, obligations are minimal. Ludus is courtship. Bela’s sister has an affair with a schoolboy. The girl helps to transfer the notes - "secrets" (this is also an element of the game). She feels as a servant of love.

Pragma is love of convenience, so there is no need to talk about deep feelings, although warmth and reliability can exist in such relationships.

Agape, or universal love, charity, caring for strangers, brotherly love, love for animals, etc. Agape is self-sacrifice.

And finally, philatia is the author’s love towards the writer in himself, the character’s love towards a word.

Love in the novel is personified in case (precedent) names and sayings: Leucippus and Clitophone, Pyram and Fisba, Tolmach and Isolde, Daphnis and Chloe.

Love is the main means of human being and his perception of the world. It is diverse and multifaceted, but the words are not enough to express it, although only words can say something.

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Diachok, N. V., Ivko, O. S.

The participle as a result of a special kind of univerbalization.

Topicality of the paper is in determining certain modification features of the nominatheme of the “word combination + elliptic verbal univerb” type, i.e. in specifying the status of participles and adverbial participles, which have corresponding doublet word combinations.

Generally, elliptical univerbation is represented by such types of words:

- nouns (*грудной ребенок – грудник, молотильная машина – молотилка, жена генерала – генеральша, женщина-библиотекарь – библиотекарша, пять пальцев – пятерня*);

- adjectives (*очень добрый – добрейший, крайне сложный – наисложнейший, самый красивый – красивейший, очень опасный – опаснейший*);

- verbs (*укладывать асфальт – асфальтировать, перевести в цифровой формат – оцифровать, выдать диплом – одипломить, сделать кандидатом наук – окандидадить*);

- participles A (*пропитанный спиртом – простиртованный, пропитанный маслом – промасленный, покрытый краской – покрашенный, покрытый пудрой – припудренный*);

- participles B (*сделав черным – вычернив, покрыв золотом – вызолотив, покрывая золотом – вызолачивая, выделив чертой – очертив, делая белым – выбеливая*);

- adverbs (*слишком остро – острейше, невероятно тонко – тончайше, неимоверно сложно – наисложнейше*);

- interjections (*огромное спасибо – спасибоще, маленький привет – приветик*).

Objective of the paper is presentation of so-called verbal forms (participles and adverbial participles) as special-type univerbs. We have concluded on the fact that the phenomenon of univerbalization is of systematic nature as it helps formulate a set of rules within the frameworks of the research. In terms of participles and adverbial participles, it should be emphasized that they may be qualified as univerbs in case of parallel functioning of their corresponding word combinations. It means that units of the type under consideration, having the same correspondences, are not analyzed as verbal derivatives.

Key words: verbal univerbation, univerb, participle, adverbial participle, word combination.

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Zharikova M.V.

The toponymic educational appellate vocabulary and signs of nomination in the toponymy of the Donetsk region of the XVIII - the first half of the XX century

The toponymy of Donbass, as an independent regional toponymy, basically had developed by the middle of the XVIII century. The article determines that the process of its formation took place in accordance with the samples discovered on the territories of the earlier East Slavic settlements, from where the settlers had arrived. It has been established that such nomination continuity is found: in the used attributes of the nomination; in the selection of producing units; in structural types.

Analyzing the indicated period of the formation of toponymic educational appellate vocabulary, the author comes to the conclusion that in the names of the villages that functioned in the eighteenth century, the foundations of appellatives and onyms is reflected. The appellatives were included in the following thematic fields: “terrain”, “landscape”, “soil”, “plants”, “animals”, “space and colour representations”, “economic activity”, “ethnicity”, “type of settlement”. The toponyms referred to hydronyms, oronyms, oikonoms, anthroponyms, hagnonyms, chrononyms.

It is established that in the XVIII - XX centuries the indicated lexical distribution of the fundamentals in general was preserved, but the innovation processes were also quite obvious: the repertoires of the fundamentals associated with the thematic fields “settlement type”, “ethical and assessment categories”, “colour schemes” were reduced; in the XX century the foundations of Christian hagnonyms and georonyms are actively excluded from toponymy; the qualitative composition of the anthroponymic foundations changed significantly; the repertoire of geographic names, reflected in toponymic forms, has expanded; the repertoire of the foundations corresponding to the thematic fields “plants”, “economic and industrial activity” has expanded. In the XX century new lexical strata began to be reflected in toponyms: appellate tokens associated with socialist ideology and ergonyms.

