УНІВЕРСИТЕТ імені АЛЬФРЕДА НОБЕЛЯ

МОЛОДЬ УКРАЇНИ В КОНТЕКСТІ МІЖКУЛЬТУРНОЇ КОМУНІКАЦІЇ

МОЛОДЕЖЬ УКРАИНЫ В КОНТЕКСТЕ МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ

THE YOUTH OF UKRAINE IN CROSS-CULTURAL COMMUNICATION CONTEXT

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LA GIOVENTÙ DELL'UCRAINA NEL CONTESTO DELLA COMUNICAZIONE INTERCULTURALE

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CONTENTS

CURRENT LINGUISTIC AND TRANSLATION PROBLEMS

Afonina V. Phraséologie en français 9
Bezdushnia A. Nonce-words and their translation in the novel by James Joyce «Ulysses» 10
Buts V. Category of expressiveness in the American political discourse 11
Chabachna D. Emprunts français en espagnol 12
Chemeluyh Ya. Problems of metonymy translation 14
Chernozubov G. Epithets in the English publicistic discourse and features of their Ukrainian translation 16
Chudomeh D. Allusion as a translation issue (based on the novel "Lolita" by V. Nabokov) 17
Di Gaetano S., Pliushchai O. Sulla traduzione di testi turistici 18
Dietskova A. Neologisms as a stylistic device 19
Dubrovska Ya. Irony as an act of negative evaluation in Ukrainian publicistic discourse and its translation into English 20
Gazarova G. Caracteristiques de la traduction du français vers de la russe 21
Gerchenova I. The features of translation of Infinitive in English publicistic texts 22
Guk A. La lengua internacional – esperanto 23
Hetman A. Phonetic expressive means and stylistic devices and the problem of their rendering (based on Edgar Allan Poe «The Raven») 24
Hetman A. The shift of predicate in publicistic texts and the problem of its translation 26
Holovchenko A. Features of anthroponyms in the texts of publicistic discourse and their translation into Ukrainian 27
Holovchenko A. Titles' translation peculiarities from English into Ukrainian 28
Járkovskaya N. La lengua de las emociones intraducibles 29
Kalinichenko V. Connotative aspect of translation in publicistic discourse 30
Kalynyuk Ya. La traducción de títulos de películas 31
Karpenko V. The ways of English antroponyms Translation into Ukrainian 32
Kasiarum A. Structural and grammatical features of the titles in the English press: translation aspects 34
Kaznóvskaya V. El fenómeno de construcciones verbales con infinitivo en idioma español 35
Khotynska N. Linguistic and pragmatic peculiarities of English sports publicism translation 36
Khunoian L. Attributive terminological phrases in English scientific and technical discourse and the ways of their translation into Ukrainian 37
Kora M. Les moyens de rendre la construction il y a en russe 38
Korshikova K. Specific features of poetic translation (comparative stylistic analysis based on Rudyard Kipling's poem «If») 39
Kovalenko V. Advertising discourse: its lexical classifications peculiarities 41
Krukov S. Some features of translating military-advertising discourse 43
Kucherevska V. Ways of rendering realias in the texts of literary discourse 44
Kukharevska K. Types of English text advertisement 45

Kyrpa D. Functioning and translation of medical terms in medical texts 46
Lúshnikova A. Problemas del uso del esperanto 47
Lushnykova A. Translating articles in newspaper texts 48
Lysaya L. Los tropos en la lengua española..49
Lysenko A. Features of the English noun phrases in the texts of political discourse and their translation into the Ukrainian language 50
Marchenko T., Kozyr V. Le problème de l'article zéro dans la théorie moderne de la langue française...51
Matiev R. The types of technical terms formation...53
Merkotun A. Peculiarities of translation of English political speeches 54
Meshcheriakova K. Antinorm and translatability: based on the novel "Ulysses" by J. Joyce 55
Nesterenko O. Imperative sentences as a linguistic phenomenon 57
Nikitiuk K. Role of phrasal verbs in the process of translation...............................58
Oleynik A. The problem of modal verbs translation from English into Ukrainian ..58
Ovchynnykova O. Slang translation features 59
Pavlovych M. Terms in the novels by Arthur Hailey, their stylistic functions 60
Pecherna K. Research on the Infinitive and Infinitive constructions.......................61
Petrov V. Wykorzystanie oprogramowania Atlas.ti w badaniach jakościowych (na przykładzie artykułu „Nie polepsza się sytuacja w oświacie polskiej na białorusi)..62
Platova A. Theoretical background of translation and cultural peculiarities of the metaphor in a publicistic discourse 66
Pochta M. The peculiarities of adequate translation of English legal discourse into Ukrainian..67
Ponomarenko S. Latin borrowings in the English language of business and ways of rendering them into Ukrainian...68
Ratomska L. Critères d'évaluation de la qualité des traductions............................69
Repka A. Spanglish como fenómeno lingüístico 71
Samoylenko M. Domestication and foreignization in literary translation................72
Sávinova D. Transformaciones en el proceso de la traducción 74
Shcherbina V. Stylistic means and their rendering in translation (based on The Notebook by Nicholas Sparks) 75
Shevchenko O. The features of a term and its collocation in Business English.......76
Shkarlat A. Acerca de las particularidades traduccionales al idioma español 78
Shkarlat A. International idioms in modern English media discourse and their classification 79
Sivak A. Abbreviations in scientific and technical discourse and their classification 80
Skachkova D. Metaphor and its translation based on "The Thirteenth Tale" by Diane Setterfield 81
Skachkova D. Translation of Infinitive constructions...82
Skladanyuk A., Kovalyuk D. Acerca de las dudas en el proceso de la traducción 84
Slobodyán A. Unas dificultadesen la interpretación/traducción del idioma español...85
Slyuossar A. Traduction des noms propes et des noms géographiques...................86

Smirnova S. Winged expressions in English literature of the late nineteenth and early twentieth centuries and the peculiarities of their translation 88
Smolniakova A. Euphemisms of modern English media discourse and the peculiarities of their translation into Ukrainian..89
Sozina A. Les emprunts francaises en russe 90
Stetsenko R. To the question of dirheme sentences translation 91
Svir A. To the problem of translation of the idioms used in English media discourse 92
Taran Yu. Pecularities of language realias translation...93
Tatarchuk A. Cultural component in translation of comic 95
Titova M. Proverbios y dichos españoles y su traducción 96
Tsybulnyk D. Pecularities of the translation of borrowed idiomatic expressions in modern English media discourse into Ukrainian 97
Vakhnina Ya. Methods of proper names rendering on the basis of the books about Harry Potter by JK Rowling..98
Voït V. Le sort de la langue francaise au XXième siècle 99
Yadrow A. Die Entlehnung als Mittel zur Bereicherung der deutschen Sprache.....100
Yakovenko A. Acerca de las dificultades traduccionales en la lengua española......101
Yakovenko A. Business discourse as the phenomenon of international communication 102
Yefremova A. Peculiarities of terms in Business English discourse 104
Zakoutnia A. Le composant animalier dans les idiomes françaises.........................105
Zakutnia A. Stylistic devices and their translation (based on Oscar Wilde's Fairy Tales)..106
Zemliana D. Linguistic peculiarities of terms in English scientific and technical discourse 107
Zhuk K. English-language advertising text's gender strategies 108
Zhyzhyna A. Particularites de la traduction des proverbes du français en ukrainien 109
Гуща Н. Некоторые особенности исторической прозы Владимира Короткевича 110
Кот М. Рэалізацыя біблейскай анамастычнай алюзіі *Самсон* у рэміфалагізаваным паэтычным тэксце 116
Редьква А. Фоносемантичний аналіз публіцистичних текстів 120
Тачыла Н. Адэтнанімічныя назвы з асновамі "жыд, яўрэй" у гаворках Беларусі 124

PROBLEMS IN CURRENT RESEARCH OF FOREIGN LITERATURE

Gorobets Yu. A rebel in the novel *One Flew Over the Cuckoo's Nest* by K. Kesey and its film version by Milos Forman 128
Honcharova S. The artistic function of the theatrical in literature 129
Hushcha P. Die gattung des travelogues in der deutschen gegenwartsliteratur 131
Khaliiarova A. The question of gender in comparison of Ukrainian and British literatures (on the material of «Tamdevin» by H. Vdovychenko and «Lady Chatterley's Lover» by D.H. Lawrence)..132

Naumenko A. Transformed myth of Pygmalion in the literature of the 20th century 136
Shuliak L. Teenager character in literature 137
Yakovleva K. The US literature of the second half of the 20th century: The Beat Generation. *On The Road* by Jack Kerouac 138
Вергун Е. Речевое воплощение образа главной героини романа М. Митчелл «Унесенные ветром» 140
Завезина А. Эстетика чайной церемонии в японской культуре 141
Михалик А. Поэтика заглавий в художественных произведениях 145
Островская К. Конфликт Добра и Зла в трагедии И.-В. Гете «Фауст» 147
Сергина А. Заголовочный комплекс и его типы 148
Смірнова С. Християнський ідеал в інтерпретації Даніеля Дефо («Робінзон Крузо») 150

PROBLEMS IN TEACHING FOREIGN LANGUAGES. PEDAGOGY

Beresten O. Hören im deutschunterricht 151
Drozdova S. Reading as a means of teaching integrated skills in the EFL classroom 152
Filimonova A. Friendly education surrounding as one of the fundamental principles of effective learning 153
Filipjewa M., Mun T. Methoden des Hörverständnis 156
Gritskévich P. Métodos de estudio del idioma español 157
Guérchenova I. Enseñando la gramática de la lengua española 158
Hetman A. Effective methods in teaching Business English vocabulary 159
Kriukova Yu. Successful reading techniques in teaching reading fiction to senior secondary school students 160
Kurylovych K. Using English pop songs as a way of strengthening high school students’ motivation 161
Kyrychenko A. Linguistic consciousness of Ukrainian students from different social groups whilst learning English based on the Web-resources 162
Larin E. The structure of the Modern Business letters 163
Lytvynchuk D. Developing EFL students’ communicative competence through communicative games 164
Maksina O. Some approaches to teaching dialogue to high school students 165
Mun T., Yurchenko K. Lehrmethoden des sprechens 167
Nesterova Ye. Lesson Wrap-up as an effective and necessary form of summarizing 168
Nesterova Ye. L’enseignement du français a partir de l’anglais 169
Reviakina D. Constituents of a successful listening lesson in high school 170
Rozhkova M. A system of exercises for teaching monologue to EFL students 171
Schulga Yu. Lesen im deutschunterricht 172
Tenenyka T. Some effective ways of teaching vocabulary in senior secondary school 173
Tkachenko N. Some aspects of teaching writing informal letters to intermediate EFL students 174
Valko A. Développement de la personnalité au moyen d’une langue étrangère 175

Vasylieva O. Communicative language teaching through role play 176
Yurchenko K., Filipjewa M. Schreiben im Sprachunterricht 177
Манякина Т., Михлик О. К вопросу об обучающем потенциале малых форм на занятиях по иностранному языку как специальности 179
Темирбекова А. Сущность непрерывного образования 180
Часовських А. Вивчення мови 182

SOCIOCULTURAL ASPECTS IN STUDYING FOREIGN LANGUAGES (ENGLISH, SPANISH, FRENCH, GERMAN, POLISH)

Andrósova M. Acerca del cinematógrafo español 185
Bakáyev V., Písmenniy T. El turismo idiomático en el contexto español 186
Gubenko Yu. Léxico del “día de san valentín” en la clase de español 187
Kartúshina A. El idioma de mensajes cortos en español 188
Kharkovska N. Y a-t-il une limite à la perfection: quand c’est possible de fermer les livres d'une langue étrangère? 189
Lytvine A. La Belgique – pays bilingue ou trilingue? 191
Máliar D., Merzliakova A. Rasgos del léxico de la publicidad española 192
Mijaylenko I. La importancia de aspectos socio-culturales en el aprendizaje de idiomas extranjeros 193
Písmenniy T., Bakáyev V. Los símbolos en la cultura española 194
Reskalenko M. Los rasgos de la comunicación no verbal en España 196
Romanova A. Le français quebecois et ses emprunts linguistiques a l’anglais 197
Samoïlenko M. Le franglais comme phénomène dans la langue française contemporaine 198
Samoilenko V. Ethics in Business communication 199
Sheguta K. Características del discurso de negocios en español 200
Shvydká Y. Las particularidades del esperanto e interlingua 201
Stetsenko R. Aspecto sociocultural en el aprendizaje de un idioma extranjero 202
Ujánova T. Análisis comparativo de diferencias en el idioma español y la lengua inglesa 203
Zaútrennikova A. El español en los Estados Unidos de América 205

CURRENT SOCIO-POLITICAL PROBLEMS

Hovorukha A., Krutas Yu. The role of the energy factor in contemporary international relations 206
Luchina V. The phenomenon of Sofia Rusova 210
Nikolaeva A. Militarization of space within the context of current international relations 212
Sheremet V. Western economic help to the USSR during the Second World War 216

PSYCOLOGY

Mazourenko M. Quelques faits sur les raisons de l’intimidation chez les adolescents..220
Shamuratova M. Use of games to improve the pronunciation of children with hearing impairments 221
Smirnova S. Particularidades de organizar el descanso veraniego en los campamentos infantiles 223

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PHRASEOLOGIE EN FRANÇAIS

La phraséologie, comme la branche linguistique, est apparue en 1940. C'est la catégorie qui étudie les unités phraséologiques du langage. En premier le concept des locutions figées a été formulé par le linguiste suisse Charles Bally dans l'ouvrage "Précis de stylistique"

Idiom (du grec Idioma – spécificité, particularité) une combinaison d'unités de langage, dont la valeur ne coïncide pas avec la valeur de ses éléments constitutifs. Cette différence peut être une conséquence de la modification de la valeur des éléments dans la scomposition de l'ensemble. Idiomes sont les mêmes locutions figées qui sont uniques à une langue donnée et représentent la combinaison constante dea mots dont la valeur est pas déterminée par la valeur de ses mots constitutifs pris séparément. En raison du fait que cet idiome est souvent impossible de traduire littéralement, parmi les étrangers il peut y avoir des difficultés de la traduction et de la compréhension. D'un autre côté, façon de parler donnent à la langue une couleur émotionnelle brillante.

Les unités phraséologiques sont caractérisées par divers degrés de changement sémantique. Changement sémantique peut affecter l'ensemble mot-groupe (« pleine valeur passée»): *Avoir une Mine de papier mâché* – figure juin et pâle fatiguée. Changement sémantique peut affecter seulement l'un des composants du groupe dictionnaire («sens partiel»): *être léger comme une plume* – très léger.

Idiomes ont également la classification structurelle, qui a 5 types: verbal (équivalent verbe) – *faire le bouffon*, nom (équivalent substantif) – *lapin un de vieux*, adjectif (adjectif équivalent) – *sain et sauf*, adverbes (adverbes équivalent) – *en un clin d'il*, exclamation – *doux Jésus! C`est pas Dieu possible!*

Très souvent, l'utilisation des idiomes peut être observée dans les textes artistiques, puisque l'auteur avec ce moyen stylistique essaie de se concentrer sur quelque chose d'important ou de donner une coloration émotionnelle. Comme c'est étrange, pendant leurs discours, les fonctionnaires et les politiciens aussi dans leur discours prononcent un discours phraséologique. La propriété finale de ces outils est l'éloquence et l'expressivité.

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NONCE-WORDS AND THEIR TRANSLATION IN THE NOVEL BY JAMES JOYCE «ULYSSES»

The first foreign translation of Ulysses was German translation of G. Goiter, completed in 1927 during the life of J. Joyce, which, however, did not satisfy the writer who knew the language perfectly. In the opinion of critics, the version of G. Wollshleger, first published in 1975, philologically surpasses in many respects aesthetically. The original translation of G. Goyert, but not without a number of errors and inaccuracies.

The uniqueness of the new formations created by J. Joyce in this work makes it especially interesting to compare the "translation solutions" used in the interlingual rendering of occasional units. The novel "Ulysses" undoubtedly is a kind of problem to the translator, and not everyone accepts this challenge, therefore, there are quite few translations of the novel "Ulysses" into Russian and German.The difficulty of this work for a translator isthe reason for choosing this novel as the material to analyze.

The occasional neoformations of J. Joyce in the episode "Sirens", where they perform, above all, the musical function, somewhat pushing the context to the background:

- *Bravo! Clapclapl Good man, Simon. Clappyclapclap. Encore! Clapclipclap clap. Sound as bell. Bravo, Simon! Clapclopclapl Encore, enclap, said. Cried, clapped all, Ben Dollard, Lydia Douce, George Lidwell, Pet, Mina Kennedy, two gentlemen with two tankards, Cowley, first gent with tank and bronze Miss Douce and gold Miss Mina.*

- *Bravo! Klappklappl GroBartig, Simon. Klappklappklapp. Da capo! Klappklippklapp. Klang wie eine Glocke. Bravo, Simon! Klappkloppklapp. Da capo, daklapp, sagten, schrien, klatschten alle, Ben Dollard, Lydia Douce, george Lidwell, Pat, Mina, zwei Gentlemen mit zwei Deckelkriigen, Cowley, erster Herr mit Krug und Bronze Miss Douce und Gold Miss Mina*.

- *Браво! Хлопхлоп. Молодчина, Саймон. Хлохлохлоп. Бис! Хлоплоплоп. Голос как колокольчик. Браво, Саймон! Хлопхлипхлюп. Бис, хлобис, все хлопали, все кричали. Бен Доллард, Лидия Дус, Джордж Лидуэлл, Пэт, Майна Кеннеди, два джентльмена с двумя кружками, Каули, первый джен с кру и бронзовая мисс Дус и золотая мисс Майна*.

Thus, we can conclude that the dual nature of author's neologisms allows a translator to translate these lexemes and create their occasionalisms, conforming necessarily to the requirements of the context. Hence it follows that the problem of translating occasional words is not reduced only to their constant nonequivalence. The most important role is played by the context. Context is understood here not simply as an immediate verbal environment, but something more - the knowledge of the history and culture of particular people, state or epoch.

Scientific and language supervision by Associate Professor L.I. Semerenko.

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CATEGORY OF EXPRESSIVENESS IN THE AMERICAN POLITICAL DISCOURSE

The study is focused on the category of expressiveness in the American political discourse and the ways of its rendering into the native language. The category of expressiveness is significant both in the process of writing and in the process of speaking. Expressiveness (from Latin "expressio") is the category which reflects the feelings, and nowadays it is one of the most actively studied.

The category of expressiveness is fully realized in the texts of publicistic style, especially in public and political speeches, which usually appeal to the people. All this is how the political discourse is realized in order to influence the public consciousness and encourage people to act.

There are several stylistic means providing a political speech with the additional expressiveness, for example, metaphor, metonymy, simile, allusion, quotation, idiom, proverb and saying.

Metaphor. Metaphorical images, which is more peculiar to the English language, are often absent in Russian, and vice versa. Therefore, the direct transfer of metaphors from one language into another is not always possible. Often, there is a need for replacing them with other images. Such a replacement helps to maintain the level of the original expression and make the translation more idiomatic.

Metonymy. There are 3 ways of rendering metonymy:

1. Word-for-word translation. An equivalent is chosen in the target language.

2. Analogue.

3. Metonymy should be rendered with the help of other means, the choice of which depends on the translator.

Similies often cause difficulties as what is acceptable in one language may not be understood properly in the other one.

Allusion is a reference to the historical, cultural and biographical well-known facts. It is usually used in belle letter style, but we can find examples in a political speech as well.

Quotations. To translate the quotations is a difficult process and a translator should have a large vocabulary and an outstanding mindset.

Many above-mentioned means are to be translated with the help of various grammatical transformations: omission; addition; replacement; transposition; and lexical ones: compensation; antonymic translation.

Sometimes the expressiveness is reduced in the process of translation. Sometimes it is intensified due to the very features of English and Russian.

If the emotionality is excessive, the communicative effect is weakened.

In order to reduce the communicative effect (expressiveness), it is necessary:

- to reduce in the number of emotionally colored words;
- to replace the emotionally colored words and phrases with neutral ones;
- to use the compensation;
- to replace the rhetorical questions with neutral affirmative sentences.

When it is not advisable to reduce the expressiveness, we can speak about preserving the expressive effect of the original text.

Scientific supervision by Full Professor A.A. Stepanova.
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EMPRUNTS FRANÇAIS EN ESPAGNOL

Le thème de cette étude est d'examiner l'assimilation phonétique et graphique des emprunts français en espagnol. À mon avis, ce sujet est sans aucun doute pertinent, puisque les processus d'assimilation des emprunts dans n'importe quelle langue sont en quelque sorte liés à la norme linguistique, à la culture de la parole et à la communication communicative.

Le processus d'emprunt peut être causé par un ensemble de raisons: externe, non linguistique et interne, linguistique. Les premiers sont dus à l'impact des facteurs historiques, sociopolitiques, économiques, culturels et extralinguistiques. Il s'agit souvent d'emprunter des noms et d'emprunter des objets ou des concepts. Ainsi, dans un certain nombre de cas, l'emprunt n'est pas tant le résultat de l'influence d'une autre langue dans un environnement d'échange culturel, mais plutôt la manifestation d'une certaine dynamique lexicale inhérente à une langue donnée. En espagnol, vous pouvez noter un nombre suffisant d'emprunts d'autres langues, comme le latin, l'anglais, le français et d'autres.

Tout emprunt passe le stade de l'adaptation, en changeant l'aspect phonétique, et parfois la structure morphologique. Si les changements phonétiques et morphologiques sont importants, l'orthographe de l'emprunt peut changer. Par souci de précision, il convient de noter que pour préserver l'orthographe de la langue source, elle peut transformer le son phonétique du mot. Essayons de retracer quels changements phonétiques et graphiques en langue espagnole ont subi les emprunts français. La classification des emprunts français nous permet d'affirmer que la plupart d'entre eux sont dans la sphère domestique (58% de mots), alors des sphères plus étroites suivent: 9% tombent sur des questions militaires; 7% sont des sujets marines et des moyens de s'adresser aux gens; 6% dans la sphère de la faune, bien qu'il y ait aussi des termes musicaux et littéraires-linguistiques.

Les emprunts de la vie quotidienne ont été assimilés en espagnol, à la fois verbalement et par écrit, tout en conservant sa prononciation. Par exemple: gres (fr.) - grès (esp.)

La prononciation est conservée, mais dans certains cas l'orthographe est changé. Il est à noter que ce sont, en règle générale, des noms dont le genre est le même.

Néanmoins, il est impossible d'affirmer que les changements phonétiques et graphiques dépendent uniquement de la sphère d'utilisation, comme le confirment les exemples suivants. Comme vous pouvez le voir, les changements graphiques et phonétiques sont notés ici, ce qui a permis aux Espagnols de percevoir ces emprunts comme des mots originaux. Les termes relatifs à la musique, aux animaux ou aux termes littéraires et linguistiques sont moins susceptibles de conserver la prononciation de la langue française, et l'orthographe persiste dans une plus grande mesure, suggérant que ces emprunts apparaissaient principalement en espagnol. Par exemple: crochee (fr.) – corchea; lai (fr.) - lay (le chemin de la versification). Certains sons ne sont pas conservés du tout, bien qu'ils ne représentent aucun artefact pour l'articulation espagnole: cramponnet (fr.) - rampinete (espagnol).

On va citer d'autres exemples de changements morphologiques. En français [e] à la fin du mot, l'indicateur du genre féminin revient très souvent à [a] en espagnol. Par exemple:huta <hutte, rauta <raute, tranza <transe, rama <rame, et ainsi de suite.Certains mots de la langue française sont passés dans la langue espagnole sans changements significatifs, ce qui nous permet de supposer que ces emprunts pourraient être traduits en espagnol sous forme écrite et orale. Par exemple: viable (fr.)- viable (esp.), faquin (fr.)- faquin (esp.).

Il y a des emprunts dans lesquels les changements survenus sont difficiles à expliquer. Ainsi, le mot espagnol *ranura* remonte à *la pluie* en français. On a déjà expliqué le changement dans la finale -e en -a. La combinaison de ai en français transmet le son [E]. Par conséquent, une approche purement phonétique devrait donner renura, et graphic-rainura.

Un cas intéressant est le mot *lambeo* du *lambeau* français. Le fait est qu'en français les combinaisons au et eau transmettent le son [o], et donc le mot français donné sonne comme [lambo]. La langue espagnole choisit une variante qui ne correspond pas complètement à la prononciation ou à la lettre, mais ne contredit pas la morphologie espagnole, par exemple: rodéo, empleo, tiroteo, etc.

Il convient de noter que les consonnes doublées de la langue française dans la transition vers la langue espagnole sont simplifiées. Donc, ss> s, tt> t. Comparez: cassinnete> casinete (esp.), bonnet> bonete (esp.).

En analysant ces exemples, nous pouvons conclure que la voie de la pénétration des emprunts français dans la langue espagnole, est à la fois orale et écrite. Le phénomène le plus courant d'assimilation des emprunts français au niveau morphologique est la transformation de la voyelle finale du genre féminin e en voyelle finale a comme indicateur du genre féminin en langue espagnole.

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PROBLEMS OF METONYMY TRANSLATION

In recent years, there has been an increase in interest in metonymy. The phenomenon of metonymy attracts close attention of researchers not accidentally. This is primarily due to the general interest in the study of the text in a broad sense of this term (the study of all functional stylistic varieties of the literary language, including the advertising text, the colloquial style, the study of the language of fiction), the desire to provide a linguistic substantiation and interpretation to various stylistic devices, which create expressiveness of the text.

A thorough study of metonymy took place in various aspects both in native and in foreign linguistics. Linguists studied the semantic nature and structure of metonymy (S. Maslova-Lashanskaia), examined its correlation with synecdoche and metaphor (O. Taranenko), analyzed certain types of metonymic relationships, transitions (L. Efremov, O. Raevskaya).

Metonymy as one of the linguistic universals inherent in language, is a type of semantic shift, the transfer of the name from one subject to another on the basis of the adjacency. The main problem of the metonymy translation is the difference in the methods of metonymization and in the degree of its prevalence in speech in the source and target languages. This distinction is often accompanied and explained by the different traditions of metonymic expression in the original culture and the culture of translation language.

There are several strategies how to translate metonymy:

1. A full translation of a metonymic source unit is used in the case of complete coincidence of the linguistic and cultural traditions of the expression of an individual feature in English and Ukrainian.

German police *use water cannon and pepper spray to disperse anti-G20 demonstrators gathered in Hamburg. –* ***Поліція Німеччини*** *використовує водяні гармати та перцеві балончики, щоб розігнати демонстрантів проти Великої двадцятки, які зібралися у Гамбурзі.*

2. Structural transformation of the original metonymy is applied in conditions of discrepancy of grammatical norms, when the initial context in which metonymy is used cannot be grammatically fully recreated in the translation.

Washington *flourished but the people did not share in its wealth.* **–** ***Уряд Сполучених Штатів*** *процвітав, але люди не відчули на собі покращення.*

3. Functional transformation of the original metonymy is applied in the conditions of the discrepancy between the stylistic status of the metonymic unit in the source language and the translation.

Do you really want to lend ***a hand****? – Ви дійсно потребуєте* ***допомоги****?*

4. The restoration of the basis of metonymic transfer is used if this metonymy is perceived slightly foreign in this situation.

In an interview just before he died, Lennon admitted that Yoko deserved credit for ***Imagine****. - У інтерв'ю перед смертю Леннон визнав, що Йоко заслуговує на визнання за* ***пісню «Уяви собі»****.*

5. The restoration of direct naming is used in conditions of a significant divergence of cultural traditions, when the original metonymic word does not exist in translation.

The food giant ***Kellogg's*** *has caved in to public pressure and agreed to buy palm oil only from suppliers who can prove that they actively protect rainforests and peatlands and respect human rights. – Продовольчий гігант з виробництва* ***кукурудзяних пластівців*** *піддався суспільному тиску і погодився купити пальмову олію лише від постачальників, які можуть довести, що вони активно захищають тропічні ліси та торф'яні угіддя та поважають права людини.*

The analysis of metonymy in the translation language shows that the process of transferring requires the use of a variety of translation techniques, ranging from a full equivalent translation of adequate mental models to the structural transformations in functional and semantic fields.

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EPITHETS IN THE ENGLISH PUBLICISTIC DISCOURSE AND FEATURES OF THEIR UKRAINIAN TRANSLATION

Epithets in publicistic discourse have been studied for almost a half of a century by several scholars in the spheres of linguistics and philology, but unfortunately, recently, there has been some decline in interest of studying the varieties of epithets and their stylistic functions. Probably this contributes to the unclear awareness of the status of the epithet as a figure of speech, mixing it with any attribute in the syntax and the adjective in morphology and a limited understanding of the epithet as a metaphorical adjective. A.Veselovskiy, K. Gorbachevich, V. Moskvin, S. Nikitina and V. Vasilieva were closer to the concept of epithet than anyone else.

The term “epithet” has a specific and at the same time a wider range of meanings in today’s context than in the theories of I. Iliev that he shared in one of his first works on epithets "Epithet in the Slavonic Bulgarian literature from the 14th to 15th centuries". His idea of epithet refers to the history of the Slavonic nations and classic Slavonic literature and, as a result, gives only a basic idea about the concept of an epithet as a linguistic phenomenon.

According to the studies of key researchers, epithets are characterized with a help of certain techniques that are common to all epithets:

1) it is a definition that affects the expressiveness;

2) it is expressed mainly by the adjective;

3) not every epithet has the form of a grammatical definition;

4) only analytical definitions can be called epithets;

5) the epithet identifies a feature already given in the determined word, since it is necessary for a consciousness to understand the phenomenon;

6) the sign given to them may seem insignificant, accidental, but it is not so for the author’s creative thought.

Translation problem of English epithets can be solved in several ways. The first is the replacement by another word or part of speech, making a simple adjective from it in most of cases. The second one concerns epithets that are multilingual or belong only to specific group of similar languages. The most famous linguists that have studied epithets came to a consensus that common grammatical transformations of epithets are: replacement, addition, omission; as well as lexical ones: concretization and generalization.

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ALLUSION AS A TRANSLATION ISSUE (BASED ON THE NOVEL "LOLITA" BY V. NABOKOV)

As linguistic research shows, each literary text possesses elements and stylistic devices previously used in other texts. They can be metaphors, similes, similar sentences etc. Depending on the author's intention, the text containing these elements becomes an interpretation or parody of another work of art. The phenomenon of crossing, contamination of texts of two or more authors and mirroring of verbal expressions is usually called "intertextuality" – a term used in the 1960s by Julia Kristeva. According to her research, the most frequent way of intertextual implementation is an allusion.

The most influential empirical research on the translation of allusions has been conducted by Ritva Leppihalme. In her work "Culture Bumps: An Empirical Approach to the Translation of Allusions" she interprets allusion as "an implicit reference to another literary work or work of art, historical event, contemporary figures, etc." The main thesis of R. Leppihalme is that the translation of allusion depends primarily on its function in a source text and must render this function in the target one.

Allusion is almost the dominant stylistic device used in the novel "Lolita" by V. Nabokov; therefore it is advisable to consider how it is rendered in his own translation of the novel.

In "Lolita" Nabokov refers to other literary texts, in particular, by W. Shakespeare, J. Byron and others. He also quotes verbatim or misquotes popular American slogans and clichés. One of the main prototext for "Lolita" was the poem "Annabel Lee" by E. Poe, which is the greatest source of allusions in the novel. The first love of Humbert Humbert – the protagonist of "Lolita" – is Annabel Leigh, and her name is a complete homophone of Poe's character's name. Humbert Humbert repeatedly quotes Poe, thus making an ironic parallel between his life and empyreal love described in "Annabel Lee". It is important to understand that the allusion to "Annabel Lee" is thematic and thereby significant to the overall interpretation of the novel. Nabokov translated Poe's quotations literally, but added information about the source of the allusion. It means that the author realized or assumed that the target Russian-speaking audience is less familiar with the works of Poe than the American readers. This translation strategy can be qualified as a kind of foreignization (as opposed to domestication), as it, in fact, brings not the text to the target culture, but the target reader to the source culture.

In the modern western world, the most widely used approach to the translation of literary texts is Nabokov's strategy used in "Lolita" – a literal translation of quotations from poetic texts.

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SULLA TRADUZIONE DI TESTI TURISTICI

Nell'ambito della traduzione, una delle tipologie di testo che pone il maggior numero di problemi per gli studenti è la traduzione di testi turistici. Come utenti di questi testi tutti hanno più o meno in mente la stessa immagine del testo turistico come l'insieme dei documenti che riporta beni architettonici, paesaggistici, geografici di un determinato luogo o ambiente che, inoltre, adempie uno scopo eminentemente pubblicitario facendo finta di suggerire la visita dei luoghi descritti. In questo modo, gli utenti di questi testi sono consapevoli che ciò che prevale è la combinazione di una funzione informativa con una pubblicità. Inoltre, conosciamo anche la varietà di testi turistici esistenti sul mercato, che vanno dalle semplici mappe delle città in cui vengono fatte brevi recensioni di determinati luoghi alla guida turistica più completa.