The author points out that the widespread representation of appellative vocabulary in the Donetsk toponymy of the indicated period is the result of the direct use of common tokens, the range of which gradually expanded due to the implementation of semantic relations of already mastered tokens. However, the

number of names containing ethnonymous foundations has always been insignificant. These foundations were drawn from the appellate sphere and reflected the ethnic characteristics of the inhabitants of the villages.

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Zoz O.A.

Semantic coherence as a poetic work integrity factor

Integrity is considered by many scholars as one of the leading textual-discursive categories, which is conditioned by the unity of the content of the text-discourse and the wholeness of its units.

The main factors in creating text integrity are the ways of semantic coherence and formal cohesion, delimitation and integration. Integration characterizes the text as a complex integrated system. Studying the textual category of integration involves not only the need to consider the whole text as a hierarchical system of elements of different levels, but also to analyze the dynamics of relations of these elements in the structure of the whole, since in relation to the text, integration is more a process than a result. The process of

integration, which leads to the semantic and formal unity of the text, is very complex and in different texts takes various forms and techniques.

The integrity of the text is created at all structural levels, and above all at the lexico-semantic level. Semantic text coherence is the primary correlate of a text unity. The semantic integration of the elements of the text structure is recognized as a fundamental factor in creating its integrity.

The study of the systemic regularities of the semantic relations of words in the text of a poem reveals some mechanisms of integration of the general textual semantic tonality of the lyric poem, which is directly related to the nature of the poetic image of the work.

Analysis of the lexico-semantic connection of the texts of the poems shows that all the texts under study, depending on the nature of the dominant basic emotion, can be divided into two groups: texts whose evaluative-emotional tonality can be generally characterized as major (dominant basic emotion – "Joy"), and the texts whose evaluative-emotional tonality can be generally characterized as minor (the dominant basic emotion is "Sadness"). Two other basic emotions – "Fear" and "Anger" - do not play a dominant role in any of the poems studied.

However in the lexico-thematic groups "Joy" and "Sadness" sometimes there are quite considerable differences in the general semantic tone of the poems in terms of the character and the degree of manifestation of certain feelings, emotions, as evidenced by a set of features that characterize the overall tone.

In the major group, the general semantic tone of some of the poems is described by the signs "calm", "soft", "quiet", "vague", "gentle", and others by signs opposite: "energetic", "bright", "active", "lively", "excited". In the minor group of poems, the limits of variation in the characteristics that characterize their overall emotional and emotional tone are also quite wide – from "quiet", "calm", "dim", "sad" to "gloomy", "anxious", "depressing", "mournful."

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Kolesnichenko E.L.

ON THE CLASSIFICATION OF ZEUGMA IN MODERN LINGUISTICS

Since ancient times, many scientists have dealt with the definition of zeugma as a stylistic figure.

In modern rhetoric and stylistics, zeugma means two different linguistic phenomena:

Zeugma is a syntactic technique for saving language techniques, means that a word that forms the same type of combination with several different words appears in the utterance only once - at the beginning (protozeugma). It belongs to the figure of the "contraction" used to conserve speech efforts. In this form, zeugma is having minimal expression, acts as an element of compression, is used in rhetoric and colloquial speech with the aim of saving language resources, in artistic and journalistic text styles.

The second approach to zeugma characterizes zeugma as a figure of speech, creating a comic effect due to the grammatical or semantic heterogeneity or incompatibility of the combinations formed when the linguistic units are combined.

There is a set of obligatory signs for zeugmatic constructions, which makes it possible to attribute it to stylistic figures: the presence of a paratactic series - a chain of grammatically homogeneous sentence members; semantic heterogeneity of these grammatically homogeneous words; the presence in the construction of a nuclear (reference) word that is not included in this paratactic series and is associated with hypotactic relations with each of its members; simultaneous updating in a multi-valued nuclear word of at least two different meanings or semantic nuances.

This article describes morphological composition of zeugma.

Along with the zeugma, the following zeugmatic constructions are distinguished: zeugmatic enumeration, accumulation, zeugmatic gradation, zeugmatically transformed phraseological unit, zeugmatic comparison, zeugmatic comparison, zeugmatic anacoluthon.

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Krut O. V.

Onomasiological structure of words denoting aggression: the contrastive analysis

The article gives the methodology of contrastive analysis of onomasiological structure of words denoting aggression. The onomasiological structure is a complex unit formed on four stages: the derivational, the onomasiological, the cognitive and the communicative functional.

The paper establishes the structure of "Aggression" lexical semantic field in modern languages. Derivative and compound verbs, adjectives and nouns are its central elements. The nucleus of this field includes words that possess the integral seme of "aggression".

The work elaborates a classification of the words denoting aggression based on structural, semantic and morphological criteria as well as the method of word building. The derivational analysis shows the high activity to the realization of the compounds (verbs, adjectives and nouns in English and the derivatives in Ukrainian and Russian).

A ternary model of words denoting aggression serves to characterize the onomasiological structure, the elements of which are the onomasiological basis, the onomasiological feature and the predicate. The derivational suffixes and the parts of the compounds realize the basis zone. The predicates are classified into three types: of *action*, of *being (existence)* and of *having (possession)*. The predicate and the basis relationship contributes to the explication of the feature zone. The internal / external distinguishable features, qualitative and local, temporal and inclinative features form the people's aggressive action nomination.

The feature zone lies in the centre of the "aggression" conceptual system, formed by means of different domains. In English, the negative evaluation of the feature zone is in the meaning of different domains: COLDNESS, NUMBER,

WEIGHT. In Ukrainian and Russian associations, realized by such domains as COLDNESS / HEAT, INANIMATE WORLD, create the negative value. A semantic analysis of SNU, based on the deep cases, enables the agent to describe people's aggressive activity: *agent, instrument, locative, objective, patient, resultative, temporative* and *incentive*.

The detailed analysis of words denoting aggression, used in the context, shows that they are the bearers of the communicative information. Being realised in the context, the majority of derivational and compound words acquire a positive shade, because aggression can be positive, in the sense of a fight for existence and survival.

In context, definite communicative features (motivation, peculiarities of designed character, onomasiological agreement: reduplication of onomasiological feature and basis) characterize the onomasiological structure.

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Lykhachova A.

Stylistic function of repetition (on the material of the work “The Rocking-Horse Winner” by D. H. Lawrence)

The article presents an analysis of the stylistic functioning of the repetition in artistic discourse on the material of the work “The Rocking-Horse Winner” by D. H. Lawrence. In order to imagine a stylistic function from an aesthetic and philosophical point of view, it must be remembered that style is not a set of techniques, but a reflection in the message of perception of the surrounding reality, figurative vision of the world and imaginative thinking, inseparable from emotional evaluation.

It is accentuated that stylistic function is defined as the expressive potential of the interaction of linguistic means in the text, which provides the transmission of the expressive, emotional, evaluative and aesthetic information along with the substantive and logical content of the text.

It is emphasized that the word "function" is ambiguous in linguistics. For example: "stylistic function", "language function" and "functional style". Accordingly, it can be mentioned that “function” is a word of wide meaning, which is more significant in these combinations.

The author of the article pays attention to the fact that stylistic function arises on the basis of the linguistic structure of the text, where elements of all levels interact as bilateral units of form and content. It is necessary to distinguish that it is not visual, but contextual. Thus, the stylistic function ensures reliable communication and prevents misunderstanding.

It is also important to distinguish the stylistic function from stylistic devices. Stylistic function refers to higher levels, such as figurative, but is created by the interaction of different levels. Therefore, repetitions have great potential as stylistic expressive means. It is characterised by such basic stylistic functions: unifying, highlighting and rhythmic organization of the text.

Studying the rhythmic organization of a language (text) allows to look differently at such issues as the division of the text, the linking of the parts of the text, the typology of the text, ways and means of ensuring of the integrity and expressiveness of the text. Thereby, repetitions can perform the function of enhancing, convey the value of the sequence, duration or monotony of actions and create the effect of growth.

Thorough analysis of a valuable material has allowed to come to a reasonable conclusion that repetition is one of the most used stylistic means. It is a

repetition of individual words, parallel constructions, anadiplosis, anaphor and epiphora.

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Pozhydaieva N.