Andando un poco oltre e ponendoci nella sfera di cui abbiamo una formazione linguistica, siamo anche consapevoli che in molti casi la qualità di questi testi turistici lascia molto a desiderare, essendo alcuni passaggi del tutto inintelligibili. La "deformazione linguistica" ci fa cercare di trovare una spiegazione per gli errori che percepiamo in questi testi, che a volte non è facile come a prima vista può sembrare. Certamente i testi turistici possono avere errori "minori" che possono essere causati da molti fattori.
Tuttavia, questi errori, sebbene non siano molto estetici, non implicano una mancanza di comprensione. Il vero problema sta negli altri tipi di errori "maggiori" che di solito compaiono nei testi turistici tradotti e che il lettore percepisce. Questi errori di solito comportano enormi segni culturali che caratterizzano la cultura originale e che non sono stati adeguatamente trasmessi alla cultura di destinazione, causando la normale confusione di un lettore che non ha familiarità con la cultura originale. Ma qual è l'approccio di un insegnante nella classe di traduzione quando analizza questo tipo di testi? La situazione affrontata da tutti gli insegnanti nel campo della traduzione è molto più complessa, dal momento che il pubblico con cui

questa figura si occupa non è quello formato dai normali consumatori di questo tipo di testi, ma dai futuri traduttori di questa modalità testuale, essendo, in questo modo, veramente necessario fare un'analisi approfondita di tutti questi “maggiori” problemi.

L'obiettivo è che gli studenti sono in grado di intravedere la grande complessità coinvolti nella trasmissione correttamente pragmatica di una serie di concetti, esperienze e immagini da una cultura all'altra. D'altra parte e dal punto di vista del traduttore professionista, siamo consapevoli della complessità dei testi turistici che non cessa di essere uno strumento di documentazione.

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NEOLOGISMS AS A STYLISTIC DEVICE

The driving force of all changes in the language's vocabulary is the surrounding reality, activity, nominating-speech creation of a person from the time of tribal life to national, interethnic. In the language system there are words and word combinations, which at first are new and they are called neologisms. Neologisms (from the Greek "new" and "the word") - new words, phrases, phraseological units that appear in the language. The emergence of neologisms caused by the necessity to give names to new subjects, phenomena, concepts arising from the ongoing development of economics, science, culture, as a result of the expansion and deepening of relations with other nations and states.

Linguist V.D. Boyarkina says that the term ***new words*** combines different types of innovations, entries and borrowings. They are not only newly created words of literary language, but also such words that come from other languages. According to A. Hryshenko words save the status of neologisms until they become common used, appropriate to oral and written speech among literary language speakers.

Modern scientific and technical terminological systems are particularly updated with new words: *bionics, biosensors, peptidomics, hydroponics, genomics, proteomics, multimedia, nanotechnologies,* etc. These are lexical neologisms that perform a nominative function. These include words derived from lexical items existed in the language before and give birth to new concepts: *the bank - ATM; global - globalization, anti-globalist; renovation - Western standard renovation; home cinema; metal plastics, metal ceramics,* etc.

Besides the lexical innovations for naming new concepts, neologisms also appear because of the necessity to replace the existing name with another but more precise, clear, coinciding with phonetic, lexical, word-building and other language norms. Linguists V.I. Zabotkina and N.N. Korolova divide new words into: neologisms; transnominations, which combine new form of a word and its meaning; semantic innovations; borrowings. In terms of education method V.I. Zabotkina specifies neologisms as: phonological neologisms, borrowings, semantic and syntactic. French linguist P. Hilbert distinguishes 4 types of neologisms considering the way of formation. They are: phonological neologisms, semantic neologisms, borrowings and syntagmatic neologisms.

There is no single and universal way of translation. So, there are such ways of transferring neologisms: 1. Selection of an appropriate analogue in a target language; 2. Transcription and transliteration; 3. Loan translation and calque; 4. Explanatory translation and descriptive translation.

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IRONY AS AN ACT OF NEGATIVE EVALUATION IN UKRAINIAN PUBLICISTIC DISCOURSE AND ITS TRANSLATION INTO ENGLISH

From the point of view of modern linguistics and the theory of translation, the phenomenon of irony is still insufficiently studied, and the least studied in publicistic texts. This is due to the fact that irony is a complex linguistic and mental phenomenon that is not always expressed explicitly which makes it difficult to be studied.

The irony is used in the publicistic text to make it more attractive and catchy, realizing the author’s self-expression and mockery (positive and negative). It can be expressed by various linguistic methods.

The ironic meaning can be realized in the context of a word, or in micro context, in the context of a text fragment, or macro context, and in the context of the whole text. The pragmatic aspect is disclosed in the fact that irony helps an author to express his mocking attitude to the described objects, events or realities, including a wide range of emotional shades, without offending the feelings of the object described. Irony not only makes the speech more expressive while expressing the author's stance on various issues, but also serves the main goal – to have an emotional impact on the consciousness of the target audience, to transform its views and to accept the views of the addressee.

In the process of irony translation the translator should preserve the manner and style of the original text, and if a source phrase is intended to arouse the reader's smile, the target sentence should cause the same reaction in the native language.

T.A. Kazakova distinguishes 5 basic ways of translating the irony in publicistic discourse:

1. Full translation with minor lexical or grammatical transformations.
2. Extended ironic phrase is used when the ironic meaning and shade is not obvious for the cultural environment of another language.
3. Antonymic translation.
4. Extra semantic components are added when lexico-grammatical elements are to be preserved.
5. Cultural-situational substitution.

Considering the mechanism of irony translation, we can make a conclusion that there are two stages: decoding of irony in Ukrainian and English, and the determination of linguistic means of expressing irony in the original text and in English.

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CARACTERISTIQUES DE LA TRADUCTION DU FRANÇAIS VERS DE LA RUSSE

En faisant la traduction du français en russe, nous rencontrons souvent certaines particularités de ces deux langues. Prenons par exemple la traduction française du pronom tout: la signification dépend d'abord de la présence ou de l'absence de l'article dans le nom devant lequel se trouve ce pronom, et ensuite du type de cet article (l'article est défini ou indefini). Pour le traducteur debutant de la langue française il n'est pas facile de naviguer dans les différentes significations du mot, parce que, selon les raisons ci-dessus, tout le pronom peut signifier « tout », « un » ou « tous ». Si le nom devant lequel le pronom est employe avec l'article défini, le tout est traduit du français comme «весь» , par exemple:

«Il veute savoir tout la verite – Он хочет знать ***всю*** *правду»*

Pour traduire tout du français , suivi d'un nom avec l'article indéfini, vous devez utiliser l'adjectif russe «целый» :

«C`est tout un problem – Это ***целая*** *проблема»*

Dans le cas où le nom est utilisé sans article, le pronom français est traduit en russe par "каждый, любой, всякий ". Voici un exemple de la traduction du français d'un usage similaire:

«Tout enfant a droit a l`instruction – ***Каждый*** *ребенок имеет право на образование»*

Ainsi, nous devons tenir compte de ces nuances telles que les types d'articles devant le nom auquel se rapporte a traduire le mot du français. Cela peut radicalement changer la signification de la phrase et du texte dans son ensemble.

La deuxième caractéristique de la langue française est l'existence de deux dialectes relativement indépendants: le nord (provençal) et le sud. Ils sont assez différents les uns des autres, cependant, pas tellement que les porteurs de ces dialectes ne pouvaient pas se comprendre.

L'une des tâches d'un interprète consiste à effectuer la traduction aussi précisément que possible, en préservant non seulement le contenu, mais aussi la coloration stylistique du texte ou du discours. Donc, en traduisant le texte litteraire on n`utilisera pas le memes outils et constructions que lors de la traduction d`un article scieutifique. Et la richesse émotionnelle des œuvres des auteurs français exige une sélection particulièrement soignée des moyens d'expression artistique dans la traduction.

Beaucoup de mots de la langue française ont une prononciation similaire, ce qui peut également créer des difficultés supplémentaires pour le traducteur. Dans la traduction ècrites des homophones français, aident les "lettres muettes" qui ne sont pas lisibles, mais permettent de distinguer les certains mots et les formes de mots pendant l'ecriture .

Une autre caractéristique de la langue française est l'ordre direct des mots dans la phrase. En russe, comme vous le savez, l'ordre des mots est assez libre et la permutation des membres de phrases vous permet de vous concentrer sur le certains mots, changeant parfois la signification de l'énoncé entier. Lors de la traduction en français, le même effet doit être obtenu par d'autres moyens linguistiques (par exemple, en utilisant des articles auprès de noms indéfinis).

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THE FEATURES OF TRANSLATION OF INFINITIVE IN ENGLISH PUBLICISTIC TEXTS

The problem of translating infinitive is very popular among translators and interpreters and those who want to master English perfectly. Such researchers studied this issue as M. Blokh, O. Smirnitsky, E. Korneev and others. Identifying the features of the translation of infinitive in English publicistic texts is extremely important, as English publicism is an integral part of our life. That is why this question is still relevant and scientists are still studying it.

In the process of our study, we have analyzed the publicistic texts of the English newspaper “The Guardian” and found that infinitive is a widely used phenomenon. Infinitive is used in different grammar forms and performs various functions in sentences, and therefore, can be changed into another part of the language in the process of translation.

In the course of study, we have found that the most common way of translating English infinitive with the help of the same infinitive of the target language. For example, *"Now we want to go one better and create the world's largest protected area"* (Antarctica could get world’s biggest wildlife sanctuary // The Guardian. – 2018) – *А зараз ми хочемо піти далі та створити найбільшу у світі природоохоронну територію; If you do not have the network, it is difficult to get in a progress* (Call to tackle film world’s “pandemic lack of inclusion” // The Guardian. – 2017) – *Неймовірно складно просуватися вперед, якщо ви не працюєте в інтернеті*. Infinitive sometimes may act as the finite form of the verb: *She was the last to come – Вона прийшла останньою*. Also, infinitive can be translated as a noun, a subordinate attributive sentence, an adverbial participle, but such cases occur much less often, because infinitive is a nonfinite form of a verb, so in the process of translation it tends to verbal forms.

Based on the conducted study, we can conclude that infinitive is a compulsory component of English in general and English publicistic texts in particular. Since infinitive combines the features of a verb and noun, we have the ability to render it with different parts of speech into the target language, but we should rely on what functions it performs in the sentence, which forms it has. We have often translated infinitive with the help of the same Ukrainian infinitive in the analyzed English publicistic texts.

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LA LENGUA INTERNACIONAL – ESPERANTO

El esperanto es un idioma internacional creado para facilitar la comunicación entre las personas de diferentes países. El esperanto parecía una herramienta de la comunicación más perfecta que las lenguas “naturales”, llena de ilógicas y casas extrañas. Hoy en día el esperanto, por supuesto, todo del común de la lengua artificial, sigue siendo sólo un experimento. Pero más y más personas se interesan por el esperanto y estudian este idioma.

Según el periódico francés “Le Figaro”, el esperanto representa hasta el cinco por ciento de todos los idiomas de la humanidad, los usuarios de los cuales son ya más de un millón. Los hablantes del esperanto viven en más de ciento treinta y cinco países en todos los continentes del mundo. Incluso hay una asociación de esperantistas que se llama la Asociación Mundial de Esperanto que tiene miembros de alrededor de ciento veinte países, y cada año tiene lugar un Congreso Mundial de Esperanto donde se discuten temas relativos al idioma.

El esperanto fue creado por L.M. Zamenhof en el año mil ochocientos ochenta y siete. El nombre "esperanto" significa "alguien que espera". Se suponía que el esperanto se convertiría en un único idioma para todo el mundo. El primer libro publicado en esperanto fue llamado "Lingvo internacia. Antaŭparolo kaj plena lernolibro" – "La lengua internacional, prólogo y libro de texto completo". El alfabeto del esperanto se basa en el latín, hay veintiocho letras que corresponden a veintiocho sonidos: cinco vocales, dos medias voces y veintiuna consonantes.

Las características básicas del idioma esperanto son las siguientes: la facilidad del estudio, especialmente en la etapa inicial, debido a la gramática simple (dieciséis reglas básicas) y, sin excepciones, el esperanto se puede aprender en ciento cincuenta horas; la neutralidad (el esperanto no está asociado con ningún estado o nación); el léxico está tomado de varias lenguas, por ejemplo, inglés: *rajto (right) – derecho*; alemán: *morgaŭ (morgen) – mañana, tago (tag) – día*; francés: *manĝi (manger) – comer, mateno (matin) – mañana*; español: *cigaro – cigarro, tortiljo – tortilla, vakero – vaquero, siesto – siesta, bastono – bastón*; italiano: *feliĉa* (*felice) – feliz*; latín: *vespero (vesper) – tarde, hodiaŭ (hodie) – hoy*. Hay pocos préstamos de las lenguas eslavas.

El esperanto es el segundo idioma ideal que se puede aprender rápida y fácilmente. Creo que la idea de crear un solo idioma para todo el mundo es genial. También se puede aprender esperanto para el desarrollo general, porque es un fenómeno muy interesante e inusual en el área de la lingüística. Estoy seguro de que esperanto tiene un futuro.

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PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES IN THE AND THE PROBLEM OF THEIR RENDERING (BASED ON EDGAR ALLAN POE «THE RAVEN»)

The translation of poetry is one of the most difficult tasks to perform. Poetry is the earliest form of literature and it used to be spoken, that is why it should contain everything to be memorized easily, so it has such stylistic characteristics as rhythm or rhythmical arrangement of words (metre), instrumentation (combining sounds in order to make utterances melodic), which is divided into: alliteration (the device of repetition of the same consonant sound at the beginning of successive words or accented syllables), assonance (repetition of vowels often connected with rhyme and rhythm), onomatopoeia (the use of sound-imitating words).

«The Raven», a narrative poem by American writer Edgar Allan Poe, has a complicated form, contains double and triple rhymes, alliteration, repetitions. And all of these features require considerable artistic skills of a translator.

There are many versions of translation of «The Raven», in particular by K. Balmont, V. Brusov, M. Zenkevich. Here we have chosen the translation version of Valentin Savin for the analysis.

Once upon a midnight dreary, while I pondered, weak and weary, *Over many a quaint and curious volume of forgotten lore--* *While I nodded, nearly napping, suddenly there came a tapping,* *As of some one gently rapping, rapping at my chamber door--* *"'Tis some visitor," I muttered, "tapping at my chamber door--* *Only this and nothing more."*	*Как-то поздно тёмной ночью, я увлёкся чтеньем очень* *Интересных старых книжек, мной забытых с давних пор,* - *И почти что спать собрался, как в дверь кто-то постучался.* *Еле слышно так стучался, так стучался в мой затвор.* *"То возможно чужестранец, хочет вскрыть дверной затвор* - *Чужестранец, а не вор".*

The presence of melody of the verse is one of the main requirements to the translation of Edgar Poe’s poetry. The rhyme scheme in the first stanza in "The Raven" is A-B-C-B-B-B. The repetition of the "B" rhyme throughout the entire poem - e.g., *"Lenore," "door," "lore"* - is what gives the poem its melody and atmosphere. It is well rendered into the target language, together with the assonance on "*o*" presented in the translation version, and even the "*r*" sound is repeated, too. (*пор; затвор; затвор; вор*) = (*lore, door, door, more*), which is important as it is the key allusion to a natural sound produced by ravens and it should be saved and presented in a translation version. Moreover, the quality of translation is so high, that the translator rendered all the internal rhymes, repetitions and stylistic devices, still not misrepresenting the main idea.

The rendering of phonetic devices is not always possible and is usually omitted. Nevertheless, in poetry, it is vital to be skillful enough not to translate words, but to transfer the sounding, the stylistic features and the rhyme scheme. Poetry is to be said, to be sung and remembered, not to be narrated.

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THE SHIFT OF PREDICATE IN PUBLICISTIC TEXTS AND THE PROBLEM OF ITS TRANSLATION

The importance of good communication can not be overestimated, while its absence may lead to disastrous results, both in business and private life. Living in the globalized world, we can not deny the importance of the translation process in modern society. Different transformations are applied to adapt your statement to the rules of the target language for the proper understanding. One of the most important transformations is the shift of predicate.

In linguistics, according to E.V. Breus, generalized types of objective situations are called predicates. The term "objective situation" means the objects and relations between them described in the text. For example, there are predicates denoting action, state, perception, attitude, quality, etc. In the translation process, languages can use different types of predicate to indicate the same objective situation. That is why, transformations are necessary and shift of predicate is used. Shift of predicate is of two main types: the predicate defining state is transformed into the predicate of action and the predicate of reason being substituted by the one explaining results.

One of the main reasons for using the shift of predicate is that in English the predicate of state is preferred, while in Russian or Ukrainian the predicate of action is commonly used (*The Tories* ***were*** *also* ***reluctant*** *to answer questions about the deployment. – Консерваторы также отказались ответить на вопросы о сокращениях*).

Another one is that usually the predicate denoting the reason may be substituted by the one which indicates the result or conversely. This transformation is made in case of absence of the full equivalent of the predicate translated in the target language (*It says a lot when the Tories* ***are now shipping in*** *Republicans to salvage their campaign – a party whose entire political agenda is focused on stopping any form of public healthcare. – О многом говорит сам факт, что консерваторы* ***решили задействовать*** *для спасения своей кампании республиканцев – партии, политические задачи которой направлены на сворачивание всех форм общественного здравоохранения*).

In publicistic texts (usually, articles) this transformation is of great importance. Logical emphasis in sentences laid by the author of the article plays a crucial role in the reader's understanding the message. Publicistic texts may contain some emotionally coloured elements and some stylistic tricks of the author. The shift of predicate serves the function of adequate rendering the information and helps to solve the problem of preserving the author's style.

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FEATURES OF ANTHROPONYMS IN THE TEXTS OF PUBLICISTIC DISCOURSE AND THEIR TRANSLATION INTO UKRAINIAN

The communication between Ukraine and the world due to the active processes of globalization, strengthening of economic, political and cultural relations require a very prompt solution to the issues of the translation of publicistic texts. This is also required by the media sphere. The problem of comparative study of antoroponyms is among the most relevant.

According to Ephremova, anthroponymy is a field of study of origin, change of the proper names (anthroponyms) of people as a section of onomastics. The unit of this onomastic brunch is antroponym.

D. Ermolovich believes that anthroponyms usually have a conceptual meaning, which is based on the notion of an object category, it's class with the following characteristics: 1) indicates that the carrier of anthroponyms - a person: Peter, Lewis unlike London, Thames; 2) indicates affiliation with the national-language community: Robin, Henry, William unlike René, Henri, Wilhelm; 3) points to the gender of a person: John, Henry unlike Mary, Elizabeth.

There is the notion of "anthroponomical space of newspaper and magazine text", which is regarded as a continuously constructed onomastic system, which is expressed in the use of potentially embedded in the standard language anthroponomical information about the subject, the real bearer of the name and fictional or hypothetical, comparative submissions of subjects. Forming the anthroponomical space of newspaper and magazine text, homonyms can have 2 forms: both informative and as socially evaluative linguistic means.

Adequate perception of information implies the ability of the reader to understand better than during a literal, "grammatical" reading. So the laconic use of the relevant onyms in the context allows deeper to understand the meaning of the text. The proper name, therefore, possesses in the original ethno-lingual environment complex formal and associative characteristics, the knowledge of which is necessary for communicants in the process of overcoming linguistic and intercultural barriers.

The analysis of the translation research papers revealed that the most common transformations made in the process of translation of anthroponyms are: 1) Transcription; 2) Transliteration; 3) Calque; 4) Lexico-semantic addition and contextual replacement.

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TITLES' TRANSLATION PECULIARITIES FROM ENGLISH INTO UKRAINIAN

Translation peculiarities of the texts titles have been an object for intense study by a number of modern specialists in the spheres of linguistics, philology, culture studies and foreign affairs. In the works of such well-known linguists and critics, as Y. Gluhova, I. Galperin, V. Komisarov and O. Kravchenko have been studied difficulties on translation and ways of transferring expressive means in target language.

The term “title” is a word or phrase or even a sentence which render the core of the following text. Nowadays titles have become an influenced part of the text due to mass media and journalism tendencies developing that need much balanced translation approach.

According to the studies of key researches, titles can be classified by form: 1) simple, 2) complicated, 3) complex; by meaning: 1) full informative, 2) partially informative; and by emotional impact: 1) intriguing, 2) terrible, 3) stunning, 4) scandalous. Titles also perform an informative (nominative, representative) function. But what gives a birth to a paradox that, on the one hand, the title is a part of the text which cannot be separated, and on the other hand, it has relative autonomy.

The problem of the texts titles translation is justified by lexical semantic and realia peculiarities in both languages. When translating English titles into Ukrainian, the translator should take into account that English/American newspapers are characterized by verbal titles predominance, while in our today's press non-verbal titles are preferred. The use of elliptical structures gives the headlines an extreme briefness and dynamism. To impart emotional coloring to the common vocabulary, neologisms, dialectics, poeticisms, slang are used. The titles are also characterized by quotations, which can be expressed both by direct and indirect speech. In addition, abbreviations are widely used, decoding or reference of which the reader can learn from the article. An important feature for English or American newspapers titles is the widespread use of attributive groups. That is why, a wide range of both grammatical and lexical transformations we can observe in translation. It also should be noted that multilingual media often do not translate titles, but supply different language news versions with their own.

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LA LENGUA DE LAS EMOCIONES INTRADUCIBLES

Cada día, miles de personas se comunican en situaciones diferentes. Durante el proceso de la comunicación una persona puede sentir una gran variedad de emociones, que tienen sus propios nombres. Sin embargo, hay situaciones cuando resulta imposible expresar o nombrar con una sola palabra lo que siente una persona y en este caso, la gente siempre trata de crear una descripción de este sentimiento, para que sea menos abstracto y más sentible. Pero, por desgracia, en el mundo no existe ningún idioma que presenta una palabra especial para cada emoción. El problema de denominar lo intraducible siempre provocaba el interés de los científicos: de neurobiólogos, psicólogos, filólogos etc. Como resultado de sus investigaciones se puede mencionar el primer diccionario de emociones "El glosario de felicidad"del psicólogo británico T. Lomas. Según la idea del autor el conocimiento de las palabras que corresponden a las emociones pueda permitir a los interlocutores entender mejor sus propios sentimientos, encontrar más rápido la harmonía y comprensión mutua.

En la esfera de traducción/interpretación dicho problema es muy actual, porque se refiere a la esfera de necesidades profesionales. En muchos idiomas, se puede encontrar diferentes variaciones de palabras y expresiones, que no tienen correspondencias monosemánticas en otras lenguas. Por ejemplo, es posible traducir la expresión española *"Ay, madre mía!"*como*"Нічого собі! Не може бути! Як прикро! Як чудово! Я в захваті!"; "Vaya!" como "Оце так! Хіба таке можливо! Нормально! Та таке!",* es decir hay una variedad casi infinitade variantes, todo depende de la situación comunicativa y las emociones de su autor.

Por supuesto, la lengua es una parte integral de la cultura y la mentalidad de sus portadores, por eso, a veces,resulta muy difícil entender a un extranjero, porque él tiene una mentalidad diferente y otra percepción del mundo. Pero aprendiendo un idioma, se puede comprender otra cultura y, como resultado, sentir en si mismo todo lo que parece extraño, todo lo que ni siquiera podía expresarse con las palabras de su lengua materna. El Rey de

España Carlos I, que dominaba al menos cuatro idiomas, una vez dijo que con Dios él hablaba en español, con mujeres –en italiano, con hombres –en francés y con su perro – en alemán. Al final nos gustaría recordar las palabras de N. Mandela, quien dijo: "Si hablas con unapersona en su lengua materna, estás hablando con su corazón".

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CONNOTATIVE ASPECT OF TRANSLATION IN PUBLICISTIC DISCOURSE

Translation is not about replacing SL words with the TL ones, it implies to recognizing the meaning and transferring it from one language into the other. So, it is paramount to consider not only the denotative meaning of the words (general and common perception), but the connotative one (implicit meaning added by the speaker).

Connotation has been studied from different angles: semantic approach (N. Arutiunova, T. Markelova), functional approach (L. Konovalenko, S. Parfionova), comparative approach (in correlation with expressiveness and modality by T. Kosmeda, O. Volf), communicative approach (N. Moiseeva). But today our aim is to analyze this phenomenon in terms of publicistic texts translation.

I. Arnold differentiates four components of the connotative meaning: 1) emotive; 2) evaluative; 3) expressive; 4) stylistic. They can be present separately or simultaneously not only in one utterance, but in one word reflecting the speakers'/writers' axiological system which is to be identified. And here the attention is to be paid to epithets, similes, metaphors as well as shifts of linguistic registers (poetic-colloquial), violation of linguistic norms and rules of combinability.

Rendering the expressive representation in the process of translation is a question of equivalence, which can be achieved when semantic fields of the given elements correlate in both languages, when the rules of collocation are the same and it is possible to recreate the same syntactic structure, thus the expressiveness and images can be rendered by means of equivalent into Ukrainian without any losses. For example:

*They will **pit** Scotland against England. That could be **disastrous** to the people of Scotland – and **fatal** to the UK as a whole. – Вони будуть **натравлювати** шотландців на англійців, що призведе до **жахливих*** *наслідків для Шотландії та **фатальних** – для Великобританії у цілому (The Guardian).*

But this correlation is not a widespread phenomenon, in other cases we can use the words / phrases of similar stylistic coloring, but different image, to resort to the analogue in the target language:

*This is **another nail in the coffin** for the Brexit vandals. – Це **ще один камінець у город** тих, хто підтримує дику ідею виходу країни зі складу ЄС (The Independent).*

Given no equivalents or analogues, we can apply to so-called stylistic transformations, to use other means of expressiveness or other registers (when the situation allows) in order to reproduce the same effect on the readers. For instance:

*The Labour party now find themselves surprised that they are being **devoured by the nationalist tiger**. – Лейбористи дуже здивувались, коли зрозуміли, що **націоналісти підім'яли їх під себе** (The Guardian).*

When the usage of similar stylistic means in TL leads to emotional overload, the communicative effect can be weakened. To achieve this, it is necessary to use more neutral lexical units, for instance:

*A Brexit is **a losing game** for everyone in Europe from an economic perspective alone. – Вихід Великобританії зі складу ЄС буде **програшним** для усіх, якщо на це подивитися хоча б з економічної точки зору (The Independent).*

The ability to recognize the evaluative and emotional elements helps to create the most adequate translation considering particular style and genre as well as the norms of translation. So, in this case the equivalents, analogues or contextual substitutions can be used. But sometimes it is more important to render denotative aspect of meaning rather than connotative one, and then the descriptive way of translation is resorted to. It is important to maintain a balance between denotative and connotative meanings, convey emotional semantics and prevent distortion of emotional evaluation.

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LA TRADUCCIÓN DE TÍTULOS DE PELÍCULAS

A la vista del desarrollo intensivo de la cultura de la comunicación de masas, la gran popularidad y la difusión de la cinematografía, en muchos países del mundo existe la necesidad de una traducción cualitativa de los textos de los largometrajes a diferentes idiomas. Uno de los componentes más importantes de cualquier producto cinematográfico es su nombre, determinado por los lingüistas modernos como un apodo cinematográfico. El título debe reflejar el contenido y el diseño artístico de la película y debe ser claro, interesante y atractivo para una audiencia potencial. Por eso durante la traducción es importante no sólo prevenir el fracaso comunicativo, sino también tener en cuenta el objetivo de los directores de cine.

En la determinación de la calidad de la traducción es importante tomar en cuenta la opinión de la audiencia objetiva. Generalmente el rechazo de traducción se produce en el caso del sustitución injustificada de título o simplemente con la transformación desafortunada. Este resultado indica la persistencia de los problemas de adecuación de la traducción y la ocurrencia de la falta de comunicación entre las culturas.

En términos del grado de correspondencia entre el contenido del título original y el grado de adaptación lingüística étnica, se utilizan diversas estrategias de traducción. Entre ellas figuran la traducción directa y literal, la traducción con transformación acompañada de la sustitución, adición u omission de palabras clave, la traducción con sustitución lexico-semántica o gramática, la traducción con explicación o compensación, la traducción libre.

Cuando se traduce el título de película, es importante mantener su correlación con la lìnea de trama y las características de composición de la película, su contenido ideológico e identidad del género. En caso de violación del cumplimiento de estos criterios, el título traducido no puede considerarse adecuado.

Además, el título de la película desempeña una función atractiva para el espectador. La calidad de la traducción del nombre se considera mejor si el traductor está familiarizado con las características lingüísticas y culturales del texto traducido. Si es imposible llevar a cabo una traducción directa o literal exitosa preservando las características estructurales y semánticas del título, el género de la película a menudo determina la elección de los medios estilísticos y léxicos correspondientes del idioma.

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THE WAYS OF ENGLISH ANTROPONYMS TRANSLATION INTO UKRAINIAN

Today the mass media have a great influence on the lives of people, of society as a whole, on our consciousness, even on our culture and language. Therefore, the problem of efficiency and relevance of information is extremely urgent. Term “publicistic” in broad sense can mean not only the creativity of the "writing sphere", newspaper and magazine texts, but also the materials of TV and radio reports, talk shows, interviews and much more.

The publicistic style takes an important place in the system of styles, because scientific and business language are aimed at reflecting real life in all its realities, they try to reach not only the intellectual needs of readers, but also aesthetic, in order to interest the reader and bring the most reliable information to him. The content of publicistic texts differs from others in that they refer to concrete facts and facts.

Proper names play an important role in publicistic texts. Even a brief article cannot avoid proper names. The process of translating of proper names from English to Ukrainian seems rather simple, but in reality it is a rather troublesome process.

The problem of translating names and surnames has existed for centuries. In the translation practice there are still no generally accepted rules for the rendering of anthroponyms in the translation of English texts into Ukrainian. Although it is believed that the problem of the rendering of such words have been solved long before: they should be transcribed, transliterated or rendered by calque. But the fact that the writing and sounding of proper names varies in different languages greatly affects the form of the word, which causes difficulties for accurate transliteration or transcription. The question of translation arises also in the case when the translator encounters an expressive name with extra connotation.

The choice of one or another principle in translation is related to a tradition that cannot be ignored by an interpreter, even if he is dealing with a fiction name or surname, despite the fact that there may be controversial options.

Speaking about the ways of translating or ways of rendering proper names from one language to another, may be noted the following: most of the names that have existed for many centuries, are traditionally rendered by means of transliteration. Almost all modern anthroponyms are rendered by transcription, which has been unified only last century. Today, in the Ukrainian language, rendering of proper names with the help of transliteration practically does not occur. This is due to the fact that in languages which alphabets are based on the Latin, the letters mean different sounds or in some combinations are not read "in accordance with the rules". During the transcription of foreign names and surnames, there may be deviations from the generally accepted rules of translation in accordance with the interpreter's desire to make the name sound more pleasant. Transcription is a rather rare case that occurs exclusively in related languages with a common history and culture. Calque is the most often applied to names with the use of the morphemes of the native language and in many cases can replace the name with inconvenient pronunciation or the name that makes the meaningless association.

It should also be noted that English journalistic texts often encounter names that describe their bearers. When translating meaningful names, it is very important to take into account stylistic coloring. The stylistic color of a meaningful element in the translated text must correspond or be close to its stylistic color in the original. At the same time, the exact translation of the unmarked root very often retreats to the background.

When there is a question about the application of one or another of your own name rendering, the translator should make a decision himself. It is important to note that accurate transcription of proper names is always the best way of translation.

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STRUCTURAL AND GRAMMATICAL FEATURES OF THE TITLES IN THE ENGLISH PRESS: TRANSLATION ASPECTS

Newspaper journalism is called the chronicle of the present because it is a reflection of events and addresses the daily problems of society, such as political, social, domestic, philosophical, etc. It is believed that the title is a guide to the reader in the field of newspaper articles. Exactly the headline forms the reader's general idea of the material of the article and allows him to choose the most important one for further acquaintance.

The title was the subject of a range of linguistic studies and described in the works of L.S. Barhudarov, V.N. Komissarov, A.M. Kovalenko, Ya.I. Recker and other translators.

The headline in the context of the publicistic text is a structure and semantic component which denotes and designates this text, it is interrelated with the subject of the article and its main idea and quotations.

With the birth of journalism, the title highlighted a particular publication among others. Subsequently, the nominative function was approved, when the subject of the story was called. The information function of the title is that it prints the content of a particular work or heading to a greater or lesser extent.

The appeal function lies in propaganda plane, which reveals in influencing the reader through this title. The title may be advertizing and it serves to attract readership.

News headlines have a number of grammatical and syntactic features. In English and American newspapers there are verbal titles, for example*: Floods Hit Scotland (Guardian), William Faulkner Is Dead (CBC News),* *Exports to Russia Are Rising (The Moscow Times) prevail.* The slogan is usually stored in headlines that consist of a sentence: *Will There Be Another Major Slump Next Year? (The NY Times).*

There are 4 main ways of transferring headings: *authentic reproduction; full-text translation; partially equivalent translation; complete replacement of one title to another during translation.*

The problem of translating the English-language newspaper headline is very important. When translating English-language titles, the translator should remember three basic rules not to forget: about the main purpose of the title intrigue the reader, draw his attention to the published material; the purpose of the title is to briefly express the main positions of the article (that is, the content) or to highlight individual facts; the title should establish contact with the reader and make him read the article.

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EL FENÓMENO DE CONSTRUCCIONES VERBALES CON INFINITIVO EN IDIOMA ESPAÑOL

En el idioma español existe un fenómeno especial que siempre provoca mucho interés, nos referimos a lasconstrucciones verbales, que no tienen equivalentes en otras lenguas extranjeras. Se trata de una combinación entreun verbo, que puede utilizarse en cualquier tiempo verbal, y un infinitivo. A menudo, entre estos verbos puede encontrarse una preposición. Quisiéramos presentar a continuación los ejemplos más comunes, agrupados en tres variantes.

El primer grupo lo constituyen las construcciones verbales temporales con infinitivo, por ejemplo:**ir + a + infinitivo** (мати намір, збиратися щось зробити) – representa la acción, que va a realizarse en futuro. *Voy a comprar una lavadora. – Я маю намір (збираюсь)купити пральну машину.* **Acabar de + infinitivo** (щойно закінчити щось робити) – representa una acción, que se ha acabadohace un momento (el verbo “acabar” se utiliza sólo enel Presente yenel Imperfecto de Indicativo, en otros casos es similar al verbo“terminar”). *Acabo de aprender palabras nuevas. – Я щойно вивчив нові слова.*

En el segundo grupo hay construcciones verbales aspectuales con infinitivo, tales como:**ponerse, echar (se), romper, liarse + a + infinitivo** (розпочати щось робити) – Además del comienzo de la acción, pueden marcarlos significados adicionales.Por ejemplo: *Mi amigo se puso a estudiar.*

– *Мій друг почав вчитися* (se marca una subjetividad, el comienzo intencional de una acción); *El enemigo se echó a correr. – Ворог почав тікати.* (el comienzo inesperado de una acción) *Mi abuelo rompió a reír. – Мій дідусь вибухнув сміхом.*(el comienzo brusco de una acción).

Y en el tercer grupo introducimos las construcciones verbales modales, tales como: **ener que + infinitivo** (треба щось робити) – denota una obligación categórica y forzada *Tienes que resolver tú mismo tus propios problemas. – Ти повинен сам вирішувати свої проблеми*; **haber de (que) + infinitivo** (бажано щось зробити) – expresa la necesidad, pero en una forma menos categórica *He de poner orden en mi habitación. – Мені треба прибрати у кімнаті.*

En conclusión se puede notar que en las construcciones verbales una de sus partes (el verbo en la forma personal) puede perder parcialmente o completamente su original significado léxico y comienza a realizar la función de un verbo auxiliar. Las construcciones verbales son necesarias para indicar un cierto tiempo, etapa de acción o modalidad.

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LINGUISTIC AND PRAGMATIC PECULIARITIES OF ENGLISH SPORTS PUBLICISM TRANSLATION

The publicistic style is used in many areas. It can be educational, political, social, sports and others spheres. Now sport occupies a special priority in the press.

According to the definition of E. Prohorov: “Sports journalism is socially important activity of the collection, processing and spread of actual sports information through mass communication channels (press, radio, TV and Internet), based on a special subject of consideration, description, analysis and audience. It is also the totality of all the sports journalist activities results, the subject of study and teaching, as well as all the generated professions”.

Having studied the linguists’ views, we can say that there are seven functions of sports publicism: informational, analytical, educational, ideological, entertainment, stress and propaganda. Among the linguistic peculiarities the main difficulties in translation of English sports publicistic are stylistic and lexical features of the source text.

To the most frequently used stylistic devices in the sports journalism we can refer: metaphor, simile, epithet, personification, rhetorical questions.

Ways of translation stylistic devices:

1) Absolute or near equivalent
2) Analogue
3) Substitution for the other stylistic device, which will retain expressiveness
4) Compensation
5) Descriptive way of translation

From the point of lexical aspects the greatest difficulty is the translation of terms and abbreviations.

Ways of translation sports terms and abbreviations:

1) Equivalent
2) Transcription
3) Transliteration
4) Calque

There is no single ideal way of translation. To make the adequate translation and to preserve all the ST functions we should consider the context, background information, target audience and goals of the text.

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ATTRIBUTIVE TERMINOLOGICAL PHRASES IN ENGLISH SCIENTIFIC AND TECHNICAL DISCOURSE AND THE WAYS OF THEIR TRANSLATION INTO UKRAINIAN

Attributive phrases are one of the most striking and common features of English scientific and technical discourse represented by different semantics and structures. The scientific interest is the question of firstly, correctly English phenomenon, and secondly their translation into Ukrainian.

Many linguists such as A. Reformatskij, A. Superanskaya, V. Turanin, L. Tkacheva, B.Golovin, F.Tsytkina, O. Balovneva, V. Caraban, T. Kiyak and others devoted their works to the investigation of this subject.

The most important and indispensable components of scientific and technical communication is the scientific and technical discourse. The main task of the literature related to the scientific and technical style is to convey information to the reader and ensure its correct understanding with maximum clarity and understandings. That is a problem of translating attributive phrases of scientific and technical discourse, the most common linguistic unit in scientific and technical communication is seemed vital.

There are four types of attributive terminological phrases depending on part of speech is used as an attribute in English:

1. Attributive phrases with an adjective as an attribute (the attribute most often are adjectives, as well as words belonging to other parts of the language, in the function of definition), for example: *transformer coil, direct current, labour capacity.*

2. Attributive phrases with a verb as an attribute (verbs are used as attributes in various forms), for example: *laser diodes, fiber laser, control system.*

3. Attributive phrases with a substantive as an attribute (the noun performs the role of an attribute), for example: *peak energy, lay-out diagram, soil science.*

4. Attributive phrases with a phrase or collocation as an attribute (the attributive phrases with multiple elements), for example: *DC power, earth leakage detector, free space wave propagation.*

Each language has its own content and a number of specific qualities that differ depending on the language system. Translation requires a comprehensive analysis of semantic, syntactic, sociological and psychological processes and phenomena, as well as socio-cultural features. Scholars in the field of the translation identify the attributive phrases as the phrases in modern English, which have several elements with a number of specific line and cause many difficulties at the process of their translation. The order of translation depends on the semantic connections between determination and a determined word. There is a need for beginning the process of translation with the right part of the term-combination to the left one with the last noun, paying attention to the fact that an important role in determination; it is needed to translate into Russian by nouns in cases or with prepositions, for example: *airspeed sensors – сенсори швидкості літака (1 2 –2 1), pulse voltage amplifier – импульсный усилитель напряжения; (1 2 3 – 1 3 2).*

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LES MOYENS DE RENDRE LA CONSTRUCTION IL Y A EN RUSSE

Chaque langue a ses caractéristiques grammaticales et lexicales particulières, c'est pourquoi nous pouvons observer quelques difficultés au cours du processus de traduction d'une langue dans une autre. Quand on a affaire à la traduction ou à l'interprétation du français vers le russe on peut rencontrer quelques difficultés avec le rendu de la construction *il y a*. Pour autant que nous sachions, il n'y a pas de construction similaire en langue russe comme, par exemple, la construction *there is/ there are* en anglais.Cependant, nous pouvons observer quelques façons de rendre cette construction.Cette notion a été étudiée par des linguistes tels que: S.E. Opatsky, Y.N. Popova, G.M. Kovalchyuk et etc.

Tout d'abord, nous devrions définir la signification et la structure de la construction *il y a*.La construction *il y a* se compose du pronom personnel *il*, de l'adverbe *y* du verbe *avoir* à la troisième personne du singulier. Pour le plus, le verbe *avoir* correspond au temps de la phrase.Cette construction a deux fonctions principales.La premier consiste à montrer la disponibilité et l'emplacement de certains objets, par exemple: *Il y a un livre sur la table –На столе(есть) книжка*.Dans ce cas, nous pouvons rendre la construction au moyen du verbe russe *есть*(être): *На столе есть книжка.* Nous pouvons aussi omettre de rendre cette construction et traduire la phrase sans utiliser de verbe: *На столе книжка.* Cette construction peut être au début de la phrase et elle peut suivre le complément circonstancielde lieu: *Dans la ville il y a un musée./ Il y aun musée dans la ville – В городе (находится) музей.*

Cependant, suivi parle complément circonstanciel de temps cette construction définit une période de temps particulière, par exemple : *Il y a deux ans qu'il habite à Marseille –- Вот уже два года, как он живет в Марселе*. Dans ce cas, la fonction de la construction il y a devrait être rendue au moyen de mots russes : *уже, назад, прошло*etc.Par exemple*: Elle a changé de nom il y a 3 ans. – Она сменила фамилию три года назад; Je viens d'acheter une voiture il y a 15 jours – Я купил машину 15 дней назад.* Ainsi, nous pouvons voir que la fonction et la signification de cette construction dépendent du contexte.

Pour résumer, malgré les difficultés qui peuvent survenir dans le processus de traduction du français vers le russe,il y a plusieurs façons de rendre la construction *il y a* en russeet le choix des moyens de traduction dépend de la fonction et du contexte particulier.

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SPECIFIC FEATURES OF POETIC TRANSLATION (COMPARATIVE STYLISTIC ANALYSIS BASED ON RUDYARD KIPLING'S POEM «IF»)

Poetic translation is a special kind of literary translation. Many linguistic works are devoted to itsissues, including the works of M. Lozinsky, S. Marshak, S. Barkhudarov, M. Tsvetaeva, I. Franco and others.

Specific features of poetic translation are dictated by thepeculiarities of poetic texts. Due to its specificity, Poetic translation is a process that causes a number of difficulties and problems.

According to O.V. Naumenko said,we can distinguish the following problems:1) Preservation of national identity.2) Preservation of the spirit and era of the work.3) Choice between accuracy and beauty of the translation.

The translation of S. Marshak is the only one of all translations that has preserved the identity of the original, both from the point of view of the title and the choice of the conditional structure. Marshak replaced the word "If" with the phrase "И если", starting with an unstressed syllable. Kipling's one syllable turns into three, but everything else remains the same as in the original.

The most famous among many other translations is Lozinsky's translation, which is called "Заповедь". The form of Lozinsky's translation modifies the image of the main characterin the verse. In the translation of Mikhail Lozinsky pathos and pomp appeared which were absent in Kipling's verse, but there is no simplicity and masculinity of Kipling's lines. The standard, invariant formula of the implication is used in the translation, "Если-то", which is rendered by the formula "the verb in the imperative mood + then ... the verb in the future tense".Similar constructions are often used to express conditional semantics.

We can see the word "и" and commas almost everywhere in the translations of S.Marshak and M.Lozinsky. The use of conjunctions creates a rhythm of the verse:

R. Kipling	S. Marshak	M. Lozinsky
If you can wait and not be tired by waiting, Or, being lied about, don't deal in lies, Or being hated don't give way to hating And yet don't look too good, nor talk too wise;	*И если ждать умеешь без волненья, Не станешь ложью отвечать на ложь, Не будешь злобен, став для всех мишенью, Но и святым тебя не назовешь*	*Пусть час не пробил, жди, не уставая, Пусть лгут лжецы, не снисходи до них; Умей прощать и не кажись, прощая, Великодушней и мудрей других.*

In Marshak's translation the linking word "if" is repeated nine times, in addition to the title. In Lozinsky's translation, it is renderedwith the help of the words "владей", "верь", "умей", "будь." These words are intentional repetition, which, like in the first translation, help to create a list of tasks set by the author.

In his poem Kipling widely uses antithesis. This allows him to show how the real man should act:

R. Kipling	S. Marshak	M. Lozinsky
1. If you can trust yourself when all men doubt you, But make allowance for their doubting too: 2.Or being hated don't give way to hating And yet don't look too good, nor talk too wise;	*1.И если ты себе остался верен, Когда в тебя не верит лучший друг, 2.Не будешь злобен, став для всех мишенью, Но и святым тебя не назовешь*	*1.Верь сам в себя, наперекор вселенной, 2.Умей прощать и не кажись, прощая, Великодушней и мудрей других.*

Alliteration and assonance are also present in the verse:

R. Kipling	S. Marshak	M. Lozinsky
If you can dream - and not make dreams your master; If you can think - and not make thoughts your aim, Except the Will which says to them: "Hold on!" Or walk with Kings — nor lose the common touch,	*И если ты своей владеешь страстью, А не тобою властвует она, И только воля говорит: "Держись!" – При короле с народом связь хранить,*	*Умей мечтать, не став рабом мечтанья, И мыслить, мысли не обожествив; Равно встречай успех и поруганье, Не забывая, что их голос лжив;*

The comparison of the original and two translations of M. Lozinsky and S. Marshak shows that their verses meet the standards of poetic translation and the number of strophes and lines coincides with the original verse. However, unlike S. Marshak, M. Lozinsky's translation does not follow the syntactic structure of the original. In his translation there are no conditional clauses, and M. Lozinsky uses the sentences with verbs in the imperative mood.

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ADVERTISING DISCOURSE: ITS LEXICAL CLASSIFICATIONS PECULIARITIES

Being as a type of mass communication, advertising is an important part of our everyday lives. The language of advertising and its impact on consumers have become the subject of various studies: types and subtypes of advertising, characteristics of the language category, etc. Advertising discourse is an integral part of modern culture. In the works on linguistics, we can also find a narrower definition of discourse as a communicative, carried out in a certain cognitive and typologically conditioned communicative space.

The research of such a phenomenon as lexical-grammatical transformations in the English-language advertising on the basis of the translation of English texts of advertising discourse was carried out by domestic and foreign researchers, such as: N.O. Bershak, V.V. Detinkina, S.Y. Tzurina, A. Goddard, F.P. Seattle, T. Vestegard, J. Williamson, S. Mills, Yu. Habermas, V.V. Zirka. There are many classifications of lexis which were made by the researchers, among them are the following:

1) AIDA classification – A – attention; I – interest; D – desire; A – action. Due to the lexical units that saturate any adverts, the appeal in them should attract attention of the potential consumer, cause his interest, which will pass to the desire to possess the goods and finally it should induce to action – to buy.

2) Borrowed vocabulary – it has a cultural and speech significance for the society. Al those who are associated with advertising, and therefore we, as consumers of advertising, should be treated with maximum seriousness for any "intragmentary" phenomena and trends.

There are several ways of how to interpret the advertising texts, for example:

- a frequent use of verbs in the imperative mood;
- a large number of emotionally colored adjectives and adverbs;
- an appeal to the buyer;
- a use of various stylistic devices.

Attributive phrases play an important role in the syntagmatic drawing of both Ukrainian and English adverts. Since one of the most important components of the advertising text is the description of the promoted product or service, attributive combinations, which include adverbs and adjectives, carry a large functional load. Some researchers even call adverbs and adjectives the key words of the advertising text, and pay special attention to them.

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SOME FEATURES OF TRANSLATING MILITARY-ADVERTISING DISCOURSE

Despite the vast research by linguists on translating household advertising, little is known about the features of translating military advertising discourse. Not long ago the issues relating to the identification of the military–advertising discourse essence and stylistic distinctions in comparison to household advertising were raised in the works of such Russian linguists as Eduard N. Mishkurov, Aleksey A. Nemov, Nikolay K. Garbovskiy. This paper deals with some lexical and stylistic peculiarities of translating military advertising discourse from English into Russian/Ukrainian. That is achieved by analyzing the features of translating the U.S. military-commercial advertising.

Military advertising discourse (MAD) is a complex form of communication, which comprises social, political, scientific, technological and commercial elements with verbal and non-verbal ethno-psychological, linguo-cultural, functional stylistic characteristics. Almost all researchers emphasize that there are three types of military advertising such as military-social advertising, military-political advertising and military-commercial advertising. All these types were found in the U.S. military advertising.

Based on key studies about the U.S. MAD in cross-cultural communication, it appears that MAD tends to use strategies applied for translation of specialized military texts. However, the emotional intensity of advertising language is highlighted in the U.S. military-social and military-political advertising. The U.S. military commercial advertising, in this regard, pursues specific marketing strategies that satisfy the needs of military specialists of arms-importing countries for military specifications (the physical and/or operational characteristics) of a product purchased. The stylistic analysis of the U.S. military commercial advertising shows that the specifications of arms and military equipment for export have distinctive features, which the translator should consider when rendering into the target language. They are as follows: military terminology, logically and coherently organized content, clear and objective wording, absence of figurative expressions, accuracy and completeness of information. The advertising language of military products must strictly correspond to the military terms, adopted by international /or national standards organizations. It also must follow the requirements of translating specialized military texts, including preserving the stylistic features of the original text in translation, selecting a standardized professional terminology, abbreviations, providing commentaries if necessary, etc.

This work will contribute to future research on similar topics in order to provide professional training for translators of military discourse.

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WAYS OF RENDERING REALIAS IN THE TEXTS OF LITERARY DISCOURSE

Early 1950s distinguished the term “*realia*” from non-equivalent lexis, making it a separate category, which reflects the historical and national uniqueness. Realias have been studied by many linguists, among which we can find L.N. Sobolev, I. Kashkin, G.V. Chernov, V. Rossels, etc.

However, this phenomenon causes difficulties while rendering literary texts as mostly they have no equivalent in the target language. So, there are several ways of handling this problem and the most essential of them are **borrowing** and **translation**.

Borrowing, in its turn, can be divided into:

- *transcription:Portland Place – Портленд-Плейс, Bryanstone Square – Брайанстон-сквер, City – Сіті* (Dombey and Son by Charles Dickens);

- *transliteration: “What do you know about **Buffalo Bill**?” – “А що ви знаєте про **Буффало Білла**?”*(The Silence of the Lambs (1991).

Both of the methods are used while rendering mostly proper names.

Translation of realias can be realized by the following means:

- calque is used for rendering the natural features, names of the States, state institutions, companies, job positions, etc: *“Shadow Cabinet” – “Тіньовий кабінет”* (The Sun (2001).

- genuine analogy is characterized by a variant picked up to any expression different in lexical and grammatical analogues from the original: *“Johnny Head-in-Air” – “хлопчик-мізинчик не зі світу цього”* (The Story Of Johnny Head-In-Air by Heinrich Hoffman).

- approximate analogy is used to express the meaning of realias by national peculiar units of the target language: *“…old beat up **Navajo** blanket…”* - *“…пошарпана **індіанська** ковдра…”* (The Catcher in the Rye by J.D. Salinger).

- a descriptive way of translation is used to render the meaning with the help of explanation: *“Very simple recipe of **caws pobi** I got when I was in Cardiff recently” – “Нещодавно, коли зупинялася у Кардіфі, я записала* *дуже простенький рецепт приготування* ***валлійських смажених грінок із сирним соусом****"* (The Coach House by H. Glasse).

In conclusion, a translator of literary texts should be a master while using methods of rendering the realias and understanding its peculiarities to provide not only the intercultural communication, but also the connections of the centuries.

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TYPES OF ENGLISH TEXT ADVERTISEMENT

Advertisement is the text information aiming to familiarize the audience with goods, services and their properties in order to create their demand. The advertisement includes a well remembered advertising slogan and the motto of product. The way of advertising has changed in the recent years: it has become multifunctional and varied. Advertisement now covers all spheres of human life from education and sociology to the formation of the consumer ideology world getting an integral part of the world economy, politics and social relations.

Advertisement was interested both in ancient times and in the modern world. A lot of scientists devoted their investigations to understanding the essence of advertising, its functioning and influence on human conscious. There are A. Nazaykin, G. Vladimirska, A. Smirnitsky, L. Balabanova, S. Vlakhov and many others who have studied the features of advertisement and advertising process. Thus, L. Balabanova divided advertising into 4 types:

- business advertising (*Coca-Cola. Taste the feeling — Спробуй. Відчуй*!);
- social advertising (*Stop the violence: don't drive drunk — Зупини насилля. Не сідай за кермо у нетверезому стані)*;
- political advertising – (*Make America Great Again — Зробимо Америку знову великою)*;
- religious advertising – (*Prayer is the ultimate wireless connection*! —*Молитва - найнадійніше бездротове з'єднання*).

Another linguist V. Zirka classifies advertising slogans for 6 types:

- news – (*London is closer than the back of the neighboring seat — Лондон ближче, ніж спинка сусіднього сидіння*);
- question – (*Your choice is black or white? Davidoff — Чёрное или белое? Davidoff);*

● story – (*Maybe She's Born With It. Maybe It's Maybelline — Всі в захваті від тебе, а ти від Мейбеллін)*;

● command – (*Discover Opel*! — *Откройте для себя Opel*!);

● solution (1-2-3 - *They say that health can not be bought*? — *Кажуть, здоров'я не купиш);*

● What-How-Why – (*Impossible is nothing — Неможливе можливо).*

The phenomenon of advertisement is extremely diverse because it contains a lot of different stylistic techniques, speech rotations, means of dynamic syntax that means of expressiveness, as well as the key to appealing people and influencing people's demand.

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FUNCTIONING AND TRANSLATION OF MEDICAL TERMS IN MEDICAL TEXTS

The term is a special nominative lexical unit (a word or a phrase) of a special language which is accepted as the exact name of special concepts. Terms from the same sphere of knowledge and activity – science, manufacturing, art, etc. – are united into a term system.

The notions of "term" and "term system" were studied by many linguists, such as S.V. Hrinov, A.V. Superanska, G.F. Pronin, M.N. Volodina, G.P. Melnikova, B.N. Golovin, L.S. Barkhudarov, S.L. Mishlanov and L.M. Alekseeva. Various aspects of individual terminological systems were studied in works of many scientists, including L.Y. Zubova, T.G. Kiyak, D.V. Samoilov. Problems of medical terminology were researched by A.V. Botsman, O.B. Petrova, W. Labov, S.V. Vostrova.

We analyzed the texts taken from the journals "The New England Journal of Medicine" and "Special Surgery". Applying A. Ya. Kovalenko's classification, we discovered that the most often used general terms are: "*method, laboratory evaluation, rate, rhythm".* But highly specialized terms, as Kovalenko calls them, have been found in much greater numbers. Among them are "*exertion dyspnea, penicillin, myxedema, hypocalcaemia, hypophosphatemia*".

According to their morphological structure, the medical terms we have found fall into simple (one word): "*hypertension*, *anemia*, *tibia*"; complex (two or more words that are written together or with a hyphen): "*cardioverter-defibrillator*, *light-headedness*"; and terms-word combinations, which consist of several components: "*airborne-infection isolation room, ischemic cardiomyopathy*, *metastatic melanoma*, *bipolar disorder*".

As can be seen, medical terms denote different diseases, symptoms, equipment, parts of the body. Many of these terms are of Greek and Latin origin.

For translation of medical terms we used the following techniques: equivalents (*measles – кір*, *thyroid – щитовидна залоза),* analogues (*treatment – лікування*, *a skeletal disorder – захворювання кісток скелету*), calques or literal translation (*computed tomography – комп'ютерна томографія, photophobia – світлобоязнь*), descriptive translation (*exertional dyspnea – задишка при фізичному навантаженні*, *light-headednes – переднепритомний стан*), transliteration (*electrocardiogram – електрокардіограма, thrombocytopenia – тромбоцитопенія*) and transcription (*splicing – сплайсинг*).

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PROBLEMAS DEL USO DEL ESPERANTO

Actualmente el proceso del desarrollo del los idiomas no se detiene: se mejoran las lenguas existentes y aparecen las nuevas. Entre esas últimas se puede destacar el idioma más famoso – el Esperanto.

El Esperanto es la lengua artificial más famosa, creada por el oftalmólogo de Varsovia Lázaro Zamengof en el año de 1887, después de diez años del trabajo. El autor publicó su primer libro "Lingvo internacia. Antaŭparolo kaj plena lernolibro" bajo el seudónimo "Esperanto" (esperador). Un poco después ese seudónimo se convirtió en la denominación del idioma. La estructura del idioma es bastante simple: básicamente incluye las palabras internacionales y tiene sólo 16 reglas gramaticales. Según los resultados prácticos, después de seis meses como máximo una persona puede hablar el Esperanto. También vale la pena señalar que el conocimiento del Esperanto ayuda a comprender mejor otros idiomas extranjeros.

A principios del siglo XX el Esperanto fue muy popular en muchos países. Pero a pesar de que este idioma resulta bastante fácil de aprender, actualmente se puede notar varios problemas, que amenazan a su existencia. La primera dificultad se refiere a su status no oficial, el Esperanto no es el idioma oficial de ningún país del mundo, por eso las agencias estatales no prestan las ayudas financieras para promoverlo. Como consecuencia, la "publicidad" del Esperanto es muy débil, por eso muchos europeos no conocen este idioma. Lo segundo es que hoy en día hay poca gente que domina el Esperanto, unos dos millones en todo el mundo y una cantidad casi insignificante de los nativos, es decir sólo para unas 2000 de personas el Esperanto es la lengua materna. Por esta razón faltan los medios masivos de comunicación, resulta imposible encontrar los periódicos o revistas, publicados en Esperanto.

Sin embargo, es necesario señalar que dicho problema provocó mucho interés y apoyo de diferentes organizaciones internacionales influyentes, por ejemplo de la UNESCO. Propusieron introducir el Esperanto como una lengua complementaria de la UE. Además, los representantes de la ONU recomendaron estudiar este idioma en las escuelas y universidades. El Esperanto lo utilizan en los negocios internacionales, especialmente en China, Estados Unidos de América, El Brasil. En el futuro planean utilizar el Esperanto como el idioma de comunicación internacional de aerolíneas y radiodifusión.

En conclusión se puede notar que tanto el Esperanto como otros idiomas artificiales tengan todas las posibilidades de convertirse en idiomas de comunicación internacional en diferentes áreas de la sociedad moderna.

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TRANSLATING ARTICLES IN NEWSPAPER TEXTS

The process of translation is quite complicated, though very important for almost all kinds of human activities especially related to the infosphere and mass-media. Various difficulties can occur due to discrepancy between the language means of the source and target languages. One of the examples of such is translation of the English articles. While dealing with translation, we might face the absence of the notion of articles in Ukrainian. So it is necessary to find the proper ways of its transformation.

A lot of linguists claim that the most common way of translating the article is omission, e.g.*: "He thought Obama was one of the most narcissistic, self-absorbed people he'd ever dealt with. – Він вважав Обаму найбільш егоїстичною та егоцентричною людиною поміж тих, з ким він раніше мав справу".* However, it is not always possible, particularly if we try to hammer out a publicistic text where the focus is on the journalist's personal idea. Thus, a translator might apply two other ways of grammatical transformations of the English articles: replacement and transposition, i.e. shifting the theme with indefinite article into the final position. It is worth mentioning that using these methods of translation we should consider not only the context but the type of article as well. The most frequent types of rendering the definite article by means of replacement are the translation as a demonstrative pronoun, a possessive pronoun,an identifying pronoun and a relative pronoun. Sometimes it can be replaced in the translation with an identifying attributive pronoun, an adjective or an adjectivized particle or a noun. The most common types of transformation of the indefinite article by means of replacement are the translation by a cardinal numeral, an ordinal numeral and an indefinite pronoun, a negative pronoun or a negative particle. Moreover, "the"-article can be translated with a demonstrative pronoun, a relative adjective and an identifying pronoun, e.g.: "*The video, taken by a car DVR, marks a crucial turning point in the investigation. – Це відео, зняте одним автовідеорегістратором, зафіксувало ключовий момент для всього розлідування".*

So, as we can see, the sphere of translating the English article is still widely open for researches.

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LOS TROPOS EN LA LENGUA ESPAÑOLA

El lenguaje día a día presenta un abanico de posibilidades para expresar las ideas humanas, así existen varios métédos para matizar el habla según la expresividad del hablante. Uno de los métodos efectivos del habla son los tropos. El tropo es una palabra o expresión utilizada en sentido figurado para fortalecer las imágenes y la expresividad del lenguaje. Los tropos se utilizan ampliamente en obras literarias, en la oratoria y en el discurso cotidiano. Los más utilizados y, según se consta, son la metáfora, el epíteto, la inversión y la hipérbole.

La metáfora es una palabra o expresión utilizada en un sentido figurado, que se basa en la comparación de un tema o fenómeno con algún otro sobre la base de sus características comunes. *"Tus ojos son dos luceros"* y *"el fuego en su mirada"* son las metáforas que se usan para destacar la belleza de la persona, caracterizar su estado de ánimo. *"Mi tiempo vale oro"* es otra metáfora que enfatiza el valor del tiempo. En ruso, el análogo de esta metáfora es "время – деньги". *"Corazón de piedra"* y "mirada de ángel" son las metáforas radicalmente diferentes y hasta pueden ser antitesis. La primera metáfora es la metáfora mencionada en la Biblia, que significa la indeferencia y la apatía. La segunda metafora *“mirada de ángel”* significa la mirada amable, gentil, abierta.

La inversión es una permutación de palabras o frases que rompe su orden habitual. En español, la inversión cambia radicalmente el significado de la frase. Por ejemplo, *“un hombre pobre”* es un hombre sin dinero y la inversión *“un pobre hombre”* significa un hombre insignificante. La inversión *“un triste empleado”* es un empleado poco importante y “un empleado triste” es un empleado que no es feliz. La inversión *“un nuevo libro”* es un libro recién publicado mientras *“un libro nuevo”* es un libro no usado. Epíteto es una definición de palabra que afecta su expresividad y belleza. Por ejemplo, *“luna brillante”, “segunda vida”, “mañana de primavera”*. Una hipérbole es una exageración explícita y deliberada para fortalecer la expresividad del pensamiento. La hiperbóle suele combinarse con otras técnicas estilísticas. La naturaleza o situación también puede ser hiperbólica. *“Te llamaré un millón de veces”, “te bajaré la luna y las estrellas a tus pies”, “lo sabe todo el mundo”* son los ejemplos de hipérbole.

En general, podemos decir que los tropos se utilizan para decorar el discurso cotidiano y son una parte integral de nuestra vida. Son masivamente utilizados a varios niveles de la lengua, en varios estilos y registros lingüísticos. Solo gracias a los tropos podemos transmitir completamente la belleza del mundo circundante.

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FEATURES OF THE ENGLISH NOUN PHRASES IN THE TEXTS OF POLITICAL DISCOURSE AND THEIR TRANSLATION INTO THE UKRAINIAN LANGUAGE

In modern English, a lot of word combinations that are found everywhere. Modern specialists are engaged in the study of word combinations in the spheres of linguistics, philology, culture studies, semiology and philosophy. The works of such famous scientists, as V. Karaban, I. Korunets, I. Arnold, G. Miram, V. Komisarov have been central to the idea in linguistics.

The word combinations or phrase is a small group of words standing together as a conceptual unit. A word combination is not a sentence because it is not a complete idea with a subject, predicate and a verb.

In English there are five different kinds of phrases, one for each of the main parts of speech: a noun phrase (*military action*), an adjective phrase (*earnest in her desire*), a verb phrase (*should waiting*), an adverb phrase (*especially softly*) and a prepositional phrase (*in case it should happen again*).

The noun phrase or nominal phrase is word combinations (phrase) which has a noun as its head of the word or which carry out the same grammatical functions as such a phrase.

Thus, the noun phrase and the word combinations generally represent a serious difficulty in the translation. Nevertheless, the researchers developed the following algorithm for translating such constructions:

1) define the boundaries of attributive construction (a group can start with an article, an index or possessive pronoun, a numeral, end with a definable noun, a verb, a preposition, an alliance, new article, adjective, pronoun);

2) translate the definable noun (the last word of the word combination);

3) analyze the semantic links between members of the word combination and break them down into semantic groups (the analysis is carried out from left to right);

4) translate the phrase, starting with the word to be determined, and then translate each sense group from right to left. Sometimes translation and translation decisions require the use of a broad context or even extralinguistic, beyond the scope of the text.

The noun phrase is equally important. Now scholars are studying this phenomenon to help people to understand how nominal phrases fit into the syntax of a sentence, produce more complex noun phrases (as they become more advanced), and become aware of how noun phrases operate differently in different registers.

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LE PROBLÈME DE L'ARTICLE ZÉRO DANS LA THÉORIE MODERNE DE LA LANGUE FRANÇAISE

La problématique de l'article de droit occupe l'une des places centrales de la théorie moderne du langage. L'intérêt implacable des linguistes à son égard est dû à la richesse et à la variété des formes de l'article, à la multitude des fonctions sémantico-stylistiques. La linguistique moderne a un grand nombre d'ouvrages consacrés à l'étude de l'article zéro. Par exemple, le travail de G. Guillaume, 1919, O.I. Moskalskaya 1953, S.I. Kanonich 1974 et d'autres. Cependant, le problème de l'article reste l'un des plus controversés.

Le sujet de l'étude presenté est le texte artistique (prose, poésie). Le terme «article zéro» combine souvent les cas les plus divers de l'absence d'un article. Par conséquent, on peut supposer qu'il n'existe pas de classification des cas d'utilisation d'un nom non articulé en français moderne qui serait théoriquement fondée. La valeur de l'article zéro est opposée aux valeurs des formes explicites de l'article, donc l'article zéro est un élément du système des articles français dans son état actuel. En français moderne, il faut distinguer les cas de l'emploi de l'article zéro de l'absence d'article.