Non-native English as an auxiliary means for cross-cultural communication

There has been a growing recognition of 'Englishes' in the plural, as in 'varieties of English', 'international Englishes', 'new Englishes', 'English languages', 'world Englishes'. The development of new technologies becomes balanced with the growing demand in an auxiliary means for cross-cultural communication.

Cross-cultural communication involves crossing of a point of contact between cultures. Cultures are seen as large-scale systems of shared linguistic and extra linguistic references. The lines between cultures are marked as cross-over points where the communication act receives supplementary effort of a mediating and discontinuous nature. Cross-cultural communication thus marks the points of contact between cultures.

The participants involved in cross-cultural communication are traditionally seen as a sender in a source culture, a receiver in a target culture, and an optional mediator somewhere between, usually more on the target side. With globalization processes growing, cross-cultural awareness is bound to be enhancing the use of a common language for international interactions. The expanding circle of English incorporates its variety which is used for cross-cultural communication exclusively by non-native speakers. There is no one who speaks this variety of English as a native language. Thus, the analysis of its functional value should be focused on the success of communication rather than on the number of deviations from the norms. The functional range of non-native English allows its users to exploit it more liberally without being bound to any specific norms or regulations. The paper illustrates the influence of the linguistic situation in Europe on the formation of a new type of the language of cross-cultural communication (non-native English). Non-native English is promptly becoming an effective communicative instrument of mighty force. It represents a certain cultural segment and enjoys sustainable development.

The communicants involved in interlingual communication not only speak different languages but they also belong to different cultures, have different general knowledge, different social and historical background. By systematically breaking the standards of the English language one contributes to the formation of a new variety of non-native English used as an auxiliary means for cross-cultural communication.

Globalization might be expected to increase the decision-making power of intercultural communities as knowledge-based communities, since it increases both the quantity and complexity of cross-cultural communication.

The growth of cross-cultural communication is manifest in all modes, from the learning of languages to mediation via translation. The rise of English as the world language runs parallel to the rise in translations from English, and to the rise of non-native English used for cross-cultural communication.

One of the main reasons for spreading of English in Europe is its analytical character and genetically mixed mould. Most of the non-native English speakers find something familiar and close in the English language. One can assume that another reason for it is the same background a lot of European languages share, exactly its Indo-European origin.

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Potreba N. A.

The desert imagery in Bunin's and Antoine de Saint-Exupéry's creativity

The creativity of many writers is characterized by the use of the category of space with ultimate load. This is the subject of the image, the means of plot-compositional construction, and the category of the realization of the concept of the work.

Depending on the belonging of literary texts to a particular culture, various dominant chronotopes are distinguished, differing in varying degrees of metaphor.

The aim of our work is to consider the spatial image of the desert in the works of the Russian writer Ivan Bunin and the French writer Antoine de Saint-Exupéry. We took the following hypothesis as the basis of our study: to find out in the works of A. Saint-Exupéry and I. Bunin whether the desert chronotopos is random or contains information that helps to reveal the author's position.

A stay in a deserted place is a period of trials that must be passed, experienced. Coming out of the desert you either fell renewed or perish in its burning sands. As a well-known illustration, we can cite the forty-year journey of Moses with his people through the desert.

The desert is the place of the most complete disclosure of the physical, and the spiritual qualities of man. One of the most frequently used spatial images in A. Saint-Exupéry is the image of the desert.

In the novel "Southern Mail" the image of the desert is announced from the first lines. The Exupéry Desert is a deserted place divorced from civilization, it is not just a place of action, it is also an image which is necessary for expressing the idea of loneliness.

Interestingly, the reflection of the motive of loneliness can be traced in the philosophical tale "The Little Prince". People, who live nearby, are as lonely as travelers in the desert.

The image of the desert is ambiguous, it evokes a chain of childhood memories, the hero identifies it with the child's dreams of lost treasures, this area conjures up thoughts of secret treasures, magic, values hidden somewhere in the bowels, only an exceptional person can discern these invisible things.

In the works of Ivan Bunin, a very vivid image of the desert is presented in the series "Bird's Shadow". Particularly Bunin highlights in the cycle those holy places that are associated with key events of the earthly life of Jesus Christ described in the New Testament. These holy places are associated with the image of the desert.

In the work "Rose of Jerico" the abundance and variety of separate and non-separate definitions, agreed and inconsistent, applications create a unique undulating movement, reminiscent of both the pattern of low dunes in the Sinai desert and the expanse of the Dead Sea.

The image of the desert is developed in all the books of A. de Saint-Exupéry: “The Little Prince”, “Southern Mail”, “Human Planet” and in many works of Ivan Bunin, especially in the cycle “Bird’s Shadow” and in the works of the emigrant period. All these plot-dissimilar works are the philosophical thoughts of the authors about the appearance of the earth and everything that exists on it, and the desert is perceived as the beginning of the creation of God, as an infinite, timeless space.

For French and Russian writers the desert is a philosophical category, not a geographical object, it is a symbol of spiritual thirst, time, a symbol of a world devastated by war, chaos, destruction, human callousness, envy and selfishness, loneliness.

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Serdiukova L.

Allusion as an element of intertextuality of English literary discourse.

According to Guy Cook literary discourse has a particular effect on the mind, refreshing and changing our mental representations of the world. The effect may be universal and answer a universal need. It derives from an interaction of the textual form with a reader’s pre-existing mental representations [1: 4].

An allusion is a figure of speech that compares aspects or qualities of counterparts in history, mythology, folklore, scripture, literature, popular or contemporary culture. The English language abounds with such allusions. The reader who knows neither the original meaning or contemporary application of the allusion won’t understand what s/he is reading, the original meaning of the allusion, its source, and its specific application in this context of the literary text. Thus readers of limited education may find themselves cut off from the literary and cultural roots as these are expressed in the allusiveness of the language [2: 6].

Knowledge of history, culture and literature-specific realia is of special importance for all those involved in teaching and learning English. The establishment and development of British national culture and literature were taking place on the basis of anglo-saxon poetry, ancient classic literature, christian-church Latin literature, medieval French and Italian renaissance literature. This resulted in original syncretism of English artistic work.

The expression of ideas through application of allusions became a characteristic feature of English artistic thinking. English-language literature can

be characterized by love of its creators to the allegory, by play on words and set expressions, by rethinking and parodying of well-known themes, plots, characters, whole artistic works.

Allusion is multifunctional in the style of language of fiction. It can be used to embody the philosophical idea of work, to serve as the means of expressing emotional experience that does not find its verbal expression, to execute symbolic, characterizing and descriptive function.

The considered case of how allusion functions in literary discourse testifies to ample possibilities of this trope, its semantic capacity that enables, through laconic means, to express a large volume of content-conceptual and to content-subtext information. For a faithful interpretation of this information a reader must recover paradigm connections between text, containing allusion, and the source text of the fact alluded to.

The given article examines W. Faulkner's use of literary symbolism created via allusions in the novel "The Sound and the Fury".

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Sytniak R. M.

Comparative-historical method as a basis for diachronic studies of the language

Important achievements of linguistics of the XIX century are developing and putting into practice the principle of historicism, which had a decisive influence on the development of comparative-historical method.

At the heart of diachronic semasiology as a separate branch of linguistics is the principle of historicism.

The basis of diachronic research in the nineteenth-century linguistics was the demonstration of the evolution of semantic change, an explanation of its driving force, although quite widely used non-linguistic sciences.

Diachronic semasiology studies the lexical meaning of a word but, unlike synchrony, this meaning is not studied in a specific time layer, but covers all available stages of its evolution.

According to the general nature of diachrony, the tasks of diachronic semasiology are to trace the historical formation of the lexical meaning of the word, to study the causes of semantic changes, the period of their duration and the tendencies of semantic evolution.

The loss of the possibility of direct contact with the history of society makes it necessary to search for various other ways by which we learn about the development of

the language from the point of view of the creator and native speaker of that language – the people.

With certain observations and proven facts, the language researcher should move further into the past and take off layer by layer what has been imposed on the object of study for a long time, without jumping over steps if possible. Reaching a certain level, when it was no longer possible to move on in the chosen language, the scientist had to refer to other languages with more ancient examples.

Of paramount importance for the reconstruction of lexical meaning is the comparative-historical method that can be used in the study of both related and unrelated languages. Without etymological study of a language historical reconstruction is simply impossible.