On va considérer ce problème du point de vue de la psycho-systématique où l'absence de l'article devant les noms propres on peut expliquer d'une manière suivante: l'article est un signe de la transition d'un nom de la langue en discours et la détermination de l'étendue de l'extension d'un nom. Quant aux noms propres, leur volume dans le discours ne change pas. Les noms autoréférentiels sont également proches des noms qui désignent des objets uniques (soleil, ciel, terre, enfer). A cause de leur nature, ainsi que les noms propres, ils ne distinguent pratiquement pas la représentation instantanée dans le discours du permanent dans le langage. La sémantique de ces noms, qui semble commune à la connaissance parlée des objets de la parole, permet aux noms de se passer sans article. De tels exemples se retrouvent dans des textes français modernes: *Le monde s'ouvrait autour de lui, ciel et terre.* Cependant, dans la plupart des cas, les noms qui appellent des objets uniques dans un langage moderne reçoivent un article. Cela est dû au fait qu'ils tombent sous l'influence de l'une des deux tendances qui sous-tendent tout système linguistique. La valeur propre de l'article zéro est révélée dans les constructions «verbe + nom» et «préposition + nom», où l'article zéro indique la concrétisation du nom. De plus, dans les énumérations, l'article zéro peut indiquer un état indivisé, une unité qui confine aux fonctions des articles *les* et *des*. L'effet stylistique de la conglomération, le rythme accéléré de la narration, l'émotivité est créé.

Ainsi, tous les autres cas d'enregistrement non articulé sont considérés comme l'absence de l'article, causée par diverses raisons telles que la mise à jour implicite des noms (noms propres, noms en circulation, signes, en-têtes), actualisation archaïque des noms (proverbes, phrases, unités phraséologiques), la partie nominale du prédicat (l'application, la définition non prédéterminée).

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THE TYPES OF TECHNICAL TERMS FORMATION

Today the problem of term formation becomes very important for professional communication and exchanging technical concepts, knowledge and innovations. That is why the investigation of the types of term formation in the technical subject-field is vital, as it allows uncovering the ways not only of their translation into other languages but their formation in other terminologies.

The following most famous researchers as D. Lotte, O. Akhmanova, J. Sager, M.T. Cabre, A. Superanska, N. Podolska, L. Bilozerska and many others have conducted the investigations devoted to the problems of term formation. The following types of term formation are identified for the nomination and derivation in technical terminology such as semantic way, borrowing, morphological way (affixation, word compounding), and syntactic way or forming terms with multiple elements (attributive term combination).

Semantic way of term formation is considered as forming the terms by means of scientific (or technical) reconsideration created on the base of metaphorization or metonymization of the lexical meaning of every day words: *feed dog (transporter (ząbki)), auxiliary bed (dodatkowy trzpień szpulki), walking foot (stopka wspomagająca transport).*

Borrowing belongs to a semantic way of term formation: *strart/stop button, zipper, presser, motor, pump* and many others. Sometimes it is called the process of terminological borrowing.

Calques or translation-loans belong to the number of borrowed words or phrases which do not retain their original form, but undergo the process of rendering one part after another, e.g.: *electronic control box - elektroniczna skrzynka kontrolna, rubber plug - gumowa zatyczka, confirmation button - przycisk zatwierdzania.*

Morphological type of term formation is creating terms by means of existing in the language (borrowed before) word forming elements, derivative affixes (prefixes and suffixes) or compounding: *to control – controller, to cut – cutter, to press – presser, to hold – holder, to stop - stopper.* Suffixation and compounding are the most productive types of term formation of technical terms. Compound terms consist of at least two stems that are free in general language: *buttonhole, knee-lifting, patchwork, screwdriver.*

The last type of term formation that is highly productive called syntactic way or creating terms consisting of multiple elements or attributive term combinations: *side plate gasket, 3-hole thread guide, machine head stud electronic, thread disk rotating stopper, pattern selection mode switching* *button, automatic lock stitch and thread trimming button*. It is the usage of terms in a line to form attributive relations between words in a term combination.

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PECULIARITIES OF TRANSLATION OF ENGLISH POLITICAL SPEECHES

The problem of political speech's translation has always attracted the attention of many famous scientists and translators. There is a number of scientific works devoted to this subject and most of them are aimed at defining all the possible ways of accurate as well as adequate translation. Nevertheless, there is a need that some ways of translation studied be carefully reconsidered and cleared up.

First and foremost, English is an analytical language and Ukrainian is a synthetic one, thus their structures differ grammatically, syntactically and, moreover, stylistically. And, as stylistic components play, in all, the main role in the political speeches' performance, it causes a range of issues regarding the ways of their proper translation.

Speaking about stylistics, another problem of translating English political speeches into Ukrainian appears, and this is the problem of translating definite stylistic devices and expressive means. For example, most of the English political speeches contain various kinds of repetitions and they make it difficult to translate them the way it would sound as unintended pleonasms or tautology in Ukrainian.

Moreover, political speeches tend to have specific lexis which is not inherent to any other area of activity and, thus, one may have difficulties with its translation. The translation difficulties connected with the used lexis refer, in particular, to the understanding of the messages aimed at their receivers, it means that the messages should be rendered the way they were planned to be understood by the certain audience. It refers not only to terms but also to the words and phrases used in the source text that have figurative meaning or even stand as allusions, equivalent translation of which does not exist in this or that language and, thus, they may cause difficulties of great concern for a translator.

All above mentioned confirm that the translation of English political speeches is a complicated process and provides a large field for further profound linguistic research due to the fact that the problem of political speech's translation becomes more and more significant in terms of translation theory and international affairs.

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ANTINORM AND TRANSLATABILITY: BASED ON THE NOVEL "ULYSSES" BY J. JOYCE

First of all, prose is valued not for the fact that it is reproduced from earlier texts, but for the new thing that it carries in itself. L.N. Murzin wrote in his works that it is the antinorm that makes the text individually-unique.

According to Yu.M. Lotman, culture is a system of norms, prohibitions, restrictions and permits, while the removal of those or others mandatory in the language of prohibitions forms the basis of prose.

In the novel "Ulysses» by J. Joyce numerous deviations from the norm are due to the author's great desire to express the essence of time, the peculiarity and abstractness of the new reality, while "the language turns into one of the heroes of the novel"

In the internal monologues of heroes J. Joyce destroys the traditional image of the world, the writer fills pages of his novel with "unconscious fragments", reflecting the movement of the thoughts of the character.

In these parts of "Ulysses" that the poetic function of the language the author uses, there are deviations from the language canons, and an antinorm appears.

The variety of deviations and their multiplicity make it especially interesting to compare the "translation solutions" used in their rendering to other languages. Along with the Russian translation of the novel Ulysses, performed by V. Khinkis and S.Horuzhiy, a modern translation of this book, done by S. Makhov, was published in 2007.

As an example, we have examined a small part from the episode "Lestrigones." According to S. Horuzhigo, "Joyce's technique in this chapter makes a significant step." As S. Eisenstein believes, "knowing all the grammars, syntaxes and vocabulary, Joyce in each case resorts to one of them, which is the most plastically adequate in its structure and specificity to what it is called to express through the language."

*- He bared his left forearm. **Scrape: nearly gone**. Not today anyhow. Must go back for that lotion. For her birthday perhaps. **Junejulyaugseptember** eighth. Nearly three months off. Then she might not like it. Women will not pick up pins. Say it cuts lo*

Here we can see phrases broken into fragments, violating the normative grammar of the English language.

Various parts of speech are subjected to ellipsis, including **numerals** (eighth), and the **ending of words (lo).** In addition, an occasional unit appears in the passage (4 **roots, created by composing (june + july**)) followed by **contamination (augseptember)**. In the example, the author's arrangement of punctuation marks is particularly noticeable (presence of a colon, absence of commas). Thus, in several lines different forms of deviations can be observed simultaneously, which complicates the task of a translator.

*- Он слегка отвернул левый рукав. Царапина: уже почти зажила. Нет все-таки не сегодня. Еще ведь надо вернуться за тем лосьоном. А может на ее день рождения? **Июньиюль, авгусентябрь восьмое**. Еще почти три месяца. А может это ей вовсе и не понравится. Женщины не любят подбирать булавки. **Говорят, оборвется лю**.*

*- Слегка отвернул левый рукав. Царапина: скоро уже заживет. Нет все-таки не сегодня. Надо ведь еще зайти за протиранием. Пожалуй, на день рожденья. **Июнь июль август сентябрь восьмое**. Почти три месяца. А вдруг не угожу? Женщины подбирать булавки не любят. **Говорят, оборвется лю.***

In order to save the rhythm of the passage and give incompleteness to the phrase, J. Joyce cuts off the word **"love"** on the first syllable. The elliptical sentence **"say it cuts lo"** undoubtedly carries a language game, so often present in the writer's texts.

As the most free deviations from the literary norm in a work of art are possible, first of all, in vocabulary, the most striking element of the analyzed passage is undoubtedly the occasional lexeme junejulyaugseptember, created by the composing and contamination of the four bases.

Both the Russian interpreter and G. Goyert split the occasional word into two elements (июньиюль, авгусентябрь; июньиюль авгусентябрь; Junijuli Augseptember), while both lexemes remain the way of word creating proposed by J. Joyce.

The analysis of the models used by J. Joyce to create occasionalisms, as well as a comparative analysis of lexical items and their translation into Russian, allows us to state that the model of the creation of the original English occasionalism largely influences the choice of the method of translation. In the case of using only one easily identifiable model, which does not contradict the word-formation system of the target language, the translators mainly sought to create a translation option on the same model, which led to a certain coincidence of translation decisions. And, conversely, if the original occasionalism was created by a mixed model, the variants of the translations differed significantly from each other.

In conclusion, it is necessary for a translator to know that no matter how difficult the task is, it should carefully create their own form into the native language in accordance with original version.

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IMPERATIVE SENTENCES AS A LINGUISTIC PHENOMENON

Imperative sentence are the sentence in the form of command, invitations, appeal that express the will of the speaker in order to influence the others or the intention to act for the speaker himself. Imperative is often expressed in the verbs of imperative mood and an indefinite form. A characteristic sign of imperative sentence is a special stimulating intonation that accompanies each incentive: *Arise, who is alive, whose opinion has risen, the time for labor has appeared*!

Imperative as a phenomenon in which the activity of one person is regulated by another, taking into account one or another need, is the factor of purposeful human actions. In addition, the phenomenon of imperative is associated with the intention of the speaker to affect the interlocutor and in some way to change or maintain the existing state of things.

It should be noted that the original concept of "imperative" does not have an unambiguous definition. In the modern English grammar, edited by R. Quirk, the imperative sentences are related to four syntactic types of sentences (narrative, interrogative, imperative and exclamatory) and their corresponding use in various functions. Imperative sentences are considered as one of the classes of discourse functioning. In the Dictionary of Linguistic Terms, edited by D.I. Ganich and I.S. Oleinik notes that the imperative has various forms of expression of will: from a request or comment to a strict order. They are a type of sentences united by the general meaning of the will expression, the impact on the interlocutor, the urge to act. Such sentences may mean an order, disposal, requirement, an invitation, an appeal, plea, advice, explanation, warning, wishes, encouragement, apology, concentration of attention. The use of language in order to implement a particular impact on the behavior of the interlocutor occurs through a whole apparatus of functions. The motivation is realized through the live and interlocutor-free communication in correspondence with the speech act. In the grammatical aspect, the forms of the imperative mood of the verb are a common syntactic way of expressing motivation.

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ROLE OF PHRASAL VERBS IN THE PROCESS OF TRANSLATION

English language consists of a lot of integral parts in its system. Each part plays an important role in the language structure. Some of them may cause problems in translating process. Due to this fact, a lot of linguists such as C.Cobuild (1995), D.McArthur (1992), R.Declerck (1991) tried to analyze the most difficult aspects of the language. In our research we found out about the term “phrasal verb” that is a very problematic phenomenon in the process of translation.

In order to analyze this we used different methods such as data collection method, statistical analysis and observation analysis.

The term “phrasal verb” in the English language involves three different constructions: A verb + particle: *look forward to* ; verb + preposition: *stare at someone*; verb + adverb: *to go along with.* In all cases the phrasal verb is a single semantic unit and it cannot be separated in the process of translation, otherwise we can get inappropriate meaning. Common phrasal verbs are: *to call back, come back, go on, look for* etc.

A phrasal verb is an important phenomenon in linguistics in general and in its separate branches. In order to translate them, it is necessary to use dictionaries of English Phrasal Verbs.

As the result of our research we can state the most important information concerning phrasal verb: in many situations the meaning of the phrasal verb cannot be understood from its separate parts. Many phrasal verbs are polysemautic i.e they have more than one meaning.

So, phrasal verbs are very difficult issue for English learners because they are often used in day-to-day speech and in the process of informal letters writing. Learners do not only have to understand phrasal verbs commonly, but they also have to use them and understand their correct meaning.

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THE PROBLEM OF MODAL VERBS TRANSLATION FROM ENGLISH INTO UKRAINIAN

The importance of the current study is defined by the enormous usage of the modal words in the modern English language. Such usage is dictated by the fact that modal words, in general, and modal verbs, in particular, add to the emotional content of the speech and the speaker's attitude to what is being said. It should be mentioned, that the translation of the above-mentioned units is an extremely interesting and complicated process.

Modality refers to as a grammatical and semantic category used to express all types of the speech relevance to the actual situation. Based on the function in the sentence, modal verbs belong to the auxiliary parts of the speech. They denote possibility, ability, or necessity to complete the actions expressed by the notion verb. As they express only modality, they never become independent parts of the speech.

In Ukrainian, modal verbs are present, but they have different grammatical functions, this is the problem of translation. The Ukrainian language has specific words used to denote specific obligation, necessity or requirement to do something, they are: *повинен*, *мусити*, *мати*. Being synonymous, those words, however, differ in terms of the sphere of usage, compatibality with other lexemes, expressiveness and different degree of the emotional colouring. Some English modal verbs (*can, may, must, dare, need*) have direct equivalents in the Ukrainian language, while others (*should, ought, will (would), shall*) require choosing an appropriate translation based on the following factors: 1) form of the modal verb; 2) paradigm of the verb form used with the modal; 3) context.

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SLANG TRANSLATION FEATURES

The relevance of the research lies in the fact that slang, being an integral part of the language, is one of the most pressing and contradictory problems of modern lexicology. This research contributes to the solution of problems and main distinctive features of the phenomenon under study.

Such researchers as E. Partridge, G.L. Menken, S.V. Pirkalov, M.M. Makovsky and others. However, different aspects of slang have been studied, this linguistic phenomenon was considered mainly in terms of lexical-stylistic characteristics at the end of the first half of the 20th century.

An important step in solving this issue was made by I.V. Arnold. He said that slang is a special vocabulary in spoken language, not in common language, which does not have any lexical-semantic content.

G. Mencken made significant contribution to the study of American slang. He argues that slang is a category of general distribution outside of the generally accepted language norms.

It is really difficult to translate the slang. Actually, there are two ways of its rendering, they are direct and indirect.

The direct translation is acceptable only if the translated word can be understood from the context. If a reader cannot get the meaning of a word from the context, the best way to translate it is to use an analogue, or to explain the word.

Indirect ways of translation are used much more often, since they bring the most lexically accurate and adequate translation of the original text, in cases where there are no equivalents.

As translation covers the creation of a stylistic analogue of the ST, one cannot ignore the stylistic aspect of the TT. The stylistic coloring of slang plays a very significant role, so translators often have to look for the sophisticated ways of translation, as the same word / expression does not necessarily have an identical contextual color in the target language.

Lexical substitutions are used when the SL lexical units are replaced by the TL units with a different referential meaning, as they are not their lexical equivalents. Usually, it is accompanied by concretization or generalization as well as replacement, based on cause-effect relations.

Slang shows the values and other internal features of a person, his/her linguistic characteristics and helps to imbue the presented image to the reader. That is why the translator should correctly and carefully translate the slang. All this stipulates the need for the study of slang vocabulary in idiostylistic, comparative, communicative and pragmatic aspects.

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TERMS IN THE NOVELS BY ARTHUR HAILEY, THEIR STYLISTIC FUNCTIONS

Terms have been studied by many linguists including V. Vinogradov, D. Budin, O.Gaudin, T. Litvinenko, V. Moskvin. In the process of investigation we have analyzed the use of terms in A. Hailey’s novels “Airport” and “The Final Diagnosis”.

Professional terms play an important role in the novels. Arthur Hailey uses accurately and skillfully different professional words and phraseological units of a particular sphere of professional activity which are used directly in the speech of the characters of his novels.

Although terms are stylistically neutral, they may be used for a stylistic purpose. When terms are used in scientific prose they perform their basic function. When the author uses professional terms in belles-lettres style, the function of terms is stylistic. In literary works terms are employed to acquire a certain expressive or emotional quality. They may enhance the realistic background of the work. For example, in «Airport» by Arthur Hailey, the author uses technical terms to give his readers a convincing portrayal of the work of the aviation workers.

The following examples illustrate the use of terms in the novels:

- special service vehicles in the novel "Airport": *trucks and service vehicles, including a fuel tanker; baggage tenders and a roaring power cart*;

- instruments and equipment : *radar and radio systems; gyro*;

- we come across medical terms in the novel "The Final Diagnosis": *apoplexy; bening tumor; concussion; lipoma; malignant tumor; infection; heart disease; rigor mortis*;

- methods of treatment: *biopsy; serology; sensitization test; extra blood test; sectioning the heart*;

- various medical instruments: *the othoscope; autopsy protocols; clamp; incubator*.

Term doesn't need a context, as a usual word, because it a part of a certain terminology that tends to replace the context and it can be used separately.

We can make the following conclusions based on the results of the investigation: the abundance of terms in the novel does not make it difficult to read and understand the text. The professional terms cause the reader to have an "effect of presence" that allows him to completely immerse himself in the atmosphere of works and into the mainstream of production or the service industry of which author writes. Terms also help to depict the natural speech of a character, to show his occupation, education, environment, working conditions, production, often even psychology.

Arthur Hailey uses various terms in his novels that make his text expressive, colorful and easily recognizable. Terms create the verisimilitude of the narrated events.

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RESEARCH ON THE INFINITIVE AND INFINITIVE CONSTRUCTIONS

The infinitive in the English language is an initial form of the verb which denotes an action, process or state without indicating such morphological categories as tense, mood, person or number. The formal sign of the infinitive in English is the distinguishing particle *to*, for example, *to build, to be built, to be building*, etc.We should also indicate that in some cases the particle *to* is omitted before the infinitive. In this form the infinitive is used after the modal verbs (except ought to); verbs *shall / will*; verbs of sense perception (such as *feel, see, hear, notice* etc.); verbs *let, have, make* and after the expressions *had better* and *would rather*.

The infinitive in the Ukrainian language is characterized by the suffixes *–ти, (ть)*, which in some formal and lexical-semantic groups of verbs can be followed by the postfix *– ся,(сь) (вчити – вчитися*).

Unlike Ukrainian, the infinitive in English has the perfect passive form, the continuous aspect form and the unique Infinitive constructions. Particularly, we should pay special attention to these Predicative Constructions with the Infinitive which do not have a direct analogue in the Ukrainian language and create some difficulties in the study of English as a foreign language and in the process of translation. There are such Infinitive Constructions as the Objective Infinitive Construction (*I saw him crossing the road)*, the Subjective Infinitive Construction (*He was thought to be the greatest architect*) and the For-to-Infinitive Construction (*There was no need for her to be generous*). They are used in English to economize the speech efforts, but their translation into Ukrainian is not so easy task as it can require some transformations being used. The most common ways of translating the infinitive constructions into Ukrainian include: 1) the infinitive; 2) a noun in the nominal case; 3) the infinitive construction introduced by the conjunctions.

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WYKORZYSTANIE OPROGRAMOWANIA ATLAS.ti W BADANIACH JAKOŚCIOWYCH (NA PRZYKŁADZIE ARTYKUŁU „NIE POLEPSZA SIĘ SYTUACJA W OŚWIACIE POLSKIEJ NA BIAŁORUSI)

Przeprowadzenie analizy jakościowej umożliwia wgląd w percepcję respondentów, dokonywane przez nich wybory oraz sposoby reagowania. Pozwala to na pogłębienie analizy ilościowej lub może stanowić jej pierwszą eksploracyjną fazę. Ponadto metody jakościowe, w tym analiza treści, stosowane mogą być jako samodzielny pomiar. Służą wówczas jako narzędzie do pogłębiania lub ugruntowania teorii (Miles i Huberman), bywają także pomocne są w studiach nad typem narracji oraz w etnografii, gdy celem badawczym jest uzyskanie pełnych opisów wzorów kulturowych określonych społeczności (Agar) [1, s. 50].Najbardziej charakterystyczną jego właściwością jest budowa interfejsu, który odwzorowuje kartkę papieru, na której marginesie kodujemy zaznaczone fragmenty tekstu. Dwie podstawowe części ekranu to tekst, którego fragmenty się zaznacza i „margines”, na którym pojawiają się przypisane przez badacza kody. Powoduje to wrażenie pracy na swoistej elektronicznej kartce.

Program ATLAS.ti został stworzony na przełomie lat 80. i 90 XX w. Jego prototyp opracował Thomas Muhr wraz z zespołem w Uniwersytecie Technologicznym w Berlinie w ramach projektu ATLAS (1989-1992). Termin ATLAS jest skrótem od Archiwum Technologii, Świata Życia i Codziennego Języka. Rozszerzenie .ti oznacza zaś „interpretację tekstu”, bowiem początkowo tylko ten typ danych był przez program obsługiwany. W kolejnych latach uległo to jednak zmianie i obecnie za pomocą ATLAS.ti można opracowywać zarówno tekst, jak zdjęcia oraz dane audio czy wideo [2, s.23]. Ważną możliwością oferowaną przez program ATLAS.ti są opcje wyszukiwania za pomocą wewnętrznego eksploratora. Trutkowski pisze: „Posiada on podstawowe funkcje wyszukiwania kodów: np. mogą nas interesować wszystkie sytuacje A, w których zaszło zdarzenie kodowane przez nas jako B. (...) wprowadzamy do eksploratora komendę „B within A” i po chwili uzyskujemy zbiór wszystkich cytatów z całego analizowanego materiału dotyczących interesujących nas sytuacji (...) Eksplorator wykorzystuje podstawowe operatory logiczne, formuły semantyczne (pozwalające budować struktury hierarchiczne) i formuły bliskości (proximityoperators) takie jak zawiera się w, pokrywa się z, poprzedza (...)”, a także ogólną –„współwystępuje”. Zbiór tekstów uzyskanych dzięki takiemu wyszukiwaniu stanowi podstawę do analizy i interpretacji dla badacza. Ciekawą właściwością ATLAS.ti jest wizualna rejestracja przebiegu kodowania: na „marginesie” interfejsu pojawiają się kolejne warstwy kodowań pokazujące drogę analityczną. (Oczywiście dla każdego kodu i innego działania jest również automatycznie rejestrowany czas powstania). Rejestracja komentarzy i przebiegu analiz pozwala na rekonstrukcję i prześledzenie procesu badawczego [3, s.105-108].

Przedmiotem moich zainteresowań jest nauczanie języka polskiego w białoruskim państwowym systemie oświatowym. Sytuacja Polaków we współczesnej Białorusi jest skomplikowana. Z jednej strony stanowią znaczący procent społeczeństwa białoruskiego, z drugiej zaś znaczna ich część ma problem z zachowanie tożsamości polskiej. Warto zwrócić uwagę, że polska prasa na Białorusi odgrywa ważną rolę w procesie kształtowania i rozwoju świadomości narodowej. Stanowi istotne źródło poznawcze. Tygodnik "Głos znad Niemna na uchodźstwie" od lat spełnia taką rolę. Znajomość języka ojczystego jest warunkiem poznania spuścizny przeszłych pokoleń i dorobku współczesnej nauki i kultury danego kraju. Może być również fundamentem nawiązania więzi z kulturą i tradycjami swojego narodu a także z krajem i Polonią na świecie. Uczestnictwo w nauce mowy ojczystej jest sposobem wyrażenia własnej przynależności narodowej.Analizując prasę trzeba odwołać się do tygodnika "Głos znad Niemna na uchodźstwie" który prezentuje wizję współczesnego stanu mniejszości polskiej na Białorusi. Niestety w prasie państwowej, również na stacjach radiowych oraz w telewizji brakuje możliwość zapoznać się z alternatywną wizją współczesnych problem z którymi spotykają się przedstawicieli mniejszości polskiej.

Przykładem gromadzenia, interpretacji i analizy danych jakościowych w programieATLAS.ti będzie występować artykuł pt. Nie polepsza się sytuacja w oświacie polskiej na Białorusi który został opublikowany na łamach tygodnika w listopadzie 2015 r nr. 11. Poszczególnymi kwestiami analizowanej treści danego artykułu występują: 1) kryzys współczesnego szkolnictwa polskiego w białoruskim państwowym systemie oświaty, 2) tożsamość i świadomość współczesnego Polaka na Białorusi, 3) rola organizacji polonijnych oraz rola MSZ we wspieraniu oświaty polskiej na Białorusi [4, s. 3].

Wystąpienie Teresy KryszyńP 3: Glos-n112_Small.pdf - 3:1 [«Nauka języka mniejszości naro..] (3:274-3:395) (Super) Codes: [Konkluzja Forum - Families (3): Sytuacja z nauczaniem j.polskiego według ME RB, Sytuacja z nauczaniem j.polskiego według PMS i ZPB, Sytuacja z nauczaniem j. polskiego według MSZ] [Wystąpienie Teresy Kryszyń - Family: Sytuacja z nauczaniem j.polskiego według PMS i ZPB]

Memos:[Cytat-konkluzja] «Nauka języka mniejszości narodowej w żadnym kraju nie jest problemem dydaktycznym. Jest to zawsze problem polityczny»

Memos: Cytat-konkluzja (Super, 2017-01-28 15:51:15)

Type: Commentary2017-01-28 15:59:32 Wiceprezes PMS Teresa Kryszyń zaprezentowała swoją wizję sytuacji z nauczaniem języka polskiego w jednym zdaniu.P 3: Glos-n112_Small.pdf - 3:7 [Po wystąpieniach przedstawicie..] (3:5226-3:6127) (Super)

Codes: [Wystąpienie Teresy Kryszyń - Family: Sytuacja z nauczaniem j.polskiego według PMS i ZPB] No memosPo wystąpieniach przedstawicieli polskiej dyplomacji sytuację polskiego szkolnictwa na Białorusi podsumowała Teresa Kryszyń z Polskiej Macierzy Szkolnej. Polska działaczka oświatowa konstatowała ogromny spadek liczby uczących się języka polskiego w białoruskim państwowym systemie oświaty. Według niej najgorzej sytuacja wygląda na Grodzieńszczyźnie, której władze, jak przypuszcza, z premedytacją sugerują administracjom szkół, aby eliminowały polski język z podległych im placówek.

Comment: Sytuacja w szkolnictwie polskim według Teresy Kryszyń z PMS

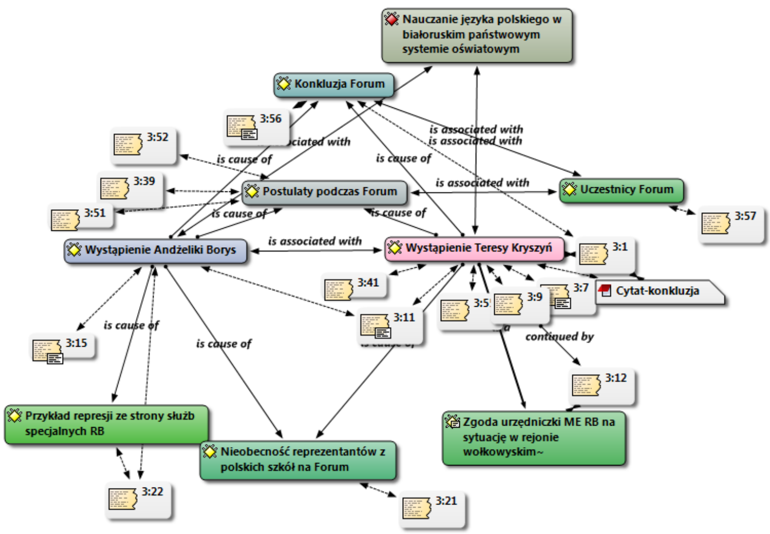
Code-Filter: AllBrak odpowiedzi na zarzuty ze strony uczestników Forum, Cherged'Affaires, Ignorowanie prośby władz oświatowych z Konsulatu RP, Nauczanie języka polskiego w białoruskim państwowym systemie oświatowym, Język polski w Baranowiczach, język polski w okręgu brzeskim, język polski w okręgu grodzieńskim, język polski w okręgu mińskim, Konkluzja Forum, konsulowie RP, Nauczanie języka polskiego na Uniwersytecie im. A.Puszkina, Nauczanie języka polskiego w okręgach konsularnych, Nieobecności reprezentantów z polskich szkół na Forum, Porównanie sytuacji z nauczaniem języka polskiego, Postulaty podczas Forum, Przykład represji ze strony służb specjalnych RB, Uczestnicy Forum, Umowa międzynarodowa, Wystąpienie Andżeliki Borys, Wystąpienie przedstawiciela ME RB Iriny Karżowej, Wystąpienie Teresy Kryszyń, Wystąpienie Beaty Pietrzyk z MEN RP, Zgoda urzędniczki ME RB na sytuację w rejonie wołkowyskim.

List of allmemos: MEMO: Cytat-konkluzja (1 Quotation) (Super, 2017-01-28 15:51:15) P 3: Glos-n112_Small.pdf:(3:274-3:395) Codes: [Wystąpienie Teresy Kryszyń - Family: Sytuacja z nauczaniem j.polskiego według PMS i ZPB]

No memosType: Commentary2017-01-28 15:59:32 Wiceprezes PMS Teresa Kryszyń zaprezentowała swoją wizję sytuacji z nauczaniem języka polskiego w jednym zdaniu.

MEMO: Przyszłoroczne Forum w Grodnie (1 Quotation) (Super, 2017-01-26 15:47:48) P 3: Glos-n112_Small.pdf: (3:9723-3:10129)

No codes No memosType: Commentary Według informacji od konsula Z. Pruchniaka Forum odbędzie się w nowoczesnej multimedialnej sali widowiskowej na terenie Konsulatu RP w Grodnie 2017-01-26 15:49:49



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Opiekun naukowy: dr hab. Katarzyna Dormus prof. nadzw.

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THEORETICAL BACKGROUND OF TRANSLATION AND CULTURAL PECULIARITIES OF THE METAPHOR IN A PUBLICISTIC DISCOURSE

Translation of the cultural peculiarities of the metaphor in a publicistic discourse for almost three decades has been an object for intense study by a number of modern specialists in the spheres of linguistics, philology and culture. The works of such well-known linguists and critics, as N. Arutyunova, A. Baranov, E. Budayev, M. Vasiliev, T. Vershinin, V. Vovk, etc have been basic to the idea of metaphor.

The basis of modern views on the nature of the metaphor is the position on the metaphorical nature of thought, according to N. Arutyunova "the metaphor arises due to the deep features of human thinking, which at the same time is its instrument in the knowledge of the world." A metaphor is needed not only to make the idea accessible to other people through the name it receives; it is necessary for the object to become available to our mind.

According to the studies, one of the important issues of the theory of metaphor, which can not be considered as resolved today is the criteria for selecting those features of the donor zone, which become the basis for transferring the name to the recipient zone. Usually the answers to this question could be as following: a person's consciousness finds signs of similarity between two phenomena of reality, as a result of which there is the use of the sign of the primary nomination to name of another (actual) phenomenon. However, the signs that determine the similarity of the two phenomena may have different phenomenological nature, it can be in the sphere of observation given to a person through sensation and in the sphere of imaginary, irreal, manifested through a number of associations or cultural and symbolic meanings.

The problem of translation of metaphor can be approached from some perspectives. The proposals for the translation of the new metaphor should be based on the language-conceptual model of the metaphor translation which involves a peculiar frame, the components of which are: 1) the definition of macroconcepts as a context for the linguistic form of expression of the original metaphor; 2) analysis of the structural and lexical-grammatical features of the original metaphor; 3) the establishment of the lexical-semantic basis of the given metaphor; 4) definition of the appropriate lexical-semantic content of a communicatively-functionally adequate macroconcept in the language of translation; 5) reconciling the lexical-grammatical design of a metaphor with functional semantic content and a macroconcept.

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THE PECULIARITIES OF ADEQUATE TRANSLATION OF ENGLISH LEGAL DISCOURSE INTO UKRAINIAN

Legal discourse belongs to the type of institutional discourse that relates to the regulation of social relationships sphere and is characterized by hierarchical structure. The legal text has features similar to both the scientific text and the text of the instruction, because it performs both cognitive and regulatory functions. It defines the recipients' behavior: countries, organizations, institutions, citizens. The legal text prescribes, prohibits, allows, recommends, modifies, describes the real world and people's behavior. Legal discourse and terminology attract attention of many domestic and foreign researchers among them: N.V. Artykutsa, S.P. Holovatyi, N.V.Glinka, S.V. Vlasenko, T.P. Kravchenko etc.

By the way of representation, the text is divided into the oral and written forms. Legal texts reflect public life through the legal norms as rules of proper and compulsory behavior, thus fulfilling a regulatory function. The main features of this kind of text are: 1) legal precision, 2) informative value, 3) content-related connectivity, 4) logical sequence, 5) motivation, 6) notional, 7) formality, 8) high level of compositional and linguistic standardization.