In the process of considering the theoretical foundations of semantic reconstruction, researchers are confronted with the problems associated with the development of etymological analysis, both historically and at its current stage. The essence of the etymological analysis procedure lies in the genetic identification of the base of the analyzed and the generic word with the basis of another word, as well as the comparison of some structural elements of the word (prefix, suffix, etc.) with historically known structural elements; reconstruction of the primary form of the word according to the primary motivation and primary meaning.

Despite many factors that influence the existence of different peoples, studies of the history of the language help to create a fairly complete overall picture of the language. Diachronic semasiology is one of the most important sciences without which such studies would not have scientific basis, reliability, would not be complete and, as a consequence, would not have linguistic value.

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Starchenko O.

Linguistic Borrowings in the Terminology of Electoral Process and Electoral Procedures in English and Ukrainian

The analysis of the terminology of the electoral process and electoral procedures (TEPEP) of English (EL) and Ukrainian (UL) with the purpose of the borrowings study reveals a significant quantitative and qualitative difference between the borrowed terms in the languages under study. This is explained, above all, by the fundamental difference between the languages studied in terms of their significance and influence on the global language map. There is a well-known fact that the English language today is the main donor of the epoch, which is why it even has the name of "modern Latin" [1, p. 116]. Its influence on the other languages of the world is difficult to overestimate, nevertheless, its interaction with the other languages appears to basically be a unidirectional process, since the number of borrowings into English is significantly smaller than that from it.

Scholars say that a special type of terminological nomination, for which morphemic, semantic, lexical and syntactic resources of another language are used, is called borrowing.

Traditionally, under a borrowing they understand both an element of a foreign language (word, morpheme, syntactic construction, etc.) that is transferred from one language to another one due to intense language contacts and the process of transition of elements of one language to another [8, p. 158].

The productivity of language borrowing in the process of terminological nomination is predetermined by the fact that a borrowed term is devoid of associations and connotations, inevitably associated with autochthonous terminological units, and so, it approaches the requirements of unambiguity and stylistic neutrality, which should characterize an ideal term. In EL TEPEP borrowings are represented by only a small number of terminological units (56 terms (3.8%)), which is explained by the dominance of the English language and its unidirectional influence on the other languages of the world. In UL TEPEP almost a third part of all terminological units are borrowings (in particular, in combination with the other methods of term formation) (378 terms (33.4%)). This state of things is completely natural for a young terminology, which is in the

process of formation. It's really good, because being deprived of the associations and connotations inherent to the words of the native language, borrowed terms and elements assist in delimitation and specialization of notions, eliminating polysemy, etc. The corpus of borrowings in the studied terminology of UL consists of original borrowings, hybrid terms and calques. The few borrowed nominations in the EL TEPEP have received the status of internationalism.

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Sukhovetska L.

Complex structure as a tool to realize incentive intention of the English-speaking electorate

The term "intention" is one of the key concepts in the study of communicative phenomena at any level including discourse. Discourse semantics is understood as a set of intentions and propositions in communication, and pragmatics of discourse presupposes the means of expressing relevant intentions. Speech intention shapes the sense of any utterance, it determines the content of a communicative act, organizes and outlines its speech-activity force. It is a regulator of the speech activity undergoing between the speaker and the listener. By reflecting the needs, motives, and thoughts, intentions highlight the causes and reasons that produce communication.

Intention is interpreted as a tool for the correlation between the human being and the world, or as a means of connection between language and thinking,

language and consciousness. Most scholars, however, share the view that intention determines the flow of human interaction and influences the choice of this or that language form by the speaker to express his knowledge and intentions. Taking into account that intention is characterized by a plan of content (to inform, tell, ask, induce, evaluate, praise, etc.) and a plan of linguistic representation, including the means and ways of intentional space verbalization of the linguistic personality, the analysis of the means of representation of a particular intentional state of the speaker in a particular type of discourse looks relevant and obvious.

The purpose of the article is to identify the types of composite sentences with a subordinate kind of connection, which are able to objectify the incentive intention in speech of the English-speaking electorate. To achieve the goal we should realize the following tasks: to determine specific features of the term "intention" after generalizing its diverse interpretations, to introduce our own definition of the concept of incentive intention, to determine the types of subordinate structures able to implement the incentive intention and to correlate those subordinate structures with subtypes of the incentive illocutive force. The object of the study is a complex sentence, the subject is the incentive potential of this syntactic unit.

In our work we share the concept of intention as an internal psychic impulse, which is meaningful at the pre-verbal stage, determines communicative strategies, brings forth speech activity and directs the process of speech interaction. In the context of political discourse, incentive intention is interpreted as a pragmatic phenomenon, motivated by the active socio-political position of the electorate as a participant of political communication, who uses language force to influence the minds of politicians in order to induce, modify their activities in accordance with the interests of society.

The analysis of the syntactic level of the empirical material of the electorate speech has revealed that considerable potential in the representation of the incentive intention belongs to the complex sentence. After analyzing 310 complex sentences that implement the incentive intention we have found out that the lingual range of subordinate structures used by the electorate includes: attributive clauses which implement the intention of demand, subject clauses which also implement the intention of demand, object clauses, which realize the intention of recommendation, appeal, threat; subordinate circumstantial clause of time which implement intentions of warning, threat, appeal and recommendation; subordinate circumstantial clause of condition which realize intentions of warnings, threats, demands. In terms of how perspective the research is it is possible to analyze constructions with a coordinative type of connection and to establish their potential to convey the incentive intention of the language in a particular type of discourse.

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Chernyshova I.V.

Peculiarities of the Positive Evaluation Sentences with the Temporal Marker *now* in the English Bible Text

The research sets out to investigate temporal deixis in the English Bible text. We focus on lexico-semantic, syntactic and communicative-pragmatic peculiarities of evaluative sentences with the temporal deictic marker *now* outlining the boundaries of “one’s own” space.

Contemporary linguistic theories try to answer questions concerning the problem of interaction between a person and the world and the way an individual comprehends and uses in his language and speech such ontological categories as "time", "space" and "person" which are considered to be three main types of the category of deixis.

The problem of evaluation of deictic markers is connected with the category of "one's own/alien", which is studied by many linguists. Recent research demonstrates that the interaction of man with the environment in the language is carried out on the principle of deictic-semiological division of the world into "one's own" and "alien". This opposition is of the axiological nature and corresponds to the contrasting "good/bad", in which everything belonging to the "alien" world has negative evaluation. The antithesis of the two worlds has many interpretations and is implemented in the oppositions "we/they", "I/you", "positive/negative", "near/far", “now/then” which determine the attitude to "one's own" as normal and

to "alien" as abnormal. In such a way, personal, possessive, demonstrative pronouns and adverbs of time and place can serve as signs of "one's own" or "alien" space and acquire positive or negative evaluation. Thus, the opposition "one's own/alien" combines deictic and evaluative markers.

The analysis of the semantic features of this phenomenon leads to the conclusion that for the speaker the most important is the correlation of "one's own" space with a positive event, concept, state of affairs or person. "One's own" space is evaluated indirectly through its connection with positively evaluated people or concepts that have direct evaluation.

Composite sentences prevail in the text. The speaker wants to provide additional information about the object of positive evaluation and explains its causes.

The communicative-pragmatic analysis of sentences which are used to verbalize positive evaluation of "one's own" space displays the dominant use of representative speech acts. The purpose of the speaker is to express positive attitude to the object of evaluation and to persuade the addressee to change his mind towards certain people or things.

Comparing the ratio of sentences of positive and negative evaluation with the temporal marker of "one's own" space *now* we can make a conclusion that positive evaluation is more frequently used (59.4%) than negative. On the other hand, evaluation in the English Bible text is more often used in sentences with the adverb *then* (64,7%), which are used to display negative evaluation (100%). It gives reasons to assert that the manifestation of negative evaluation of "alien" space appears to be more important for the speaker in comparison with evaluation of "one's own" space. Moreover, the result of our research confirms the idea that people tend to evaluate "one's own" space positively and "alien" – negatively.

We see prospects for further research in the study of deictic markers of evaluation of "one's own/alien" space in other types of texts and in the shift of emphasis to the field of cognitive linguistics. It is also productive to study peripheral lexemes of the deictic lexico-semantic field and related evaluation, which primarily refers to spatial and temporal types of deixis.

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Yurchenko I.