The structure of a legal term may be simple (word) or complex (phrase), which is typical both for Ukrainian and English. Term-words by lexical and grammatical affiliation are divided into nouns, adjectives, verbs and adverbs. Terminological phrases can be two-, three-, four- and multi-component: *human rights*, *criminal prosecution*. Among the legal terminology and nomenclature the abbreviated forms are becoming more common – abbreviations like *NATO*, *OSCE*.

These texts use the established terms, terminological constructions expressing standard situations in the law, syntactic, lexical and grammatical clichés. According to the origin, a legal term may be national (*constitution*, *nation*, *law*) or borrowed ones, such as *sovereignty* (French), *aviso* (Italian), *draft* (German). Based on a combination of national and borrowed terms and term elements, a great number of legal terms are created (*presidential republic*, *regulatory legal act*). A special kind of borrowings is an origin from international Latin and Greek terms. The most common legal terms and clichéd phrase are often used without translation and pass through transformation: *ex lege*, *de facto*, *de jure*, *persona non grata*.

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LATIN BORROWINGS IN THE ENGLISH LANGUAGE OF BUSINESSAND WAYS OF RENDERING THEM INTO UKRAINIAN

English, like other languages in the world, has a significant number of borrowings, which are determined by historical development of a particular country, its international relations, military activities, trade with other countries and cultural heritage. That is why there are a large number of borrowings from different sources and languages of those countries which for generations have exercised its influence on the English-speaking peoples. In the process of our investigation, the works of such researches as Kemmer (2015), Hoffer (2005), Eliseeva (2003), Amosova (1956) and Arnold (2012) were used.

Borrowing is a process when some foreign element (especially, a word or morpheme) appear and stay in the language. Borrowing is an integral part of the process of functioning and historical changes of the language, one of the main sources of replenishment of the vocabulary.

According to the source of borrowing, researchers divide them into those that came into the English language from French, Scandinavian, Dutch, Latin and the Roman languages. But Latin borrowings constitute a very large part of the vocabulary of the English language. These words can be seen not only in the professional fields, but also in everyday speech, because they reflect the ordinary things that surround us.

Researchers provide different classification of Latin borrowings in the English language. Some of them distinguish three layers of borrowings according to the probable time of entering of a borrowing from the Latin language to English. In accordance with this criterion, they are divided into the words related to: 1) the first layer, these are words that were borrowed up to 800 – 900; 2) the second layer, these are words which entered in the English language since the adoption of the Christian religion, approximately from1200; 3) the third layer, these words were borrowed by the English language during the Renaissance, i.e. from the last decades of the 15^{th} century.

Some of the Latin borrowings preserve their initial form (full borrowings), others slightly changed their shape (partially assimilated) and borrowings that have lost their original structure and it is almost impossible to distinguish them from the English language (fully assimilated).

According to Koruntets, in the process of translation such ways of rendering can be used: transcoding (*gladiator –гладіатор*, *de facto – дефакто*), calque (*pro etcotra – за і проти, ex libris – з книг*), and equivalents can be used for fully assimilated words (*wall – стіна, street – вулиця*).

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CRITERES D'EVALUATION DE LA QUALITE DES TRADUCTIONS

La qualité de la traduction, en dépit de son genre, doit être évaluée conformement aux principes de la théorie moderne.

Théoriquement, la traduction de tout texte est possible. Il n'y a pas de textes intraduisibles. Même si certains élements de l'original n'ont pas de correspondances dans la langue cible, le texte comme un tout peut toujours être traduit, bien que le dégré de traduisibilité ne soit pas le même pour des genres différents.

La traduction ne reproduit pas toujours les moyens linguistiques de l'original, mais elle doit reproduire leurs fonctions dans le système du tout.En traduisant, on ne restitue pas les moyens formels ou structuraux d'une langue, mais leurs fonctions sémantiques, esthétiques,etc., ce qui demande parfois le remplacement des moyens d'un niveau linguistique par ceux d'un autre niveau (par ex., les moyens lexicaux par les moyens syntaxiques).

Le traducteur adresse son oeuvre au peuple dont il utilise la langue. C'est a cause de cela qu'il ne peut pas tenir compte des possibilités receptives et du fonds de savoir de son lecteur, qui dépendent des particularités sociales, historiques, économiques, culturtelles et psychologiques du peuple et du pays, de la tradition littéraire et du niveau intellectuel du public. Il n'est pas du tout question de contenter les goûts du lecteur. Pour restituer l'original, le traducteur doit se servir des moyens qui sont bien à la portée du lecteur contemporain, en enrichissant ces moyens.

Parlons du principe de la hierarchie des valeurs. Le caractère interprétatif de la traduction et les différences entre les langues entrainent certaines pertes et une compensation appropriée. Cela demande la gradation des valeurs, la détermination de ce qu'on peut sacrifier, comme de ce qu'on se doit se conserver.

En appréciant la traduction de tout texte étranger, il faut preciser:

. si le contenu scientifique, ideologique ou esthétique de l'original est rendu par le traducteur;

. si l'effet des textes d'origine et de traduction est identique ;

. si l'authencité des images est conservée dans le système du tout ;

. si le style et le langage individuel de l'auteur, le ton de la narration et ses intonations originales sont restitués;

. si le lexique caractèristique, les mots-realitès, etc., sont bien traduits;

. si la traduction ne transgresse pas les normes de la langue cible ;

. si l'on est parvenu à l'équivalence au niveau des mots; plus particulièrement on envisage: le bon ou le mauvais choix d'un mot concret, compte tenu du rôle déterminant du contexte et de la situation extralinguistique (sont indiqués les erreurs commises à l'incomprehensionou de mauvaise interpràètation d'un mot, du choix irreflechi d'une correspondance dans la serie des variantes éventuelles, les cas justifiés ou injustifiés de renoncement à une correspondance interlinguistique et d'elargissementdu cercle des « synonymes»);

. les transformations effectuàées par le traducteur d'une manière correcte ou incorrecte (concrétisation, généralisation, traduction antonymique, transformations conversives, transformation totale ou transformation situationnelle) ;

. les cas où le traducteur a renoncé à une correspondance directe pour ne pas transgresser les normes de la distribution lexicale dans la langue cible ;

. le dégré de la conversation de la couleur stylistique du mot (familier, populaire, savant);

. les trouvailles et les erreurs dans l'utilisation de la compensation stylistique, etc.;

. le dégré de respect de la norme de la langue cible (sont à signaler les litteralismes (le mot-à-mot), les constructions étrangères, les erreurs de distribution lexicale et syntaxique, etc.) ;

. la richesse de langue de la traduction (à quel point sont mises en oeuvre les ressources linguistiques).

Cependant, pour bien évaluer la traduction de certains genres et types de textes, il faut prendre en compte leurs traits particuliers.

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SPANGLISH COMO FENÓMENO LINGÜÍSTICO

Se presta especial atención en el estudio de los especialistas al spanglish como fenómeno lingüístico que es una lengua mezclada o mixta, en la que los elementos de la gramática de la lengua española conectada con el vocabulario del inglés se utiliza como medio de comunicación entre los inmigrantes (los inmigrantes procedentes de países de habla hispana) y la existencia de la cultura latina, propios de los Estados Unidos que llevó a algunos científicos que consideraran a Nueva York como la capital cultural de América Latina.

A pesar de que el spanglish no es reconocido por casi todos los lingüistas como un lenguaje, sin embargo, requiere una definición más clara como un fenómeno lingüístico. Actualmente, los científicos usan dos nombres para este fenómeno: spanglish y espanglish. Es cierto que al principio hubo más términos: ingañol, espanglés, espangleis o espanglis. Todos estos neologismos representados por una palabra compleja constan de dos palabras, español e inglés. El inglés "to ring" es algo como el verbo *ringar*: *¿por qué me ringaste?*

Tales formas están comenzando a usarse en el sur de los Estados Unidos, en Miami y otros territorios. En el spanglish las palabras aplicacion se usan en el significado de *declaración* en lugar de *solicitud*, carpeta (de carpet) en el significado *ковер* en lugar de *tapiz*, correr por (en lugar de *to run for*) en el sentido de *nominar* en lugar de *presentar la candidatura, deliberar* (de *entregar*) en el sentido de *entregar* en lugar de *enviar*. Por ejemplo, en el spanglish coloquial, las palabras bildin (del *building*), boila (de la *boiler*), brecas (de los *breaks*), buche (del *bush*), chores (de los *shorts*), craca (del *cracker*), cuora (del *quater*) , guachiman (de *watchman*), gtielfar (de *welfare*), jaifai (de *hi-fi*), jaigtiey (de *highway*), jamberga (de *hamburger*), londri (de *laundry*), queque (de *cake*), trabol (de *trouble*) .

Se puede concluir que el tema del spanglish es bastante relevante, ampliamente discutido y extremadamente interesante. Hay muchos puntos de vista sobre el origen de este fenómeno, su propósito, desarrollo y destino futuro. Muchos académicos hablan negativamente sobre el spanglish, considerándolo como una burla sobre el español y el inglés, pero, no obstante, esta es una realidad del lenguaje y tiene su propia historia y causas. El estudio de inglés y español requiere que los estudiantes conozcan muchos fenómenos de la lingüística social, especialmente aquellos que ocurren en la unión de dos culturas y se manifiestan en la relación de las lenguas.

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DOMESTICATION AND FOREIGNIZATION IN LITERARY TRANSLATION

Domestication and foreignization are two basic translation strategies that provide linguistic and cultural guidance. They are termed by an American translation theorist L.Venuti. Domestication is the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text, and foreignization means a target text is produced which deliberately breaks target language conventions by retaining something of the foreignness of the original [1; p.231].

Different translations of Cassia's monologue are used as an illustration.

The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy [2 ;p. 115-123].

N.M. Karamsin	A.A. Fet	I.B. Mandelshtam	M.A. Zenkevich	A.L. Velichanski	A.V. Floria
Тибр шумел; бодрыми и сильными руками нашими разбивали мы его волны, и с пылающими соревнованием сердцами силились переплывать его	*Поток ревел, но, бойкими руками Деля его, мы гнали вбок волну И напирали непреклонной грудью*	*Бушевали волны. Наотмашь мы их били, разгоняли И против их напора грудью шли*	*Поток ревел, но, напрягая мышцы, Его мы рассекали, разбивая, И, с ним борясь, упорно плыли к цели*	*Поток ревел – схватились мы с потоком, Расталкивая воды мощью жил, С потоком соревнуясь и друг с другом*	*Волны напирали Со всех сторон. Отбрасывая их, Мы долго, долго бились со стихией*

In this extract one of the main words is *"controversy"* which represents a particular interest for semantic analysis purposes. The dictionary meaning is *"a discussion marked especially by the expression of opposing views"* and it is translated into Russian as *"спор, дискуссия, полемика, ссора".* In this context *"controversy"* means both the struggle with waves and the struggle between Caesar and Cassia. This meaning is only presented by A.L. Velichanski "*с потоком соревнуясь и друг с другом".* In the same manner this meaning is reflected in N.M. Karamsin's translation *"с пылающими соревнованием сердцами"* and in other translations it is lost. There is only one meaning which represents the struggle with waves. *"гнали вбок волну и напирали непреклонной грудью"* (A.A. Fet); *"И, с ним борясь, упорно плыли к цели"* (M.A. Zenkevich); *"И против их напора грудью шли"* (I.B. Mandelshtam); *"Мы долго, долго бились со стихией, все мышцы напрягая, а сердца у нас горели волею к победе"* (A.V. Floria). Another word is *"heart"*. The word "сердце" appears only in the translation by N.M. Karamsin and A.V. Floria. In other translations it is lost or changed for the word *"грудь"* or even *"жилы"*. The statement *"The torrent roar'd"* finds almost the same equivalent in Russian translation "поток ревел" represented by all authors. I.B. Mandelshtam and A.V. Floria use metonymic translation (*"поток"– "волны"*). In N.M. Karamsin's translation *"Тибр шумел"* we can observe concretization, the word *"поток"* changes to the name of the river. This semantic analysis shows us that A.L. Velichanski's translation is the closest to the original and the translation by A.V. Floria has a distant resemblance with the original.

Structural-Semantic analysis reveals the following points: in N.M. Karamsin's translation we can observe syntactical conformation and replacement. The translation of A.A. Fet is also close to the original by its structure, but we can also observe replacement and simile there. In the translation by I.B. Mandelshtam there are such grammatical transformations: sentence fragmentation and replacement as in the Russian sentence we observe four predicates instead of two in the English sentence. Replacement is also observed in M.A. Zenkevich's translation. The participle 1 in the English sentence corresponds to the participle in Russian, and in general, the whole structure in the translated sentence is close to the original. In the translation by A.V. Floria we can also observe such transformations as sentence fragmentation and replacement. This analysis shows that the N.M. Karamsin's translation is the closest synthetically to the original, and the most transformed one is A.L. Velichanski's translation.

Foreignizing translation strategy keeps the source text "formal features and in its turn informs the readers of the particular culture, but alien cultural images and linguistic features may cause the information overload to the reader". Domestication and foreignization translation strategies involve losses that are inevitable in translation [3; p.135].

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TRANSFORMACIONES EN EL PROCESO DE LA TRADUCCIÓN

El proceso de la traducción de un idioma al otro necesita el dominio de métodos profesionales, entre los cuales el lugar primordial ocupan las transformaciones de diferentes tipos. El objetivo principal de la traducción es presentar el resultado correcto, el equivalente del texto original y su traducción, guardando el contenido inicial. Cualquier texto de la lengua-meta no puede ser idéntico a su variante de traducción. En cuanto a la traducción de la lengua española, se puede destacar unos grupos principales de técnicas traduccionales, que se refieren a las transformaciones léxico-semánticas, las gramaticales y las transformaciones estilísticas.

Las transformaciones léxico-semánticas son las que se refieren al nivel léxico-semántico y reflejan las variantes de connotaciones diferentes de las expresiones o palabras. Entre este tipo de transformaciones nos gustaría destacar la traducción metonímica, concretación, compensación, traducción antónima, generalización y la extensión lógica (semántica). En el ejemplo elegido "*Прем'єр-міністр Іспанії розпочав промову з привітання членів парламенту у зв'язку з його новою посадою. Він повідомив про величезну довіру з боку громадян. – Mariano Rajoy empezó su habla felicitando a los parlamentarios por su inauguración a nuevo cargo y dijo que los ciudadanos han depositado un inmenso caudal de confanza."* se puede marcar tales transformaciones léxico-semánticas como: concretación, generalización y la extensión lógica.

Las transformaciones gramaticales aclaran las diferencias en la estructura gramatical de la lengua-meta y la de traducción, las más utilizadas son transposición, omisión, fragmentación, sustitución, adición e integración. Por ejemplo, en la traducción de la oración *"El Parlamento ha expresado tal generosidad que nadie lo podía esperar – Ніхто і очікувати не міг такої щедрості від парламенту"* se observan tales transformaciones gramaticales como *transposición, adición, integración, sustitución*.

Las transformaciones estilísticas presentan un grupo más numeroso que incluye diferentes figuras estilísticas. Este tipo de transformaciones es muy popular en las traducciones de muchos textos tanto literarios como otros.

En conclusión nos gustaría subrayar que siempre el proceso de la traducción necesitara tomar en consideración y utilizar simultáneamente todos los tipos de transformaciones. Ciertamente el carácter complicado e integral de las transformaciones hace la traducción tan compleja y difícil.

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STYLISTIC MEANS AND THEIR RENDERING IN TRANSLATION (BASED ON THE NOTEBOOK BY NICHOLAS SPARKS)

Nicholas Charles Sparks is an American writer who became known to the world by his love novels and their screen-versions. His books are based not only on love relationships but also on friendship, compassion and mercy. The key element of every book is a difficult choice on which further lives of main characters depends. The Notebook, the first and the most famous book of the author, is a story of the first love that remains in our memory forever, that overcomes many obstacles and believes even when there is nothing to believe in.

Having analyzed the book, we have found out that the language of The Notebook is not very complicated because there are no complex speech patterns or stylistic devices which can make reading difficult. Nicholas Sparks uses different stylistic devices but antithesis, simile and gradation are the most frequently used lexico-semantic stylistic devices.

The first stylistic device is simile. Using this stylistic device, Nicholas Sparks emphasizes objects or phenomena, so that the reader can pay special attention to them. Also this stylistic device helps to create the images of the characters, and it makes the author's speech more expressive.

• *She had "eyes* ***like ocean waves****," as Lon liked to say. – Ее глаза были «****словно океанские волны****», как любил говаривать Лон.*

As we can see, the author compares the main character of the novel Allie, and in particular her features, with nature. Also there are many comparisons of objects of animate and inanimate nature. The translator A. Panasyuk conveyed the stylistic device of simile in a proper way, in all cases did not distort sense, retained the images used in the original text. Thus, the text remained colorful and expressive.

While reading the novel, we can see that the author often uses antithesis of some actions to enhance reader`s impression and adds expressiveness to the utterance. Also it helps to show behavior, atmosphere and temper of the characters in a highly colourful way.

• *The* ***romantics*** *would call this a* ***love story****, the* ***cynics*** *would call it a* ***tragedy. –*** *То, что происходит со мной сегодня,* ***романтики*** *назвали бы* ***мелодрамой****, а* ***циники - трагедией****.*

In the above example the translator properly identified the opposed words and conveyed expressiveness which enhances reader`s impression.

One more stylistic device which is widely used in the novel is gradation. It is used to show the significance and tension of feelings described and to depict them dynamically.

• *It is going to be* ***a good day****,* ***a very good day****.* ***A magical day****. – Похоже, день* ***будет хорошим, просто прекрасным. Волшебным.***

Both in the sentences of translation and in the original text there is intensification of semantic meaning and we can see gradual escalation of impression produced by this device.

Nicholas Sparks has used many stylistic devices in his novel, but the most commonly used are similes to emphasize objects and phenomena in the text, antithesis to add expressiveness and gradation to enhance impression. Thanks to a faithful translation of A. Panasyuk we can read the novel enjoying the stylistic devices rendered into the Russian language in a proper way and understand everything the author intended to tell us.

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THE FEATURES OF A TERM AND ITS COLLOCATION IN BUSINESS ENGLISH

A lot of scholars from different parts of the world like Golovin, Harris, Foucault, Makarov, Selivanova, van Dijk, Karasik, Bargiela-

Chiappini studied features of the terms in business English. Thanks to their works were formed general concepts of terms and its collocations in business English discourse.

Terminological units that are extracted from special language texts generally represent a limited number of parts of speech: nouns, verbs, and sometimes adjectives and adverbs.

Terms occur as single words, such as *gear*and as compound and multiword terms, such as *transmission gear*. The choice of either a single-word or a multiword term depends on the language-specific conventions. In some cases, a single word exists in one language, where the other requires a multiword term: *cobaye (Fr) (= En. guinea pig), black market (en).* To form compound and complex terms some languages (such as Germanic and Slavic languages) combine word elements in abstract sequences, whereas others (e.g., Romance languages) use explicit, logical linking elements (prepositions) to form multiword structures.

Cold-storage vaults is an example of a multiword term in which each component is itself a single-word term. Although each separate word can be defined in its own right, the multiword term designates one concept that potentially represents a greater whole than the sum of its constituent parts. In such cases, both the individual terms and the multiword term must be treated as independent conceptual units.

Bowker points out in his works that in English, many terms consist of NOUN+NOUN or ADJECTIVE+NOUN combinations

Some combinations of a few nouns constitute free-formed combinations, such as *night and day*. They are not considered to be multiword terms or even set phrases. Other formulations, such as *Amino Acids and Proteins, stocks and bonds or business and industry*are met so frequently together that they may be construed as multiword terms or set phrases. Sometimes it is difficult to decide whether this kind of combination is a discrete term. In this case the only thing is left to do is to determine whether the combination in question corresponds to an obvious single or multiword term in another language. A multiword term representing a single concept in one language may be differentiated to become a complex set phrase in other language.

To sum up it is needed to say thatwhen termsare written in dictionary they are always represented in the standard "dictionary form” with which users of the language is familiar. In other words a word or word combination are represented in their common meaning. Interpreters and translators should always check the meaning of terms in dictionaries of the sphere of activity for which they perform translation.

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ACERCA DE LAS PARTICULARIDADES TRADUCCIONALES AL IDIOMA ESPAÑOL

Como se sabe, cualquier proceso traduccional tiene sus particularidades. Las traducciones/interpretaciones a la lengua española no presentan ninguna excepción. Para realizarlas con éxito es necesario tomar en consideración unos momentos claves. Primeramente es deseable estudiar los aspectos históricos, culturales y otros. En la lengua española hay muchas palabras prestadas del árabe, que están firmemente adaptadas en el idiomaespañol y no necesitan la traducción/interpretación, por ejemplo "*alcalde, aceite, ojalá, algodón, taza*" y muchas otras. También se puede encontrar muchos anglicismos. En este caso los españoles utilizan tanto calcoscomo buscan un equivalente auténtico, por ejemplo "*chatear – comunicarse en un chat, on line – en línea*". Además, pueden provocar complejidades las palabras con múltiples significados, por ejemplo, el *"título"* español necesita precisiones, porque puede significar *"1) назва (оповідання), 2) заголовок, 3) розділ (документа), 4) кваліфікація, спеціальність, 5) ступінь (вчений), 6) право володіння чимось, 7) підстава для дії"*,lo que se determina a la base del contexto.

También surgen problemas graves en cuanto a la interpretación de locuciones y expresiones fraseológicas. Por ejemplo, si traducimos al pie de la letra la locución fraseológica española "*Cortar el bacalao*", recibimos "*різати тріску*". En esta traducción no hay nada especial, pero la traducción correcta es "*верховодити, старшинувати*". Observamos la misma cosa en el caso de "*cambiar de chaqueta*" – en vez de "*перевдягнути жакет*", es correcto traducir "*змінити свою думку, передумати*".

Hay que prestar mucha atención a la interpretación correcta de los"falsos amigos" del traductor,por ejemplo *"la carta"*significa no *"карта (для гри)"*, sino *"мапа";"dato"* es *"данні",* pero no *"дата".*Se sabe que el vocabulario de la lengua española, como el de otras lenguas romances, se basa al vocabulario de la lengua latina. Lasremisiones al latín, se puede encontrarlas, cuandose mencionan eventos culturales o históricos. Para traducirlas correctamente, los traductores profesionales deben no sólo entendersu estructura gramatical, sino también dominar la información de particularidades nacionales y culturales del país. Por ejemplo, en la correspondencia española se puede encontrarla abreviatura*PD,* lo que correspondeal *PS – Post Scriptum –"después de escrito"*o*"de facto"–en realidad.*

Para resumir, debemos decir que la traducción/interpretación españolaresulta muchas dificultades. Un traductor/intérprete no es alguien quiendominael idiomasino un experto que deba conocer los factos históricos, culturales, literarios interculturales y mucho más para presentar el resultado digno y correcto de su trabajo.

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INTERNATIONAL IDIOMS IN MODERN ENGLISH MEDIA DISCOURSE AND THEIR CLASSIFICATION

International idioms are stable combinations of words with complex semantics that are understandable without additional explanations. Their international character is that their meaning is understood not only by the local people but also by people all over the world. International idioms are widely used in modern English media discourse to attract reader's attention and add some expressivity to the text.Famous international idioms often cause difficulties in translating into Ukrainian. The problem is that many mistakes are made in the process of rendering international idiomsdue to the imperfect understanding of the post-text information created by native speakers.

There is the great number of works and articles devoted to the classification of idioms published by M. Shanskij, A. Schweitzer, V. Vinogradov, O. Kunin, O. Selivanova and many others. Thus, well-known linguist O. Kunin classifies international idioms on the base of origins:1) Latinisms or idioms borrowed from Latin – *Rome was not built in one day – Рим був побудований не за один день*, *Augeanstables. – Авгеїві конюшні, Pillars of Helcules – Геркулесові стовпи;*

2) Greecisms or idioms borrowed from Greek – *Sisyphean labor – Сізіфова праця; Platonic love – платонічне кохання, Ariadne's thread – нитка Аріадни;*

3) Galicisms or idioms borrowed from French – *To harbor a grudge – приспівувати неприязнь, a bird of passage – перелітний птах*;

4) Idioms borrowed from other languages – *golden youth – золота молодь*, *persona non-grata - персона нон-грата*, *iron lady – залізна леді, time is money – час – це гроші, you scratch my back and i'll scratch yours – рука миє руку,blue stockin – синя панчоха*.

Another famous linguist V. Vinogradov distinguished three types of international idiomatic units:

1. **Fusions** or unmotivated units acting as image words- *The root of all evil – корінь зла, the Trojan horse – скрита загроза, add fuel to the fire –*

додати масла до вогню, knock somebody for six – шокувати когось, catch the wave – намагатися зробити щось неможливе;

2. **Idiomatic unities** or partly motivated units with a single integral lexical meaning- *Shake like a leaf- тремтіти, як листочок, the camel and the needle's eye – пройти крізь вушко голки, bury the hatchet – зарити сокиру війни.*

3. **Idiomatic combinations** or fully motivated word combinations - *to make love – кохати, to make believe – робити вид,near at hand - близько, рукою подати.*

Considered various classifications of international idioms and implemented these classifications for classifying international idioms used in modern English media discourse, we can conclude that it will allow to save the hidden image and information of international idioms in the process of their translation into Ukrainian.

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ABBREVIATIONS IN SCIENTIFIC AND TECHNICAL DISCOURSE AND THEIR CLASSIFICATION

Nowadays the problems of terminology are among the most urgent issues of translation studies and linguistics. After all, the terminology units belong to the vocabulary layer, which, on the one hand, occupies a significant place in the national dictionary of any language, develops at a rapid pace, and on the other hand, it is capable to make some difficulties for an interpreter.

Abbreviation is one of the most notable tendencies in the development of modern terminology systems, and the term abbreviation corresponds mostly to the demands of modern professional communication, i.e. scientific and technical discourse. Abbreviations are common lexical phenomenon in English, because the terms in the form of complex words and phrases are inconvenient for use, so often a complex term is used as a short version in the form of its main component. Although, as practice shows, abbreviations are among the most difficult to understand and translate the elements of foreign texts.

Most linguists, such as E. Kubriakova, A. Kovalenko, G. Pavlov, D. Alekseev, A. Eldyshev, K. Dyuzhikova and others were engaged in the issue of the most effective and appropriate using abbreviations.

English abbreviations used in scientific and technical discourse are traditionallydivided into the following types of abbreviations as:

1) acronyms, the forms that are read and pronounced as ordinary English words, for example, *NASA — National Aeronautics and Space Administration, OMEGA — Observing Microwave Emissions for Geophysical Applications, WFO — Weather Forecast Office, TIP — Technology Investment Program*;

2) abbreviations consist of initial letters and are read alphabetically, for example, *AA — antenna array, RWM — read-write memory, kVA— kilovolt-ampere, BNC —British National Corpus;*

3) shortenings, the omission of some letters in the words or phrases, used to save space, for example, *Dr.* instead of *Doctor, B.Sc.* instead of *Bachelor of Science, Ph.D.* instead of *Doctor of Philosophy, M.D.* instead of *Doctor of Medicine*;

Despite the fact that there are innumerable, although fragmentary studies of the problem of abbreviation in modern languages, abbreviated lexical units remain a riddle in the linguistic sense, since together with them one has to study from a certain point of view such fundamental problems as the problem of the word structure and its meaning, the problem of morphemes and others.

The translation of shortenings and and abbreviations has always been a topical subject for research, but in the last decade, it has been particularly curious.

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METAPHOR AND ITS TRANSLATION BASED ON “THE THIRTEENTH TALE” BY DIANE SETTERFIELD

Metaphor is a figure of speech that describes a person or object by referring to something that is considered to have similar characteristics to that person or object.

Linguists distinguish different types of metaphors. In this article we will examine the classifications of metaphors given by L. P. Yefimov, A.I. Galperin, G. Lakoff and M. Johnsen. To illustrate these classifications of metaphors we use the novel “The Thirteenth Tale” by the modern British author Diane Setterfield.

L.P Yefimov suggests that metaphor be classified as: trite (or dead) and genuine (or original), nominational, cognitive and imaginative (or figurative), simple (or elementary) and prolonged (or sustained).

A.I. Galperin distinguishes two kinds of metaphor: author's and stereotypical metaphors. Their meaning is very close to trite (or dead) and genuine (or original).

G. Lakoff and M. Johnsen propose some addirional kinds of metaphors such as: an animistic (or zoomorphic) metaphor, anthropomorphic (or anthropocentric) metaphor and orientational metaphor.

The translation of metaphor is culturally conditioned and different strategies are used by a translator.

The analysis of some illustrative examples of metaphors in the novel "The Thirteenth tale":

Simple little stories really, not much for them. Just a few stands, woven together in a pretty pattern, a memorable motif here, a couple of sequins there.

Короткие незамысловатые истории, не бог весть что. Две-три переплетенные сюжетные линии, тут запоминающийся лейтмотивчик, там несколько броских деталей.

In this sentence we observe an original cognitive sustained metaphor. In the process of translation into the TL the original images were replaced with the standard images.

He disturbed me, this boy, with his pale face and his burning eyes.

Он выбил меня из колеи, этот мальчишка с бледным лицом и горящими глазами.

In this sentence we observe a dead imaginative simple metaphor. In the process of translation the same image was reproduced the TL.

Metaphor is one of the most powerful means of creating images. Its function is aesthetic. Its natural sphere of usage is poetry and elevated prose. In the process of translation to preserve a sense is usually more important than to preserve stylistic devices, hence images in metaphor may be replaced by some standard images or translated using description. Thereby the text in translation becomes less vivid and emotional.

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TRANSLATION OF INFINITIVE CONSTRUCTIONS

Difficulties in translation may occur when we face the grammatical divergence both in SL and TL. Despite the fact that the Infinitive as a grammatical category exists in English as well as in Ukrainian, the infinitive constructions, among which we can find Objective, Subjective and

Prepositional ones, are peculiar only to the English language, which stipulates the problem studied by V.S. Vinogradov, I.V. Korunets, E.G. Khomenko, V.I. Karaban, T.R. Levitskaia, V.N. Komissarov.

The infinitive constructions have a fixed structure. Objective and Subjective Infinitive Constructions always perform a fixed function in the sentence (Complex Object and a part of Complex Nominal Predicate), Prepositional Infinitive Construction may perform different functions, and therefore it is necessary to choose the appropriate equivalent in the process of translation into the Ukrainian language. Such factors influence on the choice of the way of translation:

1. Lexical meaning of the personal form of the verb that is followed by the Complex;
2. Paradigmatic form of the infinitive (its category);
3. Lexical meaning of the Complex.

The research was conducted on the basis of publicistic texts, and here are examples illustrating the ways of translation:

1. By infinitive

Precisely because the political mood is so tense, my preference is for a national unity government of all parties, especially the Scots and the Ulster Catholics, to come up with a negotiating plan (Telegraph).

Саме тому, що політичні настрої настільки напружені, я пропоную уряду національної єдності всіх сторін, особливо шотландських і Ольстер католиків, розробити план переговорів.

2. By verb in the personal form

Investors in UK stocks seem to be looking beyond foreign exchange (The Guardian).

Інвестори на фондових біржах Великобританії, здається, звертають увагу не тільки на іноземну валюту.

3. By subordinate clause

Given that these workers have been unlawfully deprived of their rights for years, we expect this to happen swiftly and will be monitoring their progress (Telegraph).

З огляду на те, що протягом багатьох років ці працівники були незаконно позбавлені своїх прав, ми очікуємо, що це станеться швидко, і будемо стежити за їх прогресом.

Grammatical transformations always occur in the process of conveying the Infinitive Constructions. The most frequently used are replacement and sentence fragmentation, because the most widely used way of translation of such sentences is a subordinate clause. Also omission and addition can take place, they relate to particles and conjunctions that refer to the Construction.

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ACERCA DE LAS DUDAS EN EL PROCESO DE LA TRADUCCIÓN

Como se sabe, cada idioma tiene sus propias características que deben tenerse en cuenta para poder realizar correctamente las traducciones e interpretaciones. Durante los procesos de la traducción/interpretación puedan surgir diferentes problemas, unos de los cuales nos gustaría aclarar en este trabajo.

Lo primero que hay que tomar en consideración es la presencia de variantes (dialectos) del idioma español en el mundo hispano, es decir, en diferentes países hispanos hay muchas variantes de la traducción/interpretación de la misma palabra, por ejemplo en España y Argentina la palabra "*torta"* significa *"un pastel*", pero en México puede significar "*un bocadillo con carne y legumbres*" y en Filipinas – "*una especie de tortilla*". Es necesario prestar mucha atención a los "falsos amigos" del traductor – las palabras de diferentes lenguas que a menudo se escriben y se pronuncian de manera parecida, pero tienen el significado diferente. Por ejemplo, el sustantivo "*desierto*" a veces traducen al ucraniano como "*десерт*", sin embargo, esta palabra debe traducirse como "*пустеля*". Otro ejemplo es la palabra "*palca*" que intuitivamente puede traducirse al ruso como "*палка*", pero no es la opción correcta, porque es necesario interpretarla como "*перекресток*". Se puede presentar unos ejemplos interesantes en la tabla siguiente:

Palabra española	traducción incorrecta	Significado correcto
delicado	*делікатний*	*крихкий*
mole	*міль*	*брила*
tara	*тара*	*вага упаковки*
manta	*мантія*	*ковдра*
marca	*марка*	*позначка*
cate	*кат*	*ляпас*
corredor	*коридор*	*бігун; посередник*
pena	*піна*	*провина*
osa	*оса*	*ведмедиця*
tumba	*тумба*	*могила*

Sin duda alguna se puede seguir esta tabla y presentar muchos otros ejemplos, por lo tanto, resumiendo todo lo indicado arriba, podemos mencionar que hay aspectos que puedan causar algunas dificultades en la traducción/interpretación que deben tomar en cuenta los traductores principiantes para ser competentes.