Stylistic features of S. Rushdy “East, West”: aspect of symbolism

The article presents the analysis of the symbolic aspect in the anthology of short stories “East, West” by Salman Rushdie. The symbol plays a special role in the artistic world of S. Rushdie's works. It is known that the writer has got an Indian origin, so the interpretation of life in his works has a special, "Eastern", specificity. The creative method of prose is characterized by certain techniques that make it clear what culture its characters belong to. It is important to emphasize that the author portrays the difference between East and West without expressing his own attitude to the issue.

From the point of view of A. Kolesnikov, the intention of a Westerner to comprehend the East is as destructive as an Easterner to know the West. Moreover, in an effort to preserve his culture and identity, the hero finds himself in the epicenter of the collision of two worlds.

Thus, those symbols that are given in the article show the absurdity of synthesis, since when influenced by each other they destroy national authenticity.

The author of the article analyzes each part “East, West”, which makes it possible to highlight the moral values that are characteristic of the East and West through the prism of a symbol. Thus, it is considered that the family, homeland and inner world are indicative of the Eastern culture, while intrigues, career and money are indicative of the West one.

I. Chuvanova and T. Telichko turned to compositional analysis of the work and the role of the narrator in it. The authors conclude that in the position of changing the roles of different cultures, the boundary of the identities of the heroes is eroded, which leads to disaster.

A thorough analysis of a valuable material has allowed to come to a reasonable conclusion: the symbols in “East, West” stories show the difference between East and West. Each part of the collection emphasizes the mutual remoteness of the two cultures and, at the same time, shows the inability of one nation to live by the rules of another.

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Yasynetska O. A.

The essence of discourse analysis in content-based instruction through a reading assignment

The article outlines the main principles of content-based instruction (CBI) as follows: (1) activities to foster language acquisition should be integrated, whenever possible, with those designed to teach information or content, (2) an emphasis should be placed on visual and experiential learning—especially through videos selected and edited by the instructor; student can produce materials such as posters and projects, group skits and dramatic presentations, (3) as in regular EFL courses, all four skills—reading, listening, writing, and speaking—should be integrated, (4) teachers should have more than just a casual interest in the topic being studied and should have access to materials, especially videos and books aimed at or adaptable to the listening and reading levels of the students.

It is argued that being text-based and discourse-based, content-facilitated language learning becomes a purposeful means of developing and integrating the skills necessary for proficient communication. Therefore, the present study considers how discourse analysis in content-based instruction can be an example of learning communicative strategies through a reading assignment. By means of discourse analysis, the study explores the techniques and conditions of mutually finding out the identity of two interlocutors in the story “*A Haircut*” by I. S. Nakata. Through the text for students’ reading, the research specifies the following aspects of English communication to be understood: the pragmatics, role distribution, directness, and strategies in clarifying a subjective assumption.

The conclusions of the research on the reading task are all consistent with the expressed assumptions: (1) communicative steps consist of verbal and non-verbal speech acts, (2) when the speaker intends to prove his/her judgment that results from past experience, he/she tends to be forceful and lost in misjudgment, (3) the information structure consists of forwarding subjective assumptions, contrastive perspectives, contextual grounding, relative definiteness, and respective

topicality suggested by interlocutors, (4) speech performance reveals that close distance and lack of power relations are typical of solidarity relations established by at least one interlocutor, (5) a person interested in the validity of his/her assumptions is inclined to talking more than the other interlocutor, (6) the dominant position of deciding whether to continue or stop a conversation remains with the speaker who has tended to express solidarity with his/her interlocutor, (7) when an interested interlocutor sees that his/her assumptions and the final resolution were different, he/she tends to withdraw in hostility, and (8) miscommunication between people results from their inappropriate use of conversational formulae—e.g., incomplete answers to questions or misleadingly additional information, which generates and develops only wrong assumptions.

The above conclusions have produced the following inferences for teaching and learning communicative strategies: (1) the strategies of effective interpersonal communication should be taught by examples of what speech techniques are effective or misleading, (2) learners should become able to foresee the assumptions that can be provoked by their respective speech acts, (3) interlocutors should be aware of the possible outcomes generated by different types of distance and power relations within a conversation, (4) miscommunication may have different outcomes, for example withdrawal in hostility, and (5) pragmatics and rhetoric of communication should be taught inseparably from language learning practices through discourse analysis in content-based instruction. In further research, it seems important to clarify how content-based instruction can facilitate the development of the learner's fifth language skill—translation.

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