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UNAS DIFICULTADESEN LA INTERPRETACIÓN/TRADUCCIÓN DEL IDIOMA ESPAÑOL

Dominar un idioma extranjero resulta una habilidad compleja que requiere mucho esfuerzo y deseo, mucho conocimiento y experiencia. Aunque un expertoen la esfera de interpretación/traducción tiene un buen dominio del vocabulario y de la gramática de una lengua, eso no garantiza un resultado excelente. La tarea principal de un intérprete/traductor es presentar una variante de su trabajoque corresponde lo más posible al original, es decir transmitir el mismo significado, guardando el estilo. Pero dado que cada idioma tiene su propia estructura, eso puede provocar dificultades. A menudo, una persona se enfrenta a una serie de problemas profesionales, que nos gustaría analizar abajo.

Una de las particularidades de lainterpretación/traducción de la lengua española a otras lenguas (por ejemplo, el ucraniano o ruso) es la cantidad infinita de palabras polisemánticas. Este factor siempre necesita la presencia del contexto que pueda facilitar lainterpretación/traducción. Por ejemplo, la palabra "*hecho*" puede utilizarse como participio del verbo *"hacer" – "bien hecho – добре зроблено"*, o como adjetivo *"готовий, сформований, зроблений заздалегідь" "carne poco hecha – м'ясо недосмажене",* también a menudo se utiliza como el sustantivo *"справа, вчинок, дія, випадок, факт"*. Es decir, el significado de la palabra "*hecho*" podemos determinarlo sólo según el contexto.

También surgen dificultades cuando se trata de la interpretación/traducción de frases hechas que requieren los conocimientos de aspectos sociales, históricos, culturales, políticos y muchos otros. Muy a menudo es imposible traducirlas literalmente, ya que resulta unavariante sin sentido e incomprensible. Por ejemplo, *"colocarse entre la espalda y la pared – букв. розмістити між спиною та стіною – загнати в кут, збентежити"*; "*perder un tornillo – букв. загубити шуруп – помилитися, зробити дурну помилку*"; "*pedir peras al olmo – букв. просити дуба, щоб дав груші – даремно сподіватись, марно чекати"; "como un balde de agua fría – букв. як відро води – неприємна несподіванка, неочікувана* *новина”.*En tales casos, se debe buscar un equivalente en su idioma nativo, a primera vista puede parecer diferente, pero similar en cuanto a su significado.

En conclusión, nos gustaría subrayar, quedurante el proceso de la interpretación/traducciónaparecieran muchas dificultades, lo que necesita un conocimiento sólido de mucha información tanto lingüística como cultural, histórica, política, social y mucha otra que debe tomase en consideración.

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TRADUCTION DES NOMS PROPES ET DES NOMS GÉOGRAPHIQUES

Afin de traduire les noms propres de la langue française (noms de personnes, noms géographiques, noms d'institutions, d'organisations, de journaux, etc.), l'une des méthodes suivantes peut être utilisée: a) traduction; b) translittération; c) transcription.

Pour rendre des noms d'organisations, des éléments significatifs des noms géographiques (par exemple, *Bas-Rhin – Нижний Рейн*) et dans d'autres cas la traduction est utilisée très rarement. La traduction peut inclure l'utilisation des formes nationales des noms de personnes (*Лев* au lieu de *Léon, Иоанн* au lieu de *Jean*, etc.) et des noms géographiques (*La Chine – Китай*).

La translittération est utilisée dans les traductions de la langue française au XVIII - XIX siècles. A cette époque-là on écrivait, par exemple, *Дидерот (Diderot), Беранжер (Béranger)* au lieu de *Дидро*, *Беранже*. La tradition a conservé les vestiges de translittération dans la représentation des consonnes françaises silencieuses (*Marat – Марат, Murat – Мюрат, Capet – Капет*, *Hugo – Гюго*), des combinaisons de lettres il (l) (ль au lieu de й: *Versailles – Версаль*), des combinaisons de lettres ay, ey (ай, ей au lieu de е, э).

Actuellement, le moyen principal de transférer les noms propres dans la traduction est la transcription. Pour le transfert correct des noms propres lors de la traduction du français, vous devez:

-Être capable de lire le mot français correctement;

-Savoir comment il est d'usage de représenter en russe les certains phonèmes de la langue française;

-Connaître la traducition de transférer ce nom en russe.

Les parties des noms géographiques qui ont leur propre signification (*Mont, Port, Fort, Mer, Saint*, etc.) ne sont généralement pas traduites. Par exemple: *Mont-Blanc – Монблан*, а не *Гора Блан; Fort-Mahon – Фор-Маон; Port-Louis – Пор-Луи*.

Les prépositions et les conjonctions entrant dans les noms géographiques ne sont pas traduites, mais transcrites. Par exemple: *Laneuville-devant-Nancy – Ланёвиль-деван-Нанси; Grez-en-Bouure – Грез-ан-Буэр; Dives-sur-Mer – Див-сюр-Мер*.

Les exceptions sont:

a) la préposition *sur* précédant le nom de la rivière, si elle comporte dans la transcription russe la fin féminin -a: *Chatillon-sur-Seine – Шатийон на Сене, или Шатийон-сюр-Сен*;

b) la conjunction *et* dans les noms des départements: *Loir-et-Cher – Луар и Шер; Lot-et-Garonne – Лот и Гаронна*.

Les noms des rivières n'acceptent pas la terminaison -*a* du féminin: *(la) Suvre – Севр, а не Севра; (la) Vilaine – Вилен, а не Вилена*.

Mais il y a des exceptions: se sont les noms des rivières qu’on écrit en russe avec la terminaison du féminin -*a*: *Вьенна, Гаронна, Жиронда, Йонна, Луара, Марна, Рона, Сарта, Сена, Сомма, Сона, Уаза, Шаранта, Эна*; mais ils perdent le *a* final dans les noms composés: *Neuilly-sur-Seine – Нейи-сюр-Сен*.

Quelques noms de lieux en France ont gardé l'orthographe traditionnelle de la langue russe qui ne correspond pas à leur son français. Cette ville de *Paris – Париж, Reims – Реймс, Metz – Мец, Le Havre – Гавр, Versailles - Версаль, Marseille – Марсель*. Certains noms féminins ont *à* la fin: *Toulouse – Тулуза, Bayonne – Байонна*. Les noms tels que *Rhin – Рейн, Alsace – Эльзас, Lorraine – Лотарингия, Vosges – Вогезы* sont transcrits à l'approche de la prononciation allemande, et *Savoie – Савойя, Nice – Ницца, Corse – Корсика, Ajaccio – Аяччо* avec l'approche de l'italien.

Comment traduire les noms des rues, des places et des curiosités françaises

Les noms connus de ce genre sont généralement traduits: *Les Champs-Elysées – Елисейские поля; Boulevard Sébastopol – Севастопольский бульвар; Place de la Concorde – Площадь Согласия; Bois de Boulogne – Булонский лес; Notre-Dame de Paris – Собор Парижской Богоматери; Pont-Neuf – Новый мост*.

Parfois, on donne la transcription de ces noms: *Нотр-Дам, Пон-Нёф*.

Les noms significatifs des points moins connus de la ville ne sont généralement pas traduits: *rue du Vas – улица Бак*, pas *улица Парома*.

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WINGED EXPRESSIONS IN ENGLISH LITERATURE OF THE LATE NINETEENTH AND EARLY TWENTIETH CENTURIES AND THE PECULIARITIES OF THEIR TRANSLATION

The winged expressions occupy a special place in the vocabulary of the English language. Their specific structure attracts and causes a considerable interest of scholars, and on the other hand requires a serious analysis of the content and form of the linguistic units. The winged expressions in the English literature of the late nineteenth and early twentieth centuries are a vivid testimony to the strong and diverse connections of English with other languages of the world.

The translation of winged expressions is associated with great difficulty, so it is especially important for the translator to be familiar with the basic phraseological equivalence, their style affiliation and the branch of use. Mistakes in the translation of winged expressions occur when the interpreter can't recognize the expression as a unit and tries to translate it as a free word combination. Most linguists such as A. Kunin, L. Verba, A. Arnold. N. Elyanova and others paid special attention to the methods of translation of winged expressions. Given the degree of representation of winged expressions in the target language A.V. Kunin divides them into two groups:

1) winged expressions that have the equivalent in the language of translation (*one swallow does not make a summer - «одна ластівка не робить весни»);*

2) winged expressions that have an analogue in the language of translation (***on** the second Sunday of next week – «коли рак свисне»*);

3) without equivalents winged expressions (suffering for a friend doubleth friendship).

V. Komisariv proposes to translate winged expressions without equivalents by calques, and notes that this translation method allows to show an unequivalent winged expression in the language of translation, with the fullest possible preservation of the semantics of the original language: *four corners of the earth – «чотири сторонни світу».*

Foreign and domestic scholars also consider a descriptive translation, which reduces to the translation not of the winged expression itself, but its interpretation. These can be explanations, comparisons, descriptions: *the sixty-four dollar question – «найважливіше, вирішальне питання»*

Consequently, there are such ways of translating the winged expressions – the translation of the phraseological equivalent, the phraseological analogue, descriptive translation, and calques, but the best way to translate thewinged expression, without a doubt, is the use of the corresponding idioms in the native language. The use of this translation method ensures not only the transfer of content, but also the reproduction of the figurative and expressiveness of the English expression. In any case, while working with the idioms in the source text, the translator, besides his own memory, can rely on a number of explanatory phraseological dictionaries.

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EUPHEMISMS OF MODERN ENGLISH MEDIA DISCOURSE AND THE PECULIARITIES OF THEIR TRANSLATION INTO UKRAINIAN

Euphemisms have been an object for intense study in the last decades, because of the wide usage of this phenomenon in modern English media discourse. The usage of this stylistic means is explained by several social factors:

- to find a suitable form because the defined notion or concept are unacceptable in society: *“comfort women”* - *"жінки для комфорту";*
- to follow the etic standards and moral values accepted in the society: *«rich, poor and middle class, gay and straight»* - *«багаті, бідні, представники середньогокласу, представники сексуальних меншин і люди з традиційною орієнтацією»;*
- to avoid of communicative conflicts: *“Americans with Disabilities Act” – «закон про американців з обмеженими можливостями»;*
- to cover some socially unacceptable and unattractive phenomena of human life: *«large number of GDR sportsmen used 'additional means” – «велика кількість спортсменів ГДР використовувала "додаткові засоби"*.

Translation of euphemisms requires the interpreter has the deep knowledge of both the source and target languages, for example, English and Ukrainian. However, we also should not forget about the style of the text in which the euphemisms are used, for example, business or media discourses.

Euphemisms used in media discourse should be translated adequately and it is needed to find a suitable translation variant for each one. Most well-known linguists V. Velikoroda, V. Komissarov, I. Reshetarova, B. Holder investigated the ways of translating euphemisms of modern English media discourse.

According to B. Holder, there are many spheres and topics where euphemisms are used frequently. These spheres deal with socially unaccepted issues, which people are ashamed of talking about directly. The most common unattractive themes connected with death, religion and sex. On the other hand, there are spheres of social life where euphemisms are connected with business, politics, addictions and others.

V. Komissarov proposed to translate euphemisms with the help of transcription, transliteration, calques, modulation, literal and descriptive translation and other translational transformations. However, the most commonly used ways of translation are calques and modulation allowing to render euphemisms adequately and express the meaning of the statement.

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LES EMPRUNTS FRANCAISES EN RUSSE

Commencant à apprendre le français comme la deuxième langue étrangère, on peut facilement découvrir qu'un grand nombre de vocabulaire de la langue russe a des racines françaises. Quand nous utilisons des dizaines de mots français chaque jour, nous ne pensons même pas au fait que ces mots sont nés dans la France lointaine. ils sont si bien établis parmi les gens qui parlent russe, que nous les percevons comme les nôtres.

La langue française a laissé une marque significative dans le vocabulaire russe. Les premiers galicismes ont pénétre à l'époque pétrinienne, puis à la fin du XVIIIe - début du XIXe siècle. A propos de la gallomanie de la société laïque, les emprunts à la langue française devaient particulièrement populaires. Le français était considéré comme la langue de l'aristocratie et de la haute société. Il était prestigieux d'utiliser des mots d'origine française, de sorte qu'ils se sont infiltrés dans différentes couches de la société. A présent pour les russes la France est associée à un pays avec un haut niveau de la culture, le goût parfait et l'architecture envoûtante. Il y a beaucoup de déclarations qui reflètent notre attitude envers ce pays lointain: "Voir Paris et mourir"," politesse française"," galanterie française"," goût français ".

Les mots empruntés peuvent être conditionnellement divisés en tels groupes:

Le vêtement: le costume, le gilet, le bracelet, la voile, le jabot, la blouse, la bijouterie, l'accessoire, la broche.

L'intérieur: le salon, le toilettes, la lustre, l'abat-jour, l'appartement, les meubles, l'entresol, le commode, le buffet, la vase, le garde-robe, le vestibule.

La nourriture: l'apéritif , le bâton, le café, la vanille, le confiture, la côtelette, le crème, le ragoût, le dessert, le bouillon, le plombir, le baguette, le limonade, le marmelade, l'omelette.

Les professions: l'acteur, le graveur, le directeur, le chauffeur, le jongleur, l' ingénieur. En règle générale dans la version russe, il y a une fin – ёр.

Les termes militaires: l'avant-garde, le capitaine, le sergent, le artillerie, l' attaque, le bataillon, le général, le sapeur, la flotte, l'escadron .

Mots du domaine de l'art: le parterre, la pièce de théâtre, le souffleur , le foyer, l'intrigue, le rôle, la répertoire, la farce, le ballet, le genre, la rôle, l'aquarelle.

Il faut noter qu'il y a des mots empruntés avec le final –é, -ú, -ó, qui ne tendent pas au cas par cas: le cliché, le châssis, le bureau, la tournée.

Parfois, il arrive que le mot passe dans la langue russe mais avec une signification différente. En français, le mot gourmet est une personne qui aime manger beaucoup et délicieusement, au sens moderne du terme russe - un connaisseur et un amateur de plats délicieux, de plats raffinés. Les Français appellnt cette personne gourmet.

En russe, il y a le mot «афера» qui signifie déception et cause de mauvaises associations. Le plus amusant est que les Français disent «à faire» avec une signification très différente: littéralement «faire quelque chose d'utile».

Etudiant et utilisant des mots étrangers, nous élargissons le vocabulaire non seulement d'une langue étrangère, mais aussi de notre langue maternelle, ce qui le rend plus abondant et intéressant.

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TO THE QUESTION OF DIRHEME SENTENCES TRANSLATION

Each sentence can be considered from different angles such as syntactic aspect in terms of parts of the sentence (subject, predicate, object, attribute, adverbial modifier), semantic aspect reflecting the correlation of sentence elements with the situation described, and pragmatic, or communicative aspect. The latter discloses the relationship between communicative components – theme and rheme reflecting the intent of the speaker.

Rheme is a semantic group with the maximum communicative load, reflecting "new" information, while theme has the minimum communicative load and it is considered to be "old" information. The communicative structure of the English and Russian sentences does not always coincide so it is necessary to resort to the transformations, grammatical ones, in particular.

In the process of dirheme sentences translation the communicative structure is to be preserved (due to the similarity in SL and TL), but syntactic structure is to be changed, especially when we deal with the sentences where English subject is expressed by the elements which contradict the Russian language norms, when the action is performed by the time span, place or abstract phenomenon. Thus, the subject is to be replaced with the adverbial modifier as following:

- Subject = Adverbial modifier of place.

  Florida *has declared a state of emergency in anticipation of a possible hit by Hurricane Irma (Independent). –* ***В штате Флорида*** *было объявлено чрезвычайное положение в связи с возможным приближением урагана Ирма.*
- Subject = Adverbial modifier of time.

  Next Black Friday *is expected to see new shopping record set (The Guardian). – По прогнозам,* ***во время следующей Черной Пятницы*** *установят новый рекорд по количеству покупок.*
- Subject = Adverbial modifier of reason or attended circumstances.

  Heavy snow *traps hundreds overnight on M80 in Scotland (The Guardian). –* ***Из-за сильного снегопада*** *в Шотландии тысячи людей были вынуждены ночевать прямо на трассе.*

These examples clearly show the difference in grammatical structure of the English and Russian sentences despite the obvious similarity of the functional perspective requirements.

Summarizing the stated above, in order to make a translation text grammatically and semantically correct firstly it is necessary to analyze the sentence from all aspects, identify its structure and type and then get down to translation remembering the language norms and collocation requirements.

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TO THE PROBLEM OF TRANSLATION OF THE IDIOMS USED IN ENGLISH MEDIA DISCOURSE

There is no doubt that while learning a foreign language, a person learns not only the words but also a foreign culture and history of the people. English idioms have made a great impact on the development of modern English press; they reflect the long history of the English people, which is influenced by their culture and traditions.

According to the works of famous linguists, idioms can be determined as a set of words or phrase, which expresses one lexical meaning reflecting the peculiarities of culture and mentality of any nations. Idioms are used for stylistic purposes as unchanged expression to add expressiveness and emotions to the sayings.

Nowadays idioms are very popular linguistic unit in modern English media discourse that can be performed in newspapers and magazines, on television and radio, in public political speeches, in the activities of parties and public associations, in political literature for the mass reader and documentary film.

The translation of idiomatic expressions is a special problem, as it is usually impossible to translate them adequately, because they represent the only image sometimes unfamiliar to the foreign readers. According to the following linguists as A. Kunin, I. Korunets, V. Karaban, L. Chernovatyj, S. Balli, F. Householder the most commonly used ways of translation idioms into Ukrainian are equivalent translation, descriptive and analogue translation are used rarely:

1) *America and China still often* ***play zero-sum game****. – Америка та Китай часто* ***грають у нічию****.*

2) *If you are in luck or* ***a hot-shot*** *or a regular she gives you a wave and a smile. – Якщо вам пощастило, або ж ви* ***відома людина*** *або просто ви постійний відвідувач, то вона вам дасть знак рукою та посміхнеться.*

3) *But, as the Bible reminds us, there is nothing new* ***under the sun****. - Проте, як нам нагадує Біблія, нічого не є новим* ***у цьому світі****.*

In the process of translating idioms used in the modern English media discourse, the translator should be very attentive and take into account some lexical and grammatical transformations.

Despite the difference between Ukrainian and English idioms, professional translator should always pay attention to the functions of idioms in media textand to the peculiarities of media texts in general and try to find the most appropriate way to translate these expressive stylistic means.

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PECULARITIES OF LANGUAGE REALIAS TRANSLATION

Realias are the words-carriers of background information related to culture, history and way of life of a certain people. In the translation they are called non-equivalent lexis.

We consider the concept of not only the realias but also the background knowledge or background information that has direct relevance to them. The realias and background information are inextricably linked, and we have also considered the types and subtypes of background information.

The issues related to the single classification of realias, still remain unanswered. This is due to various points of view of translators, regarding this issue. Undoubtedly, the choice of the transfer method plays an important role not only the author of the text, but the author's point of view of translation. After analyzing the classification of realias and ways of their translation, we can make the following conclusions:

- Realias are part of the background knowledge that is necessary for understanding foreign language text.
- The difficulty of realis translation is that there is no equivalent or object in the target language denoted by the realia.

Ways of translation realias by Komissarov:

1. Transcription
2. Transliteration
3. Introduction of the neologism
    1. Calque
    2. Half-calque
    3. Development
4. Creating a semantic neologism
5. Approximate translation
    1. Principle of generic-species replacement
    2. Functional analogue
    3. Description

In the process of translation, the translator faces an uneasy task to determine in each individual case what method to choose in order to achieve the most accurate and equivalent translation. The following ways can be distinguished:

- Choice depending on the nature of the text
- Choice depending on the significance of the realia in the context
- Choice depending on the nature of realia
- Choice depending on the translation language and original language
- Choice depending on the reader of the translation

It should be noted that not always frequent use of this or that method means its effectiveness. For example, transcription often transmits only the sound form, without affecting the content. In view of the fact that each of the ways of conveying the realias has its advantages and disadvantages, it is necessary to use combined methods of their translation, not limited to one method, but by combining several, for example, transcription and descriptive translation, or to give an explanation or a commentary of each realia.

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CULTURAL COMPONENT IN TRANSLATION OF COMIC

Language and culture must not be considered separately. It is widely recognized that translation is the type of intercultural communication. Therefore, translation is a link of interaction not only between two languages but also between cultures. Cultural component is a significant factor which has an influence on the adequacy of translation.

The category of comic is an aesthetic category. The main point of the comic is the presence of incongruence. Incongruence is an alogism and discrepancy, which causes the reaction of laughter. The perception of a comic is always an individual process. The same comic message can be differently perceived by different people. The presence of incongruity in the original text is an additional task for an interpreter. This is because the adequacy of translation the material which contains comic implies preservation the meaning of incongruence, which causes a ridiculous reaction.

Nowadays the process of globalization is developing. Globalization involves regular contacts with representatives of other nationalities and culture-bearers. The presence of comic, in the context of cultural specificity, can become the cause of problem situations while translating. This is because, firstly, even if communicants are representatives of the same linguocultural environment, it is impossible to unerringly predict the reaction to a comic. Secondly, some features of the addresser's culture may be difficult to understand for the recipient who is the bearer of other traditions and knowledge. In the context of ethno-cultural specifics, the addressee not always is able to see incongruence and divergence from a standard. The reason for misunderstanding the discrepancy can also be the fact that the subject matter of ridicule is something valuable for the recipient.

The cultural component is the reason why the comic may be too specific for the perception for the addressee, who is the representative of the other culture.

The distinction between different national humorous traditions is widely recognized both at the mundane level and professional level.

The humorous effect is difficult to transfer from one culture to another, usually because it depends on the details of a particular cultural environment. The most important task is to preserve the linguistic norm of the receptive culture and to harmonize with the linguistic norm of the original culture. It is important to note that large amount of "incomprehensibilities" can appear not only because of different mentalities, but also because of incorrect translations.

Interaction between cultures is a special kind of interinfluence. To avoid misunderstandings translator needs to know the culture with which the interaction is. Therefore, contemporary translation studies emphasize the necessity of "intercultural competence" for interpreters.

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PROVERBIOS Y DICHOS ESPAÑOLES Y SU TRADUCCIÓN

Los proverbios y dichos existen en cualquier idioma, son ampliamente utilizados tanto en el habla oral como en la escritura. Reflejan la mentalidad de las personas, su cultura, la forma de ver el mundo, sus valores. Para traductor o intérprete, la traducción de tales unidades fraseológicas siempre presenta una dificultad definida por varias razones. En primer lugar, los proverbios y dichos son en su mayoría de carácter nacional, por lo que es bastante difícil para un traductor transmitir adecuadamente las realidades de otra cultura al lenguaje de la traducción, en el que no existen tales conceptos. En segundo lugar, incluso con equivalentes en el lenguaje de traducción, los proverbios y dichos pueden tener diferentes tonos emocionales o coloración estilística. Los proverbios y los dichos son unidades fraseológicas, y todas las cualidades de una unidad fraseológica son inherentes a ellas: poseen un significado total o parcialmente portátil. Los proverbios difieren de los dichos. La característica principal del proverbio es su integridad y contenido didáctico. El proverbio difiere en lo incompleto de la inferencia, en ausencia de un carácter instructivo. Sin embargo, los proverbios y dichos se traducen de acuerdo con las reglas generales para traducir unidades fraseológicas. Considere algunas formas comunes de traducir proverbios y dichos. 1. Busca equivalentes completos. El uso de equivalentes se reproduce de forma más completa mediante la fraseología de la lengua extranjera: *Cuidar como a la niña del ojo – Беречь, как зеницу ока*. Equivalentes parciales: *Estar bajo la férula de alguien – Быть у кого-либо под башмаком.* 2. Cálculo: *En boca cerrada no entran moscas – В рот, закрытый наглухо, не залетит муха.* 3. Traducción descriptiva. Este método consiste en transmitir el significado del proverbio con una explicación más o menos común: *A cada puerco le* *llega su San Martín – Каждая свинья получит свой Сан Мартин*. El significado del proverbio es que cada sinvergüenza obtendrá lo que se merece. El día de San Martín de Tours en España se celebra el 11 de noviembre. Para esta festividad, los cristianos martillean cerdos. La palabra puerco en español también significa *sinvergüenza*.

Resumiendo, podemos decir que la traducción de proverbios y refranes debe abordarse con cuidado, ya que no es una traducción exacta de las unidades fraseológicas que puede distorsionar su significado y privar así el texto de la consistencia y la coherencia, la belleza y expresividad. Los proverbios son una parte integral de la lengua, que se pueden encontrar en el discurso del Presidente, y en la historia de los niños, se puede argumentar que la capacidad de traducir correctamente las unidades fraseológicas es una habilidad necesaria para la profesión de traductor o intérprete.

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PECULARITIES OF THE TRANSLATION OF BORROWED IDIOMATIC EXPRESSIONS IN MODERN ENGLISH MEDIA DISCOURSE INTO UKRAINIAN

As the English language is the language of international communication so it has become a necessity to know this language. The possession of a foreign language implies the ability to speak, using expressions typical of this language. As in any other language, the so-called idioms occupy a certain place in modern English - proverbs, sayings, phraseologisms. They save a lot of folk’s wisdom, they reflect the history and outlook of the people who created them, their traditions, customs and humor. They represent "untranslatable" combinations of words, that is, their literal translation is a complete absurdity. For many centuries of development, English has absorbed not only words of foreign origin but also idiomatic expressions from the French, Scandinavian and other languages that are already perceived as an integral part of the vocabulary.

In modern linguistics science, the problem of translating idiomatic expressions has been studied by I. Korunets, I. Kochan, A. Mikoian. Borrowed idiomatic expressions in the media discourse texts do expressive and emotionally expressive functions in order to attract the attention of the reader. Therefore, it is important to retain these functions while rendering them.

The most successful techniques for the translating borrowed idiomatic expressions used in modern English media discourse are equivalence, analogue, descriptive translation, antonymic translation, lexical and grammatical transformations, and combined translation. Examples:

a) equivalent translation: *swear black is white - назвати чорне білим, to give a green light – дати зелене світло;*

b) analogue translation: *should not be placed in the same boat – не можна підганяти під одну гребінку, turn out to be a blessing in disguise - не було щастя, так нещастя допомогло, think about the almighty dollar - тільки й думати що про гроші; Who Let the Cat out of the Bag? - Хто не втримав язика за зубами?,*

c) descriptive translation: *pull oneself up by bootstraps - робіть все своїми силами;*

d) antonymic translation: *Regulatory Actions are Dime a Dozen-Політика врегулювання не варта й копійки*

When translating borrowed and idiomatic expressions, it is important to preserve their main functions in modern English media discourse, such as informative, expressive-emotional, evaluative and function of influence.

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METHODS OF PROPER NAMES RENDERING ON THE BASIS OF THE BOOKS ABOUT HARRY POTTER BY JK ROWLING

Proper names constitute a large part in the vocabulary of the language, so their studying attracts the attention of many researchers and linguists. The field of the proper names study is called onomastics. It is especially interesting to examine the proper names in the context of literary works, since each author tries to create his or her onomastic world.

Our research is based on the novels about Harry Potter written by JK Rowling, an author who writes her texts in the genre of fantasy. There are two worlds in the books: real and unreal. Therefore, the onomastic words are diverse and multifaceted, because we can observe in the novel both fictional proper names and the real ones. The writer draws attention to the morphemic and phonemic words of the word, inventing certain names.

A proper name is a universal functional-semantic category of nouns intended for the allocation and identification of single objects that express the unitary concepts and general idea of these objects in the language and culture.

Proper names rendering is a complex task. It is associated with numerous misunderstandings and mistakes. The fact is that the desire to save the object a unique name implies preserving a number of tasks.

Most often, the translator uses transliteration or transcription (full or partial). Also, one of the most commonly used methods of translation is the using of the given word or its root in the written form, in conjunction with the suffixes of its language. Such a translation option can only preserve semantic value, but loses the coloring because parts of the word or expression are translated with the help of TL units.

Onomastic world in the novels about Harry Potter is very diverse. That is why it is popular among the researchers of this sphere. The translator appears to have the task of conveying the character's proper names reflecting his essence, whereas reproducing the name in such a way to trigger certain associations that would coincide with the image the author meant originality. Five ways of rendering the proper names in JK Rowling's novels from English into Ukrainian were derived: transcription, transliteration, tracing, creating a new word, and an equivalent translation method.

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LE SORT DE LA LANGUE FRANCAISE AU XXIème SIÈCLE

Jusqu'à tout récemment, la langue française restait la langue officielle de la diplomatie, et la communauté mondiale approuvait cela. Mais aujourd'hui, dans de nombreuses entreprises françaises les ateliers se déroulent, curieusement, en anglais. La documentation de travail des entreprises françaises est également compilée en anglais. Les congrès et les colloques organisés en France avec les participations des Français eux-mêmes, se déroulent en anglais, ce qui étonne même les étrangers.

Mais la langue française se développe très rapidement. Dans la huitième édition du « Dictionnaire de l'Académie française », publiée avant la seconde guerre mondiale, il y avait 32 mille mots. Dans la neuvième édition qui sera achevée au 21ème siècle, il y en aura déjà 55 mille. En soixante-quinze ans, plus de 20 000 nouveaux mots sont apparus en cette langue! Au 21ème siècle, nous devons inclure dans les dictionnaires les verbes, les noms et les adjectifs générés par un "verlan". Même aujourd'hui dans des dictionnaires, tels que "Petit Robert" et "Petit Larousse", il y a le mot "ripou" - verlan, formé à partir du mot "pourri". Il est devenu particulièrement populaire après la sortie du film "Les Ripoux". Il y a des mots tels que «beur» (du mot «arabe» employé par les jeunes Arabes nés en France dans les familles d'immigrants) et «meuf » (du mot «femme») pour lequel les lexicographes ont déjà reconnu le droit de «placer sous le soleil». Dans le passé, le verlan était un code secret, une langue spéciale d'un certain médium. Aujourd'hui, grâce aux médias, le verlan est entré en usage commun. Au 21ème siècle, il doit confirmer le rôle croissant de la langue parlée. Et il ne faut pas lutter contre le verlan puisque dans tout les temps la langue parlée a précédé la langue écrite.

Il est nécessaire qu'au XXIe siècle les élèves de nos écoles, collèges et lycées reviennent à des textes authentiques. En effet, l'image de la France, si attrayante pour des millions d'étrangers, était due à leur connaissance avec des écrivains français. Victor Hugo a justement parlé des livres d'Alexandre Dumas (l'auteur français le plus populaire du monde) qu'ils «respirent la lumière de la France elle-même».

Il est important d'augmenter le nombre de bourses pour les jeunes étrangers souhaitant faire leurs études dans les universités françaises. Grâce à ces «investissements» l'étranger qui a terminé ses études à l'université française, retournera dans son pays et pendant quelques décennies il sera l'envoyé de la langue française.

Nous devons nous souvenir de la francophonie. Un certain nombre de projets sont élaborés pour le développement de la francophonie, mais leur mission dépend largement de la formation du personnel enseignant d'autres pays.

Enfin, il est important de comprendre une chose: le problème de la préservation de la langue française ne doit pas rester un sujet de colloque, discuté seulement par des linguistes et d'autres experts. Il doit être considéré comme un problème national, car l'image de la France, son prestige, sa place dans le monde dépend de sa solution.

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DIE ENTLEHNUNG ALS MITTEL ZUR BEREICHERUNG DER DEUTSCHEN SPRACHE

Der Wortschatz jeder Sprache ist das unikale Phänomen. Jede Sprache hatte einen sehr langen Weg zur Entwicklung und die deutsche Sprache ist keine Ausnahme. Deutschhat persistente Ebene des Sprachvokabulars und es gibt auch Entlehnungen, die die deutsche Sprache in verschiedenen historischen Epochen auffüllten.Einige Entlehnungen wurden in frühen Zeiten aufgenommen, andere relativ kürzlich.

Das Entlehnen ist ein Prozess der Übertragung der sprachlichen Elemente einer Sprache auf eine andere. Dies ist auf langfristige Kontakte zwischen Sprachen zurückzuführen. Man kann Phoneme, Morpheme, syntaktische Konstruktionen und Wörterentlehnen.

Die ständige Entwicklung des Vokabulars beruht auf der Tatsache, dass sie in ihrem gegenwärtigen Zustand niemals die ganze Unendlichkeit der menschlichen Erfahrung, die Unendlichkeit der umgebenden Welt, zurückschlagen kann.

Die Kontakte zwischen Sprecher verschiedener Sprachen haben einen besonders bedeutenden Einfluss auf die Lexik der Sprache. Diese Beziehungen können unterschiedlicher Herkunft sein: militärische Zusammenstöße, Angriffe eines Volkes auf das Territorium eines anderen mit weiterer Beschlagnahme dieses Territoriums, friedliche Migration, Beziehungen auf der Grundlage von Handel oder kulturellen Bindungen. Vielseitiger Einfluss auf das Vokabular der Sprache über eine relativ lange Zeit führt zur Assimilation einer bestimmten Anzahl fremdsprachiger Anleihen. Der interkulturelle Dialog Deutschlands mit anderen Ländern (so wie Frankreich, Großbritannien, USA) ist ständig.

Zu den frühesten Anleihen in den germanischen Sprachen, zu denen die deutsche Sprache auch gehört, gehören keltische und lateinische Anleihen.Von den keltischen Sprachen haben sich die Deutschen legale und militärische Begriffe geliehen: Reich, Amt, Erbe, Held. Die Deutschen liehen von den Römern die Benennungen der Pflanzen, der Haushaltsgegenstände,Lebensmittel: Wein, Käse, Kohl.

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ACERCA DE LAS DIFICULTADES TRADUCCIONALES EN LA LENGUA ESPAÑOLA

Como se sabe, cualquier proceso de la traducción/interpretación de una lengua extranjera se acompaña de problemas y dificultades traduccionales. Entre ellos se puede mencionar los, que se refieren a la traducción/interpretación de las palabras con significados múltiples. Cada caso necesita entender claramente el contexto y elegir la variante de la traducción/interpretación correspondiente. Por ejemplo, la palabra *"tiro"* puede significar no sólo *“постріл”*sino también *“вогонь, стрілянина, заряд, куля, кульове поранення, кидання, відстань, тяга, запряжка коней”*. Es obligatorio prestar mucha atención a los“falsos amigos” del traductor, es decir a las palabras que, en diferentes lenguas, se escriben de una manera parecida pero tienen significados absolutamente diferentes. Como ejemplos se puede notar tales palabras como*“inteligente”*, qué significa no *“інтелігентний”* sino *“розумний”, “internacional - міжнародний”* y no *“інтернаціональний”*.

También puedan provocar dificultades las expresiones coloquiales, que se utilizanen una conversación cotidiana, pero ellas faltan en los diccionarios académicos y resultan incomprensibles para los extranjeros. Por ejemplo: *“¿Qué onda?” – “Привіт, як справи?”; “¡Andale!” – “Погнали!”; “¡A morir!” – “Як багато!”; “¿Mande?” – “Що ти сказав?”; “¡Que padre!” – “Як круто!”.*

Una dificultad más se refiere a la traducción/interpretación de los modismos, frases hechas y expresiones idiomáticas. Por ejemplo la expresíon *"Cogerle con el dedo en la boca"*en el sentido estricto significa*"застати когось з пальцем у роті"*. Esta interpretación es incomprensible para no hispanohablantes. Si vamos a buscar algo parecido en la lengua ucraniana podemos encontrar *"зловити кого-небудь на слові"*. O, por ejemplo*“Gastar la pólvora en salvas”*en traduccíon literal significa *“витрачати порох на салюти”,* pero la traduccíon correcta es *“стріляти з гармати по горобцях”;* “*Escrito en la arena*” no es *“написано на піску”,* sino “*вилами по воді писано*”*;* “*Hablar con corazón en la mano*” no es “*говорити з сердем у руці*”, sino “*вилити душу*” o “*щира (відверта)душа*”; “ser como uña y carne” – la variante literal “*бути як ніготь та м’ясо*”, pero su equivalente correcto es “*не розлий вода”*.

En conclusión se puede notar la existencia de diferentes problemas en la traducción/interpretación. Pero nos gustaría subrayar quelos ejemplos citados presentaran sólo una parte pequeña de dificultades.

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BUSINESS DISCOURSE AS THE PHENOMENON OF INTERNATIONAL COMMUNICATION

There are important forms and methods of human interaction in communication. It is essential to solve problems of communicative behavior and patterns of thinking in situations of human interaction. Discourse is directly manifested in the culture of communication as an important aspect of linguistic identity formation as an active participant in social environment.

Such scholars as Y. Daniushina, V. Kubko, O. Rozvodoska, F. Bargila-Chiappini have considered peculiarities of business discourse.

Based on the scientific works, we can give definition of this term. The concept of a discourse is often associated with types and forms of the speech, the principles of formation of the message, its rhetorics (monological, dialogical, etc.), speech peculiarities of every person and groups (personal, unique, authoritarian). According to the scholars, the business discourse that it is the verbalization of business mentality, realized in the form of an open multitude of thematically correlated texts on a wide range of business issues, considered in combination with their extra-linguistic contexts. The concept of business discourse is wide and encompasses some "thematic subspecies", for example "economic discourse", "corporate discourse ", "discourse of negotiations", etc.

It is essential to note that there are different sub-classifications of business discourse types:

• Training and academic business discourse – it performs an educational function;

• Ritual-public business discourse – it performs an argumentative influencing function;

• Document business discourse – it performs a regulative function;

• The discourse of business media– it performs an informative-polemic function;

• The discourse of professional business communication – it performs an instrumental-persuasive function.

Scholars also divide the business discourse into economic discourse, corporate discourse, and the discourse of negotiations, oral and written discourses. The last one has a special significance in business discourse. There are differences between oral and written discourse such as differences in the understanding of the message, the methods of expression and a temporal and spatial contact between the interlocutors.

Hence, we can summarize that business discourse is not only general organization of language code in communication, but also it is the field where individuals meet under specific psychological and social circumstances. An essential ability of linguistic individuality is to build and perceive complete discourses according to the communicative intent within a communication given specific semantic and pragmatic and grammatical structure, correlation of extralinguistic and linguistic components.

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PECULIARITIES OF TERMS IN BUSINESS ENGLISH DISCOURSE

In human communication, it is necessary to represent an object-concept with a material and recognizable element with means is available for humans. In a verbal language such representation is the word – oral or written – and the term in specialized communication.

In terminology, the 'term' or 'terminological unit' is the meaning unit made up of one single word (simple term) or several words (complex term – compound or terminology) and it represents a concept in a univocal way in a specific semantic field.

The problems of linguistic peculiarities, semantics and stylistic function of interbranch terminology have always been examined by such scholars as Alimov, Glushko, Drozd, Leychik, Sager, Rondeau, Gee, Kovalenko and Lotte.

On the basis of their research, we can single out different types of terms in Business English discourse:

simple terms – where the word consists of one basis or a word (*circuit, basis, leader, capacity, actions*);

compound terms – where the basis of terms consisting of two words which are run on or written through a hyphen (*leadership, followership, partnership, relationship*);

terminology phrases – where both components of which are the words of the general vocabulary and only a combination of those words is a term (*partnering dynamics, leader-follower relationship, decision-making processes*).

With the help of mathematical statistics used in our research the most widely-spread in the field of management are simple terms (50%) with the structure Noun + Adjective (67%) and terms-Nouns (72%) according to the part of speech. If we talk about terminology phrases, we can observe that there are chiefly terms which consist of two components (54%). If consider the structure of terminology phrases the most used constructions are Adj. + Adj. + N (27%) and Article + Adj. + Noun (115), the least used is the construction Prefix + Adj. + N (11%).

In the view of the above we can summarize that management terminology represents different tendencies of using terms in English Business discourse texts.

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LE COMPOSANT ANIMALIER DANS LES IDIOMES FRANÇAIS

Un idiome ou une expression idiomatique est une construction ou une expression propre à un langage, qui porte un sens par son entier et non par chacun des mots qui le composent. Il peut s'agir de constructions grammaticales ou, le plus souvent, d'expressions imaginaires ou métaphoriques. Un idiome est habituellement intraduisible mot par mot, et il peut être difficile, voire impossible, de l'exprimer dans une autre langue.

Un idiomatisme animalier utilise des expressions se référant à des animaux ou à des choses relatives aux animaux (comportement, parties du corps, etc.).

Surtout apparus dans les cercles de l'agriculture et de la chasse, à l'époque où ils étaient prépondérants dans les activités d'une bonne partie de la population, ils peuvent également se référer aux animaux de compagnie.

Des exemples d'idiomes:

- *droit comme la jambe d'un chien – кривой, искривленный;*
- *marcher comme un pardessus à un canard – ходить вперевалку;*
- *être chargé d'argent comme un crapaud de plume – гол как сокол, в кармане ветер гуляет;*
- *travailler comme un bœuf – работать как вол;*
- *bavarder (jacasser, jaser) comme une pie – трещать, болтать как сорока;*
- *un ours mal léché – грубиян;*
- *être sorcier comme une vache – простой как три копейки;*
- *courir comme un chien dératé – бежать сломя голову;*
- *guetter sa proie comme un chat guette la souris – подстерегать добычу, как кошка мышь.*

Les idiomes enrichissent la langue française et lui donnent de la couleur. On y transmet la riche expérience historique des gens, les représentations liées au travail, à la vie et à la culture. L'utilisation correcte et appropriée de telles expressions confère au discours une identité unique et une expressivité particulière.

Étant un attribut inséparable du folklore populaire et, à son tour, un attribut de la culture, les expressions idiomatiques reflètent la manière de penser et le caractère du peuple.

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STYLISTIC DEVICES AND THEIR TRANSLATION (BASED ON OSCAR WILDE'S FAIRY TALES)

A fairy tale is a type of short story in which fairies play a part or which contains other supernatural or magical elements such as imaginary persons, animals, and inanimate objects. These stories are primarily meant for children. Fairy tales may be distinguished from other folk narratives such as legends and explicitly moral tales, including beast fables. Many linguists have investigated the issue of fairy tales: Madame d'Aulnoy, Vladimir Propp, Aarne -Thompson, Stith Thompson. They are unanimous in their opinion about the origin of a fairy tale considering folklore to be its source. At the early stages of its development a fairy represented one type of myth. At later stages a fairy tale becomes a specific literary genre distinguished by its composition and stylistic structure, and content. On the one hand, it is based on fantasy, on the other – it is connected with reality. Looking for a strategy to turn fantasy into reality, a translator, first and foremost, should imagine his/her target reader.

The use of stylistic devices is an important means for making the vivid and lively description of the text. They help to create meaning in context. The words used in the fairy tales are accurate, picturesque, expressive and plentiful.

In Oscar Wilde's fairy tales we can observe a wide usage of figures of speech; they are used to accomplish the semantic expressions. Metaphor is one of the most widely used figures of speech in his fairy tales. In most cases metaphor is rendered in translation: "*…and sorrow has set her seal upon his borrow*" – "*…и скорбь наложила печать на его чело*" ("The Nightingale and the Rose"), "*The children are the most beautiful flowers of all*" – "*Дети – цветы жизни*" ("The Selfish Giant"). The main charm of Oscar Wilde's fairy tales, admittedly, is precisely in stylistics. Wilde has developed a special "decorative" style of narrative strict order. The language of Wilde plays a leading role, his peculiar intonation is impermanent, changing, and at the same time fairly clear.

In fairy tales, personification is widely used. It combines spontaneous and human qualities, helps to reveal the inner world of the character: "*But the Oak- tree understood, and felt sad*" – "*А Дуб понял и опечалился*" , "*But the Tree shook its head*" – "*Но розовый куст покачал головой*" ("The Nightingale and the Rose"). In these two sentences "the Oak- tree" and "the Tree" are described as living beings, so they are capitalized.

The language of fairy tales is simple and accurate, but it is by no means poor. Synthetic simplicity corresponds to rich vocabulary and diverse idiomatic. Wilde's tales are a classic example of English prose.

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LINGUISTIC PECULIARITIES OF TERMS IN ENGLISH SCIENTIFIC AND TECHNICAL DISCOURSE

Since Halliday and Martin argue that the language of science represents only the foregrounds of language prospects as a whole", research on scientific discourse remains significant not only due to the characterization of this variation in particular, but more widely, for language phenomenon. Lots of linguistic studies chose scientific texts to be the subject of their researches. Such researchesevolve the description of the notion of scientific writing register and the analyses of specific discourse fields and genres, performed by Banks, Halliday, Martin,Ventola.

The global purpose of scientific communication is to conveynew ideas and results of scientific research, as well as to explain and rationalize them. Therefore, scientific discourse (speech) involves reasoning that is organized as a sequence of mental operations of informing and arguing. Among these typical operations one can notice assuming hypotheses, defining new terms and concepts, exemplification, resuming and so on.

Scientific discourse lexis can be divided into terms and non-terms. Non-term lexis may be of common use, general scientific and general technical one. Apart from terms and non-terms, scientific discourse includes abbreviations, metaphors and Passive Voice.

General professional terms are used in different fields of science and technology and can be understood easily. Special professional terms are used only in some fields of knowledge. The narrow specialized terms are used in one subject field of knowledge under conditions when there is a need to give definitions to particular phenomena. For example, some linguistic terms, such as substantivation, modality, parentheses are not always clear for non-experts.

Upon their structure, the terms are divided into:

1) Simple, consisting of one word (*system*, *planet*, *cone*);

2) Compound, consisting of two words written together or with a hyphen (*heatshield*, *kilowatt-hours*);

3) Term-combinations, consisting of several elements (*conical ship*, *adipose-derived protein hormone, dyadic music therapy intervention*);

4) Shortening or shortened terms consisting of letters, signs and numbers (*NASA*, *GVC*, *G8*).

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ENGLISH-LANGUAGE ADVERTISING TEXT`S GENDER STRATEGIES

The word advertising (reclame) comes from the Latin "reclamo" which means *screaming, outcrying*. This term was originated in ancient Rome and ancient Greece more than 2,000 years ago.

The advertising includes a whole set of tools and techniques aimed at selling goods and services. French scientist A. Dayan defined advertising as paid, unidirectional and non-personal treatment through the media or other types of communication, which agitating in favor of a brand, firm or something else. Promotional text is a text material that includes all the necessary elements to attract attention of people who are potential buyers. This is a peculiar offer to buy or order something that reflects all the benefits of the advertised product.

With the culturological approach, the advertising can be considered in the context of mass culture. The advertising is a part of the cultural environment and an important factor in the aesthetic formation of people's consciousness. Some advertising appeals can be attributed to the works of applied art.

Among the scientists studying advertising in Ukraine and abroad we can distinguish such people as: A.V. Vandysheva (gender vocabulary), E.L. Dotsenko (Manipulations in advertising), H. Kaftanjiev (peculiarities of translation of advertising texts), V.V. Zirka (Advertising text), I. Lutz (advertising technologies).

The study of the peculiarities of the advertising`s vocabulary gives us an opportunity to get an idea of the thesaurus of advertisers and consumers. Most often, the copywriter focuses on one or another category of people and chooses the most appropriate language tools with which he can safely manipulate the consumers' consciousness. In our case the consumers are men and women from the point of gender.

Men gender vocabulary is characterized by a lack of pathos, masculine speech is objective and logical, it has a rational character and characterized by the lack of emotionally colored vocabulary. Female gender vocabulary is expressive, emotional, it is richer in stylistic terms and uses intensively valued vocabulary, metaphors, comparisons, hyperboles and phraseological expressions that contain strong expression.

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PARTICULARITES DE LA TRADUCTION DES PROVERBES DU FRANÇAIS EN UKRAINIEN

Les proverbes sont toujours restés le genre le plus intéressant et le plus mystérieux du folklore. Chaque pays et ses habitants adhéraient à certaines chartes et principes moraux. Ainsi, dans les proverbes, on ajoutait un sens particulier inhérent à son peuple, à ses valeurs et à son mode de vie.Alors, on peut fair la conclusion que chaque peuple a des proverbes différents et leur traduction en langue maternelle peut causer des problèmes et l'incompréhension du sens. Par conséquent, il existe des analogues dans chaque pays ayant le même sens mais l`expression de la pensée bien différente. Dans cette thèse, nous examinerons les spécificités de la traduction des proverbes du français en ukrainien.

Premièrement, il faut donner une définition du problème examiné. Le proverbe est une petite forme de créativité poétique populaire. Il porte l'expérience accumulée par les gens pendant de nombreuses années et des siècles. Leur histoire remonte à l'époque du système communal primitif, ainsi les proverbes sont l'un des genres les plus anciens de l'art populaire.

Deuxièmement, dans le processus de traduction, le traducteur utilise les différentes méthodes. Elle peuvent être divisése en traduction littérale et fonctionnelle. La traduction littérale peut inclure le calcul, la translittération, la transcription et le néologisme sémantique. Dans la traduction fonctionnelle, nous pouvons nous référer à la traduction équivalente, fonctionnelle, analogique et descriptive. De même, dans les études de traduction, il est coutume de distinguer sept transformations lexicales: la différenciation des valeurs, la concrétisation du sens, la généralisation, la traduction contextuelle, la traduction antonymique, la transformation intégrale et la compensation. Ainsi, citons les exemples suivants.

Qui ne travaille pas, ne mange pas – Хто не працює, той не їсть. Analogue ukrainien: *Хто робить – голий не ходить*. Dans la version originale, vous pouvez voir que celui qui ne travaille pas, ne mange pas, tandis que l'analogue ukrainien dit que celui qui travaille, ne reste pas nu. On voit que le texte est different mais le sens en est le même. Ce proverbe est traduit en utilisant l`analogue fonctionnel.

Loin des yeux, loin du cœur – Далеко від очей, далеко від серця. Analogue ukrainien: *Чого очі не бачать, того серцю не жаль*. Dans la version française, il est souligné que l'objet d'adoration est loin des yeux et du coeur, alors qu'en ukrainien on dit que si les yeux ne voient pas, alors le coeur s'en fout. Dans ce cas-là on utilise la compensation.

Mieux vaut bonne attente que mauvaise hâte. – Краще добре очікування, ніж погана поспішність. Analogue ukrainien: *Не лізь поперед батька в пекло*. Dans cet exemple le texte est complètement différent. La version française souligne qu'il vaudra mieux si vous ne vous précipitez pas et ce sera mal si vous vous dépêchez. Dans l'analogue ukrainien, nous on voit aussi l'accent sur la hâte mais en utilisant les mots différents, ce qui nous font penser à la signification. Dans cet exemple, la methode de l`analogue fonctionnel a été utilisée.

En résumé, on peut conclure que chaque peuple a une idée unique, mais il la définissent différemment, en fonction de la culture, des valeurs et des temps.

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НЕКОТОРЫЕ ОСОБЕННОСТИ ИСТОРИЧЕСКОЙ ПРОЗЫ ВЛАДИМИРА КОРОТКЕВИЧА

Владимир Короткевич – яркая фигура литературы XX в. Он плодотворно работал как поэт, прозаик, публицист, драматург, литературный критик, переводчик и сценарист. Он много сделал для развития возрожденческих идей, для пробуждения национального сознания белорусов. Его творчество, как отмечают исследователи, определяется патриотичным пафосом, значительной узнаваемостью и гуманистическим звучанием.

Творческое наследие В. Короткевича не осталась без внимания критиков, литературоведов, лингвистов. Его творчество анализировали писатели и критики А. Воробей [2], А. Мальдис [3], В. Шинкаренко [4], А. Русецкий [5], В. Шур [6], И. Зуева [7], В. Ивченков [8] и др.

Имена собственные являются неотъемлемым компонентом исторической прозы Владимира Короткевича. Они частично изучаются в работах В. Шура [6], И. Зуева [7] и др. Исследователи отмечают следующие характерные особенности имен в художественных произведениях: собственное имя является неотъемлемым компонентом стиля писателя, средством создания художественного образа, оно способно отражать национальный и региональный колорит, историческую эпоху, социальное положение персонажа и его национальную принадлежность.

Анализ собственных имен в творчестве писателя показывает, что Владимир Короткевич при выборе таких наименований своим персонажем ориентируется на реальный анамастикон своего времени, при этом обычно сознательно или интуитивно учитывает такие необходимые для литературного онима требования, как создание собственным именем представления о национальной, возрастной, социальной, профессиональной соответствии носителя имени. Через выбор имен прослеживается национально очерченная и эстетическая позиция писателя, его отношения к персонажу – носителя имени, целеустремленность, обусловленная идеей произведения, авторской затеей, его компетентность, творческий потенциал, языковая культура, ассоциативно-стилистическая находчивость, которые, как правило, проявляются при удачном выборе имени. Собственные имена, являясь составным элементом лексической системы писателя, выполняют немаловажную роль в создании художественных образов, в раскрытии авторского понимания произведения, отражении языковых и литературных традиций, которые создал или продолжал художник слова [6, с. 21].

Представители различных национальностей и социальных групп в очерке В. Короткевича идентифицируются по-разному:

– Крестьяне (мужчины и женщины): Марилу, Петрусь, Николай, Константин, Исакий. Например: *Друг Чечетов, Мицкевича, Зана, двоюродный брат Мечтали Верещаки, первой любви Мицкевича, филарет, узник тюрьмы в Базилианском монастыре; Петропавловский собор начала XIX в., этакий Исакий в миниатюре (сейчас здесь планетарий)* [1, с. 87]; *И, однако, когда в 1649 г. пришел с казаками Илья Голь* [1, с. 133]; *Петропавловский собор начала XIX в., этакий Исакий в миниатюре (сейчас здесь планетарий)* [1, с. 87]; *Говорят,что крест поставлен бывшей хозяйкой усадьбы в память о повешенным вожди восстания 1863-1864 гг. Кастусем Калиновским, которого она любила* [1,с. 14].

– Писатели, общественные деятели, художники: Франциск Скарына, Семион Полоцкий, Янка Купала, Игнат Буйницкий, Наталья Поплавская, Кирилл Туровский и др.: *Но посмотрите, как живо звучит, например, описание весны в Кирилла Туровского (XII в.)* [1, с. 115]; *В Полоцке, куда раньше за Симеона, начинал свою жизнь и* *первопечатник восточных славян Франциск Скорина; ему недавно поставленный здесь великолепный памятник* [1, с. 81].

Заимствованные имена:

– Евреи: Иаков, Варфоломей: *Первый, летом 1648 г., словно на разведку, прибыл отряд шляхтича Якова Головацкого со Стародубским ополчением* [1, с. 132].

– Поляки: Ян, Стефан и др.: *Озеро Нещердо – одного из первых белорусских писателей нового времени... и чатырохтомнага сборника рассказов "Шляхтич Завальня, или Беларусь в фантастических повествованиях" Яна Барщевского* [1, с. 180]; *...Король Стефан Баторий построил здесь новый замок, который, перестроен, сохранился и сегодня* [1, с. 95].

Широко использовал писатель христианские имена: Александр, Андрей, Юрий, Михаил, Павлюк, Кондрат, Всеслав, Мстислав, Александр, Виктор, Ярослав, Константин, Антон, Иван, Федор, Роман, Николай, Наталья: *На склоне XIX века. русский царь Александр (тоже третий), палач своего и других народов, организовал здесь такую же самую планомерную и безразличную бойню. Ну и Василь Быков, произведения которого переведены на многие языки мира, писатель суровый и безгранично истинный, который пишет преимущественно про войну и сам прошел всю войну артиллеристом; Обо всех рассказать невозможно. Вот только некоторые. Константин Заслонов, который организовал диверсии на Оршанском узле* [1,с. 179]; католические: Иосиф, Франс, Стефан, Юллян, Вацлав, Эдмунд, Зыгунт, Апо-лінарый, Иосиф, Ольгерд: *Янка с Яўгінняю очень хорошо живут. И. Олешкевича, авто-ра удивительных по тонкости и светаценю портретов, К. Альхимовича, автора талантливых исторических композиций, уже упомянутого скульптора Н. Мікешына (памятники Хмельницкому в Киеве и тысячелетию России в Новгороде), пейзажиста Аполлинария Горавского, Н. Силивановича, с его сценами народного быта* [1, с. 150].

Фамилии как элементы ономастического пространства произведения, с учетом условностей художественного жанра обычно соответствуют общему тону произведения, времени, авторской концепции, художественному методу, этнокультурному региону, иллюстрированному в произведения (А Рогалев). Владимир Короткевич, как правило, выбирает расширены на Беларуси фамилии. Такие единицы чаще заканчиваются на согласный, а также концевыми формантами *–ски/-цки*: Карский, Красовский, Лашчынскі, Калиновский и др.; *-ик*: Богданович, Богушевич, Раткевич.

Среди не белорусских в очерке "Земля под белыми крыльями" стоит отметить следующие фамилии:

русские (самая большая группа): Буланцоў, Грибоедов, Ісленьеў и др. Про принадлежность этих фамилий до русских свидетельствуют формальные признаки, характерные для русской антропонимической системы: суффиксы -ов, -ов, -ев, -иов, -ин/-ын, -ой (Муравьев, Василий Протопопов, Грибоедов, Духонін, Емельянов: "*Я не из тех Муравьевых, которых вешают, а из тех, которые вешают"* [1, с. 153]; *Главнокомандующий Духонин был убит солдатами* [1, с. 168];

польские: Крашевский, Ожешко и др. *На то, что это польские фамилии, указывают их формальные признаки: характерные для польского языка сочетания согласных рж (Ржэвускі) и др., о и в носовые (Дембовский): От домика, где жила знаменитая польская писательница Элиза Ожешко, и к древним будынин* [1, с. 162]; *Писал в Одессе сонеты, издал в Киеве книгу поэзии и прозы и умер в чужом доме магната Ржэвускага в Цуднове* [1, с. 148];

немецкие: Вальтер, Допельмаер, Вейсенгоф и др.: *Даже властелины видели силу угнетения. В циркуляре минского губернатора Допельмаера* [1, с. 138];

еврейские (единичные случаи): Гофман, Шейн: Тематика этих рассказов очень напоминает раннего Гоголя или Гофмана, но все они навеяны легендами и преданиями окрестностей Нешчарды [1, с. 46]; *Всех сказок не назовешь, не перечислишь. Их — множество! Записанные Е. Романовым, П. Шейн, М. Федароўскім, А. Сержпутоўскім — они и до сих пор составляют бесценный наш клад...*[1, с. 74].

Как видим, в исторической прозе Владимира Короткевича представлено довольно большое количество белорусских, русских, немецких и др. фамилий. Это обусловлено жанрово-стилистическими особенностями произведения, широким диапазоном событий и мест действия, отраженных в произведении.

Специфика, национальный колорит белорусских фамилий четко проявляется в псевдонимах белорусских писателей, деятелей культуры, науки. Такие самобытные наименования во многих случаях образован по типично белорусских словообразовательных ономастичных моделях, часто с использованием в качестве фамилий-псевдонимов специфически белорусских зкзатычных слов, корни которых нередко отсутствуют или забыт в соседних славянских языках.

Псевдоним – вымышленное имя, которое существует рядом с фамилиями и собственными именами или заменяет их (с греч. языка означает ‘назван понарошку’, ‘который носит ненастоящее имя’). Основная цель их заключается в функциональном значении: характеризовать автора, служить литературной маской, обеспечивать инкогнито [9, с. 144]. Ими пользовались партийные деятели в условиях подпольной работы, сейчас пользуются и деятели науки, культуры.

В очерке “Земля под белыми крыльями” Владимир Короткевич применил 18 псевдонимов: Анатолий Астрейко (Аким Петрович

Астрейко), Кондрат Крапива (Кондрат Кондратьевич Атрахович), Карусь Кагане (Казимир Рафа Королевич Кастравіцкі), Кузьма Черный (Николай Карлович Романовский), Максим Танк (Евгений Иванович Скурко), Мацей Бурачок (Франтишек Бенедикт Казимирович Богушевич), Михась Чарот (Михаил Семенович Кудзелька), Михась Зарецкий (Михаил Ефимович Касянкоў), Михаил Стрельцов (Михаил Леонович Стрельцов), Ядвигин Ш. (Антон Иванович Левицкий), Якуб Колас (Константин Михайлович Мицкевич), Янка Купала (Иван Доминикович Луцевич), Янка Мавр (Иван Михайлович Федоров) и др.: *Как писал в поэме “Новая земля” Якуб Колас: творог, заправленный сметаной, несла с великою почестью* [1, с. 22]; *Ну, в святые не святые — был Богушевич грешный хороший человек — а вот в сердцах белорусский поэт остался среди самых дорогих людей. И до сих пор лежит у дома, где он жил, в Кушлянах, большой валун, привезенный сюда мужиками, а на валуне крестьянской рукою выбиты слова "Памяци Мацея Бурачка"* [1, с. 157].

Изучив природу самых разнообразных белорусских псевдонимов, исследователи собственных наименований определили их основные разновидности. Это:

1. Собственно псевдонимы (настоящие псевдонимы), которые создают полное впечатление имя и фамилия автора: Кузьма Чорный (Н. Романовский), Я. Колас (К. Мицкевич), Я. Купола (И. Луцевич): Но вот "Юзик" влюбился. И хотя Янка Купала метко сказал: На белорусскую девушку, если здесь правду ей отдать, никто на точке камнем не бросил и не решится бросать [1, с. 71]; У задумчивого бронзового Колоса между молоденьких березок, возле филармонии [1, с.79].

2. Криптонимы. Они образуются из: а) инициалов имени или фамилия, имя фамилия, иногда имя, отчество и фамилию, а также начальных букв псевдонима автора: Бы. — М. Богданович, Я. К. — І. Луцевич; б) различных сокращений имя или фамилия автора или его псевдонима: Б – ч – М. Богданович.

В очерке Владимир Короткевич использует псевдонимы белорусских писателей. Например о Мацея Бурачка Владимир Короткевич писал: *Когда он умер, за гробом несли венки с крестьянскими расшитыми полотенцами вместо истужок. Один надпись была такой: "Умолкли песни те, что играл на дудке". В память о "Мацею Бурачку" (псевдоним поэта) появился стих, на мой взгляд, крестьянский. Крестьянин верил. Ну, в святые не святые — был Богушевич грешный хороший человек — а вот в сердцах белорусский поэт остался среди самых дорогих людей. И до сих пор лежит у дома, где он жил, в Кушлянах, большой валун, привезенный сюда мужиками, а* *на валуне крестьянской рукою выбиты слова "Памяци Мацея Бурачка"* [1, с. 157].

Таким образом, антропонимикон исторической прозы представлены довольно большим количеством белорусских, русских, немецких и др. фамилий. Это обусловлено жанрово-стилистическими особенностями произведения, широким диапазоном событий и мест действия, отраженных в произведении, фамилии и псевдонимы персонажей произведений Владимира Короткевича являются неотъемлемой частью очерка писателя.

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РЭАЛІЗАЦЫЯ БІБЛЕЙСКАЙ АНАМАСТЫЧНАЙ АЛЮЗІІ *САМСОН* У РЭМІФАЛАГІЗАВАНЫМ ПАЭТЫЧНЫМ ТЭКСЦЕ

У сучаснай гуманітарнай навуцы разуменне *міфа* выйшла далёка за межы гадамераўскага тэзіса: *“Міфы – першадумкі чалавецтва”* [1, с. 242]. *Міфалогія* тлумачыцца даследчыкамі як форма свядомасці, асаблівы працэс мыслення, які захаваўся з самых архаічных часоў і выяўляецца сёння ў першую чаргу ў мастацтве і, у прыватнасці, у літаратуры праз сістэму пэўных вобразных сродкаў, [2, с. 5]. З’ява адраджэння міфалагічнай свядомасці ў культурах, што першапачаткова страцілі жывую сувязь з міфалогіяй дэтэрмінуецца ў шырокім сэнсе праз філасофскае паняцце *рэміфалагізацыі* [3, с. 479]. У сусветным літаратурным працэсе, асабліва ў заходнееўрапейскай традыцыі, феномен рэміфалагізацыі, пачынаючы з апошняй трэці ХХ ст., найбольш выразна праявіўся праз вяртанне да цэласных мадэляў свету, якія найбольш дакладна і акрэслена прадстаўлены ў Вечным Слове. Як адзначаюць даследчыкі, сам працэс рэміфалагізацыі сігналізуе пра тое, што ў межах постмадэрнісцкай парадыгмы акрэсліваюцца контуры новай стваральнай ідэалогіі. Рэміфалагізацыя ў беларускім літаратурна-мастацкім дыскурсе 2000-х з’яўляецца аксіялагічным грунтам літаратурнай творчасці пострамантычнага тыпу, што вызначае дамінаванне адпаведных жанрава-стылявых стратэгій і тэхналогій мастацкага канструявання найноўшай версіі нацыянальнага Міфа [4, с. 328].

Міфалогія арганічна звязана з *міфонімамі*, ці імёнамі міфічных персанажаў і істот. Міфонім, які ў мастацкім тэксце становіцца паэтонімам, дазваляе ідэнтыфікаваць той ці іншы міфалагічны сюжэт. Таму большасць такіх паэтонімаў можна кваліфікаваць як *анамастычныя алюзіі* – семантычна складаныя інтэртэкстуальныя знакі, што адначасова належыць і дадзенаму (мастацкаму) тэксту, у якім функцыянуе алюзійная адзінка, і тэксту-асацыяту, які з’яўляецца яе першакрыніцай. Прадметам нашага даследавання стала анамастычныя алюзія біблейскага паходжання *Самсон* у паэтычных творах У. Караткевіча, А. Гаруна і К. Сваяка, што ўяўляюць рэміфалагізацыю вядомага біблейскага сюжэта пра асілка Самсона.

Біблейскі антрапонім *Самсон* (са старажытнаяўр. *Шымшон* – ‘сонечны’) належыць у Першакнізе аднаму з суддзяў (кіраўнікоў) старажытнага Ізраіля. Прычым яго подзвігі апісваюцца ў *Кнізе Суддзяў* (далей *Суд.*) больш падрабязна, чым жыццё і дзейнасць іншых ізраільскіх суддзяў. Яшчэ ва ўлонні маці ён быў названы *назарэем*, г.зн. быў цалкам прысвечаны Богу і, каб выканаць сваё абяцанне рытуальнай чысціні, не павінен быў стрыгчыся, ужываць віно і дакранацца да нябожчыкаў. 20 гадоў *Самсон* стаяў на чале Ізраіля і адрозніваўся ад іншых кіраўнікоў тым, што яму яшчэ да нараджэння было наканавана звышэй вызваліць свой народ ад філістымскіх ворагаў. Ён адзіны суддзя-асілак, хто, нягледзячы на звышнатуральную фізічную сілу, з-за сваёй неасцярожнасці апынуўся ў руках ворагаў і самаахвярна загінуў у іх палоне.

Біблейскі міфонім *Самсон* у аднайменным вершы ўжыты паэтам У. Караткевічам у якасці біблёніма. Верш прасякнуты горкай іроніяй і трагізмам. Праз вобраз біблейскага героя паэту ўдалося наблізіць біблейскі сюжэт да рэалій зямнога жыцця [5]. Ягоны *Самсон* – гэта звычайны юнак, не абыякавы да лёсу Радзімы, які *ўсё забыў, бо ў яго пясчаны край прыйшоў філісцімлянін*. Дэкадзіраваць названую алюзію біблейскага паходжання дапамагае найперш этнонім *філісцімлянін*, мастацкі сэнс якога пераносіцца з абазначэння старажытнага этнасу, які насяляў паўднёвую частку ўсходняга ўзбярэжжа Міжземнага мора і на працягу доўгага часу прыгнятаў ізраільцян (гл. Суд. 14,4), да абагульненага сімвала заклятага ворага Радзімы. Жыццёвая гісторыя асілка Самсона поўная драматызму. Як ісцінны патрыёт, назарэй ён адчувае адказнасць за лёс свайго народа. Але раптоўнае каханне сыграла ракавую ролю ў яго жыцці: філістымлянка *Даліла "пальцамі слабымі, як пялёсткі, / Адняўшы сілу, выдала чужым…"*, выведаўшы сакрэт яго фізічнай моцы, што заключалася ў доўгіх валасах асілка (гл. Суд. 16). Ворагам удалося зламаць Самсона фізічна, але гэта яшчэ больш падняло ў ім дух сапраўднага змагара за справядлівасць, умацавала жаданне адпомсціць за прычынены здзек над ім самім, над яго сям'ёй і народам. Таму апошнія словы героя верша гучаць, як набат, акрэсліваючы прынцыпы яго жыццёвага крэда: *І сонца ёсць. І ёсць мая радзіма. / Я сын яе. І я ў крыві ўстаю. / Хістаюся. Ўстаю і ажываю, / Я буду жыць. Я знішчу вашы вежы. / Хістаюцца калоны! Дах трасецца! / Няхай загіну, але разам з вамі, / Таму, што я сляпы, таму, што цёмны, / Прададзены багамі і табой.* Для выражэння вострай эмацыянальнай напружаннасці стану героя ў апошні момант жыцця паэт выкарыстоўвае парцэляваныя аднатыпныя сінтаксічныя канструкцыі, клічныя сказы, аднародныя даданыя сказы. Як відаць, праз арыгінальную рэміфалагізацыю біблейскага сюжэта. У. Караткевіч спраецыраваў жыццёвую гісторыю біблейскага *Самсона* на мастацкі вобраз адданага сына сваёй Радзімы і яго лёс. У сваім вершы паэт узмацняе патрыятычны пачатак свайго лірычнага героя. Менавіта любоў да Радзімы і нянавісць да ворага абуджаюць у ім дух, узнаўляюць сілы і робяць здольным ахвяраваць асабістым жыццём дзеля свабоды суродзічаў. У Караткевіча *Самсон* мае цвёрдую веру і ўнутраную ўпэўненасць, што подзвіг яго недарэмны і застанецца жыць у памяці нашчадкаў.

Фабула балады А. Гаруна *“Самсон”* будуецца вакол апісання апошняга імгнення жыцця біблейскага лірычнага героя, які апынуўся ў філістымскім палоне і вымушаны трываць здзекі варожага натоўпу, быццам *Месія Хрыстос* перад сваім укрыжаваннем: *Парві ты свой ланцуг, як завязку гнілую, / Тады мы ўверымся, што Бог твой не балван*. Паэт А. Гарун у адрозненне ад У. Караткевіча апускае дэталі з жыццеапісання поўнага моцаў і гарачага імпэту асілка. Яго герой трызніць вобразамі роднага краю, мроіць, як *Найвышні ўсё благаславіць*, і найперш, яго народ. Перажываючы ўнутранае патрасенне, якое апісваецца, напрыклад, праз такія метафары, як *твар развідняў, крылы душы*, Самсон духоўна адраджаецца: цяпер ён гатовы на ўсё, нават на смерць, дзеля Бога і свайго народа, славе і велічы якога і прысвячае свой подзвіг: *Самсон мяняўся ўвесь ў набожным паднясенні, / І твар яго мужскі за небам развідняў. / “Мой Бог, мой Пан, мой Свет!” – шаптаў у патрасенні / І рукі замест крыл душы сваёй падняў…* У вершы А. Гаруна прачытваецца прамая аналогія паміж складаным гістарычным этапам у жыцці старажытных ізраільцянаў, якія вымушаны змагацца з філісцімлянамі за сваю свабоду, і цяжкім перыядам у гісторыі Беларусі ў часы Грамадзянскай вайны, калі жыў сам паэт [6, с. 100].

Паэт К. Сваяк пашырыў загаловак свайго вершаванага твора *“Самсон і Даліля”*, увёўшы дадатковы антрапонім *Даліля*, што імпліцытна звузіла наступны змест верша, абмежаваўшы яго фабулу драматычнымі падзеямі, звязанымі з каварнай філістымлянкай *Даліляй*, што спакусіла *Самсона*. Яе падступнасць і каварства аўтар выкрывае праз пеяратыўна афарбаваныя моўныя сродкі: *нявернасць тэй дзяўчыны, дзяўчына стыд згубіла, сілу мужа здрадай адабрала, трэцяга асілка з ног зваліла*. У паэтычнай інтэрпрэтацыі гэтай гісторыі К. Сваяком няма павучальных матываў, што выводзіць яе за межы ўласна біблейскага сюжэту і робіць звычайнай агульначалавечай з’явай [7]. Пры гэтым мастацкае пачуццё аўтара не губляецца. Падрабязна пераствараючы радкі Суперкнігі, аўтар значна ўзмацніў толькі кульмінацыйную частку верша: *Самсон збіраў у малітве свае сілы, / Слупы абняўшы. Зор яго быў скрыты: / “Егова, – зашаптаў, – Не помні грэх Далілы!” / Затрос слупы. Храм злёг. Там і Самсон забіты.* У баладзе *“Самсон і Даліля”* К. Сваяк праз рэміфалагізацыю здолеў ўвасобіць адцягненыя біблейскія вобразы і матывы, адаптаваць іх да штодзённых жыццёвых сітуацый, паказаць самі гэтыя сітуацыі пад кутом гледжання біблейскіх ідэалаў [8, с. 13].

Такім чынам, у мастацкім дыскурсе значэнне антрапоніма біблейскага паходжання *Самсон* змяняецца ў працэсе трансанімізацыі.

Міфонім-антрапонім біблейскага паходжання *Самсон* у мастацкім тэксце становіцца паэтонімам, а таксама бібліёнімам, бо выбіраецца аўтарамі адпаведнага рэміфалагізаванага паэтычнага тэксту ў якасці загалоўка. Гэта абумоўлена моцным алюзійным патэнцыялам біблейскага оніма *Самсон*. Карэктная эксплікацыя яго канататыўнага сэнсу ў канкрэтным паэтычным творы залежыць ад ступені валодання міжтэкставай кампетэнцыяй і ведання біблейскага пратэксту. Нягледзячы на тое, што творы-рэміфалагізацыі розных аўтараў могуць узыходзіць да аднаго і таго ж першатэксту, у кожным выпадку праз кантэкстуальныя моўна-стылістычны сродкі і алюзійны і канататыўны сэнс паэтонімаў аўтарам рэалізуецца свая арыгінальная мастацка-эстэтычная ідэя.

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Навуковы кіраўнік: прафесар
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ФОНОСЕМАНТИЧНИЙ АНАЛІЗ ПУБЛІЦИСТИЧНИХ ТЕКСТІВ

Фоносемантика пройшла довгий шлях від теорії звукозображальності до самостійної науки. Вивчення зв'язку між звучанням та значенням слова знаходимо вже в працях древніх філософів, психологів та лінгвістів.

Проблема «звук–зміст» та асоціативно-символічне значення початкових фонемних сполучень – фонестем, привертала увагу багатьох вітчизняних (С.В. Воронін, А.А. Калита, В.І. Кушнерик, В.В. Левицький, О.Б. Михальов) та зарубіжних (Л. Блумфілд, З. Ертель, Х. Марчанд, В. Мюс, С. Ульман, Б. Уорф, Е. Фенц, Дж. Фьорс, З. Харріс, Ф. Хаусхолдер, Е. Юнгер) дослідників [1, с. 67].

Предметом вивчення фоносемантики є звукозображальна система мови, у якій аналізуються зв'язки між звуком і значенням лексичної одиниці. Фоносемантику розглядають із різних позицій та у різноманітних аспектах. Зокрема, фоносемантичні зв'язки досліджують як первинні (звуконаслідувальні), вторинні (звукосимволічні) чи у поєднанні природної і психологічної вмотивованості, зумовленої синестезією. Поряд із лексичним і граматичним значеннями існує фонетичне, що вказує на змістовність мовної форми на фонетичному рівні [1, с. 68].

Практика наукового пошуку свідчить, що фонестеми здатні бути тим компонентом лексичної одиниці, який, володіючи певним експресивним зарядом, формує відповідну стилістичну маркованість тексту. Отже, нагромадження у тексті лексики з мажорною (позитивною) або мінорною (негативною) фонестемною лексикою сприяє продукуванню у слухача певної світоглядної ідеї.

У нашому дослідженні здійснено аналіз фонестемної лексики на основі промов політичних діячів на предмет формування у носія мови запрограмованих вражень. Текст привертає увагу дослідників перш за все своєю змістовною стороною.

Нами досліджуються початкові фонемні сполучення слів (фонестеми типу bl-, br-, dr-, fl-, fr-, gl-, gn-…, всього 29 одиниць) німецької мови, а матеріалом дослідження стали промови президента Німеччини – Йоахіма Ґаука. Для дослідження було взято 30 промов президента, загальною кількістю 50 651 слововживання, які були об'єднані такою тематикою: «війна», «культура», «політика», «економіка» та «міжнародні відносини».

Спочатку фонестемна лексика опрацьовувалась для кожної промови окремо, а потім згідно теми та у цілому виявлено 2 992 одиниці фонестемної лексики. Узагальнені дані подано в табл. 1.

Таблиця 1. *Кількісна характеристика фонестемної лексики*

Тема:	Загальна кількість слововживань:	Кількість фонестемної лексики:
Війна	3400	167
Культура	8173	507
Міжнародні зв'язки	3201	213
Політика	19993	1236
Економіка	15884	869
Всього:	50651	2992

Ми визначили домінантні фонестеми для кожної групи, відповідну фонестемну лексику та асоціації, які вони викликають.

У темі «культура» найбільш вживаними є фонестеми ʃt- (84 л.о.), fr- (71 л.о.), gr- (50 л.о.), br- (38 л.о.), ʃp- (36 л.о.), tr- (28 л.о.), pr- (26 л.о.), t͜sv- (20 л.о.), kl- (19 л.о.), kr- (19 л.о.). Стосовно лексики, у якій зустрічаються ці фонестеми, то фонестема [ʃt-] зустрічається найчастіше в таких словах як (за мірою спадання) *Stadt, stehen, Staat, stolz*. Фонестема [fr-] зустрічається в словах *Freiberg, freuen, früh, frei*. Слово *Freiberg* складається з двох частин: *frei-* і *-berg*, тому ми можемо рахувати його разом з *frei*, яке буде найбільш уживаним словом даної фонестеми. *Staat* та *frei* викликають позитивні асоціації. Фонестема [tr-] найчастіше зустрічається у словах *tragen* та *Tradition*, фонестема [pr-] – *Problem*, яке несе негативне забарвлення. Фонестема [t͜sv-] зустрічається переважно у словах *zwei* і *zwar*. Характерними словами для фонестеми [kr-] є *Krieg, Krise*, які чітко виражають негативні відчуття. Фонестема [kl-] характеризується словами *klar, klingen, klug,* які мають позитивне забарвлення. Отже, за даною тематикою ми спостерігаємо перевагу позитивної лексики над негативною, таким чином у темі «культура» переважає лексика, яка здатна викликати позитивні асоціації.

Розглянемо тему «війна», для якої найбільш характерними є фонестеми ʃt- (35 л.о.), kr- (32 л.о.), fr- (23 л.о.), gr- (21 л.о.), gl- (7 л.о.), br- (7 л.о.), pr- (7 л.о.), ʃp- (7 л.о.), t͜sv- (7 л.о.), ʃr- (6 л.о). Фонестема [ʃt-] найчастіше зустрічається в слові *stehen*. Фонестема [kr-] найчастіше вживається у слові *Krieg*, яке є ядром згаданої тематики та символізує яскраво виражене негативне забарвлення. Фонестема [fr-] знову зустрічається в таких словах як *frei* та *Frieden*, які є показником позитивного настрою. Фонестема [gr-] також найчастіше трапляється в слові *groß*, яке у даній темі проявляє домінантну ознаку як і в попередній. Фонестема [gl-] зустрічається у слові *gleich*. Фонестема [br-] – у словах *brauchen. Brutalität, brüsk*. Останні два слова асоціюються з мінорними мотивами. Фонестема [pr-] трапляється у словах *Projekt, Protokoll, Propaganda, Praxis*. Фонестема [ʃp-] найчастіше вживається в словах *spät* та *Spur*. Фонестема [t͡sv-] зустрічається в словах *zwei, Zweck, zwar*, фонестема [ʃr-] – у слові *Schreck*, яке символізує негатив. На нашу думку, наявність потужної негативної лексики, а саме *Krieg, Schreck, brüsk*, впливає на те, що ця група формує у носія негативне сприйняття навколишньої дійсності.

Тема «міжнародні відносини» характеризується частим вживанням таких фонестем: ʃt- (33 л.о.), fr- (30 л.о.), br- (23 л.о.), gr- (22 л.о.), t͡sv- (15 л.о.), kr- (12 л.о.), pr- (12 л.о.), tr- (11 л.о.), gl- (9 л.о.), ʃv- (6 л.о.). Щодо фонестемної лексики, то для фонестеми [ʃt-] це слова *stehen* та *Staat*; для [fr-] це слова *Frieden* та *frei*; для [gr-] – слово *groß*, для [t͡sv-] – слово *zwei*. Фонестема [br-] найчастіше зустрічається в слові *Brücke*, яке є домінантним для всієї фонестемної лексики даної теми. Фонестема [kr-] найчастіше має місце у слові *Krieg*, яке є носієм негативного забарвлення. Фонестема [pr-] трапляється у словах *Professor* і *prägen*. Для фонестеми [tr-] характерними є слова *tragen, treffen, träumen*. Фонестема [gl-] має місце у словах *Glück* та *glauben*, які несуть позитивне забарвлення. Фонестема [ʃv-] є у словах *schwer* та *schwierig*, що частково символізують негативні асоціації. У даній групі позитивна лексика домінує над негативною, тому ми розцінюємо її як позитивну.

У темі «економіка» найбільш вживаними є фонестеми ʃt- (136 л.о.), fr- (103 л.о.), gr- (102 л.о.), pr- (85 л.о.), br- (49 л.о.), tr- (41 л.о.), bl- (39 л.о.), fl- (38 л.о.), ʃp- (36 л.о.), kr- (35 л.о.). Фонестема [ʃt-] найчастіше зустрічається в словах *Staat* та *stehen*; фонестема [fr-] – у словах *frei, fragen, freuen*. *Frei* та *freuen* є носіями позитивного забарвлення. Фонестема [gr-] є у словах *groß* та *Grund*; [pr-] – у словах *Produkt* та *Problem*. *Problem* є носієм негативного забарвлення. Фонестема [br-] має місце у слові *brauchen*. Фонестеми [ʃt-], [fr-], та [gr-] характеризуються тими ж властивостями, що і у попередніх темах. Фонестема [pr-] несе собою негативне забарвлення разом зі словом *Problem*. Фонестема [tr-] найчастіше зустрічається у словах *Tradition, tragen, treffen*. Фонестема [bl-] трапляється у словах *bleiben* та *Blick*. Фонестема [fl-] є у слові *Flüchtling*, яка містить негативне забарвлення. Для фонестеми [ʃp-] характерними словами є *spät, Spitze, spürbar*. Фонестема [kr-] частіше є у словах *Krise, Krieg*, які є носіями мінорних мотивів. У даній групі чітко фіксується як позитивна, так і негативна лексика, тому конкретно охарактеризувати дану групу як позитивну чи негативну неможливо.

У публіцистичних промовах на тему «політика» трапляються такі фонестеми частого вжитку як: fr- (199 л.о.), ʃt- (172 л.о.), gr- (125 л.о.), pr- (85 л.о.), fl- (81 л.о.), t͜sv- (73 л.о.), tr- (71 л.о.), kr- (66 л.о.), br- (58 л.о.), bl- (44 л.о.). Тема «політика» є єдиною, де фонестема [fr-] переважила кількісно фонестему [ʃt-]. Незмінним для цієї фонестеми залишається слово *frei*, яке є носієм позитивного забарвлення. Для фонестеми [ʃt-] це також слова *Staat* та *stehen*; для [gr-] слова *groß* та *Grund*. Для фонестеми [pr-] домінантне слово *Problem*, яке несе негативне забарвлення. Для фонестеми [fl-] найбільш вживаним є слово *Flüchtling*, яке є домінантним для всієї фонестемної лексики цієї теми. Це явище ми можемо пояснити політичною ситуацією, яка склалась на даний час у Німеччині та інших країнах Європи. Проблема біженців є зараз однією з найголовніших, тож не дивно, що дане слово *Flüchtling* – «біженець» з провідною фонестемою [fl-] мають таку високу вживаність у темі «політика». Фонестема [t͜sv-] найчастіше вживається у словах *zwischen, zwei, zwar, Zwang*. Фонестема [tr-] фіксується у словах *tragen, trauen, treten*. Характерними словами для фонестеми [kr-] є *Krieg, Krise,* які несуть чітко виражене негативне забарвлення. Фонестема [br-] трапляється у словах *brauchen* та *breit*. Фонестема [bl-] найчастіше зустрічається у словах *bleiben* та *Blick*. У даних групах «політика» і «економіка» відзначаємо паритет мінорної та мажорної лексики.

Отже, що стосується лексичних одиниць з фонестемами, як конотаторами певних асоціацій, то досліджувані фонестеми є носіями певних мажорних або мінорних асоціацій, які власне і виконують експресивну функцію мови та здатні формувати у носія мови певні світоглядні настрої.

Перспективою даного дослідження є порівняльний фоносемантичний аналіз публіцистичних текстів(промов) із іншими видами публіцистичного тексту (газети, статті) та іншими видами літературного тексту (проза, поезія).

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АДЭТНАНІМІЧНЫЯ НАЗВЫ З АСНОВАМІ “ЖЫД, ЯЎРЭЙ” У ГАВОРКАХ БЕЛАРУСІ

Праблемай вывучэння этнонімаў і адэтнанімічных утварэнняў, пераважна айконімаў, тапонімаў, антрапонімаў, займаліся такія беларускія даследчыкі, як А. Рогалеў [1], Т. Аліферчык [2], І. Гурская [3]. Сярод вучоных, што даследавалі не як самамэту асаблівасці этнонімаў, мікратапонімаў, антрапонімаў у розных рэгіёнах Беларусі, можна адзначыць В. Жучкевіча [4; 5], Г. Іванову [6], І. Гапоненка [7], Н. Багамольнікаву [8], В. Лемцюгову [9], В. Шура [10] і інш. Аднак некаторыя адэтнанімічныя ўтварэнні разгледжаны фрагментарна, і, на нашу думку, патрабуюць далейшага вывучэння. Намі зроблена спроба апісаць і прааналізаваць адзінкі, што маюць у сваім складзе этнонімы *жыд, яўрэй,* вылучыць з іх групы паводле іх семантычнага складу, даць ім адпаведную лінгвістычную характарыстыку.

Пад адэтнанімічнымі ўтварэннямі мы разглядаем мікратапонімы, якія ўзыходзяць да этнонімаў – назваў народаў, нацый, народнасцей, плямёнаў, радоў і інш. Мікратапонімы – гэта клас геаграфічных назваў, якому ўласцівы свае асобныя рысы; назвы невялікіх аб’ектаў, на моўныя формы якіх уплываюць асаблівасці саміх рэалій. Гэта назвы археалагічных аб’ектаў – курганаў, магільнікаў, стаянак розных стагоддзяў, найменні палёў, урочышчаў, лясоў, вуліц, балот і інш., якія адлюстроўваюць памяць аб гістарычных з’явах, што адбываліся на тэрыторыі Беларусі і аставілі глыбокі след у калектыўнай памяці народа [1, с. 12]. На даследуемай тэрыторыі (пераважна Мазыршчына, Магілёўшчына, Гродзеншчына і Брэстчына) зафіксаваны ўласныя назвы, што маюць у сваім складзе лексемы “*жыд/яўрэй*” – (яўрэ́і, ці жыды́, ці габрэ́і – этнічная супольнасць, якая пражывае дысперсна ў многіх краінах свету, складаецца з субэтнічных груп, мае адзіную этнічную свядомасць і аб'яднана гістарычнай тоеснасцю са старажытнымі іўдзеямі). І. Гапоненка подкрэслівае варыянтнасць і паралелізм ужывання дадзенага этноніма, які мае дзве этнічныя формы: *яўрэй* (на рускі ўзор) і *жыд* (на польскі ўзор) [7, с. 239]. У беларусаў этнонім *жыд* раней ужываўся без негатыўнай экспрэсіі, пра што пісалі даследчыкі такіх адзінак (Ф. Янкоўскі, М. Даніловіч і інш.).

Намі зроблена спроба скампанаваць у лакальныя групы адэтнанімічныя мікратапонімы і даць ім адпаведную лексіка-семантычную характарыстыку: **віконімы** – найменні ўнутрысельскіх аб'ектаў: *Жыдаў Хутар* – “частка вёскі, раней тут жыў яўрэй, які меў невялікі магазін”, у народных гаворках яўрэяў называлі жыдамі. Мурын Бор Касц., *Жыдоўня* – “частка вёскі, дзе жылі яўрэі”. Леніна Красн. [11, с. 74]; **дрымонімы** – назвы лясных масіваў, лясных дзялянак, бароў, гаёў: *Жыдоўскі Магільнік* – частка лесу. Трабы Іўеў.; *Жыдоўскія Акопы* – частка лесу (тут падчас Вялікай Айчыннай вайны ў акопах жылі яўрэі). Рэпішчы Дзятл; *Жыдоўшчына* – лес. Зарачаны Воран., Вялікія Масушыны Свісл.; *Жыдунскі Равок* – частка лесу. Ятрань, Багудзенка Навагр. [12, с. 127]; *Жыдоўка* – лес. Нястанішкі Смарг. [12, с. 126]; *Яўрэйскае Кладбішча* – “лясок, дзе былі забіты яўрэі”. Мірнае Крыч. [11, с. 204]; **драмонімы** – назвы дарог: *Жыдоўска Дарога* – дарога. Казіміраўка Гродз. [12, с. 126]; *Жыдоўскі Пераезд* – месца каля дарогі (тут жылі яўрэі). Рагозніца Маст. [11, с. 127]; *Яўрэйская Дарога* – “тут жылі купцы яўрэі” Крычаў [11, с. 204]; **аронімы** – уласныя назвы любых формаў рэльефу (пагоркі, узвышшы, даліны, нізіны, хрыбты, паляны): *Жыдкова Гара* – пагорак. Міжэрычы Зэльв., Галкавічы Навагр.; *Жыдоўка* – пагорак. Запруддзе Зэльв.; *Жыдоўская Горка* – пагорак (тут былі яўрэйскія могілкі). Навагрудак [12, с. 126]; *Жыдоўскі Роў* – роў (месца растрэлу яўрэяў). Каліноўская Свісл; *Жыдоўскія Ямы* – ямы ў лесе. Каргаўды Воран.; *Жыдуська Гара* – пагорак. Літаварцы Дзятл.; *Жыдомля* – луг (каля в. Жыдомля). Гродз. [12, с. 127]; *Жыдаўка* – “мясціна каля лесу, тут хаваліся яўрэі”. Глухая Сяліба Бых.; *Жыдоўшчына* – “узвышша, раней тут знаходзіўся яўрэйскі пасёлак”. Шумілавічы Шклоў., зараз не існуе; *Жыдаўская Лашчына* – “узвышанае месца, тут быў яўрэйскі пасёлак”. Забалоцце Мсц.; *Жыдоўшчына* – “мясціна каля лесу, дзе хаваліся яўрэі”. Міхейкава Кругл. [11, с. 74]; *Яўрэйскае* – “мясціна непадалёк ад яўрэйскіх могілак”. Свіслач Асіп. [11, с. 205]; **аграонімы** – назвы палёў, зямельных надзелаў, апрацаваных участкаў, ніў: *Жыдава Гара* – поле. Грабяні Гродз.; *Жыдоўскае Поле* – поле. Сугакі Ваўк.; *Жыдоўскі Магільнік* – поле (тут былі яўрэйскія могілкі). Шлавенцы Воран., Воўпа Ваўк., Орля Шчуч., Агароднікі Свісл.; *Жыдоўскія Агароды* – поле (былы агарод яўрэя). Гіравічы Іўеў. [12, с. 127]; *Жыдава Ляда* – “поле, што належала жыду”, так у народзе называлі яўрэяў. Балбечана Гор.; *Жыдаўская Кузня* – “поле, тут стаяла кузня, дзе працавалі яўрэі”. Сялецкае Касц. [11, с. 74]; **гелонімы** – уласныя назвы любых балот, забалочаных мясцовасцей: *Жыдоўскія* – балота. Крапіўніца Свісл. [12, с. 127]; *Жыдоўскае Балота* – “некалі тут забілі яўрэя”. Канаўка Хоц., Гародня Чав. [11, с. 74]; **некронімы** – назвы могілак, месц пахавання: *Жыдоўскія Могліцы* – могілкі, дзе былі пахаваны яўрэі. Нягневічы Навагр. [12, с. 127]; *Жыдоўскае Кладбішча* – “яўрэйскія могілкі”. Клічаў, Баханы Хоц. [11, с. 74]; *Яўрэйскі Курган* – “могілкі яўрэяў”. Дашкаўка Маг. [11, с. 204]. **лімнонімы** – уласныя назвы азёр, сажалак: *Жыдуська Сажалка* – сажалка. Багудзенка Навагр. [12, с. 127]; **гідронімы** – уласныя назвы мораў, заліваў, рэк, ручаёў, крыніц і г.д.: *Жыдоўска Яма*. Старажоўцы, Хачэнь Жыт. [13, V, с. 392]; **эклезіонімы** – назвы цэркваў, часовень: *Жыдамлянска Царква* – царква ў в. Жыдомля. Гродз. [12, с. 126].

Зафіксаваныя адэтнанімічныя мікратапонімы, выяўленыя намі, у сваёй большасці – гэта складаныя, двухслоўныя адзінкі (27 фіксацый), для якіх характэрна лексікалізацыя спалучэнняў з двух кампанентаў (суб’ектаў і атрыбутаў). Такія назвы з’яўляюцца генетыўнымі ўтварэннямі, дзе ў якасці першага атрыбутыўнага кампанента выступае этнонім, другі кампанент – апелятыў-назоўнік, што ўказвае на наменклатурныя тэрміны, у якіх ёсць спасылка на спецыфіку і асаблівасці ландшафту і рэльефу, на сельскагаспадарчыя ўгоддзі, лясныя ўгоддзі, вадаёмы, шляхі зносін (лес, брод, поле, мост, гара, балота, канава, востраў, яма, баракі, кладбішча, паляна і г.д.): ***Жыдоўскі*** *Магільнік,* ***Жыдамлянска*** *Царква,* ***Яўрэйскі*** *Курган* ***Жыдуська*** *Сажалка* і інш. Другая група – гэта аднакампанентныя намінацыі (9 фіксацый), якія адрозніваюцца па сваёй марфалагічнай структуры: “аснова+розныя фарманты”: ***-шчын-а*** *– Жыдоўшчына;* ***-оўк/-аўк/-оўн*** *– Жыдоўка, Жыдаўка, Жыдоўня;* ***-омля/-ск*** *– Жыдомля, Яўрэйскае.* Мікратапонімы адэтнанімічнага паходжання з’яўляюцца не простым фіксатарам моўных асаблівасцей, уласцівых канкрэтнаму дыялекту, яны ўяўляюць сабой важную крыніцу для вывучэння і фармавання этнічнага складу насельніцтва рэгіёна, а іх аналіз дазваляе больш глыбока вывучаць узаемаўплывы і этнічныя стасункі карэнных жыхароў з прадстаўнікамі іншых народаў, якія пражываюць ці пражывалі на тэрыторыі Беларусі, могуць служыць паглыбленаму даследаванню мовы і жыцця этнасаў.

Вывучэнне лескічнага складу мікратапонімаў і семантыкі іх утваральных асноў, як засведчана ў многіх навуковых працах, дае магчымасць не толькі высветліць іх прыхаваную матывацыю, але і раскрыць механізм мясцовай намінацыі, выявіць у мікратапаніміі найбольш важныя моўныя кампаненты, якія ўказваюць на адпаведныя спецыфічныя гісторыка-эканамічныя і дыялектныя асаблівасці, на прыродна-геаграфічныя ўмовы даследуемага рэгіёна.

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PROBLEMS IN CURRENT RESEARCH OF FOREIGN LITERATURE

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A REBEL IN THE NOVEL *ONE FLEW OVER THE CUCKOO'S NEST* BY K. KESEY AND ITS FILM VERSION BY MILOS FORMAN

More than 50 years have passed since the critics tagged Ken Kesey as an idol of the counterculture of the 1960s. The rebellious nature of his characters has stipulated the reasons why the problem attracts the attention of native and foreign literary critics. The topicality of our work can be grounded by the interest to the problem raised in the society.

The literary process is understood as the historical existence of literature, its functioning and evolution, given the external and internal factors.

The Second World War gave a completely new direction to the development of literature in the United States. Writers tried to comprehend the world that changed again, and the place that belonged to the people in this world. Post World War times witnessed the historical events in the United States which had a huge impact on the work of writers.

First of all, these events include the formation of a consumer society. Society, where the purchase of goods has become a priority, in other words, the process of acquisition, and not its result. The main feature of such a society is the passive acceptance of the existing order of things, the lack of personal opinion.

As a result, we faced the appearance of such a phenomenon as counterculture characterized by the popularity of youth movements, opposition to changes in the spiritual life of American society, the demonstration of individualism. The US literature could not but reflect all these changes in public life.

The classification of American literature as to the ideological and aesthetic levels has become more tenuous in the postwar years.

“Inartistic literature” was seen as a separate area, often reactionary, so-called “mass literature” with its political paradigm. There was also a special “intermediate zone” between frank literature and pure, “serious” art. This zone formed the notion of “American literature” with its typological tendencies and forms.

The 1960s saw the “youth revolution” and the related countercultural movements (namely, the movement of beatniks and hippies). Moreover, fast scientific and technological progress, the constant development of production are to be counted here. These phenomena gave rise to a sharp worldview and a cultural crisis, the reaction to it was the rejection of traditional cultural values, the search for new ideals and aesthetic forms, an uprising against the norms of Protestant ethics, a splash of non-conformism. The previous ideals of material prosperity and success were contrasted with the boundless freedom and naturalness of the individuality, the ability of a man to live despite the social norms, rules and generally accepted moral.

The personality of Ken Kesey was the brightest in the literary circles of that time. It was Kesey who became the connecting link of the countercultures of the beats and hippies. He managed to write a rebellious novel against the social system. *One Flew Over the Cuckoo's Nest* became a manifesto of the youth movements, since it most clearly demonstrated the topic of human freedom in conditions of conformism.

The novel reflected the important contradictions, social and cultural peculiarities of the era when the author lived and worked: the growth of protests among the youth representatives caused by the US military aggression in South-East Asia.

The composition in the work of Ken Kesey is similar to the comical one that allows you, by sacrificing the difficulties, touching directly the ideas and myths defining mass psychology.

Psychological multidimensionality is absent, the characters are typical for the represented environment, as evidenced by sharp contrasts, without intermediate links.

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THE ARTISTIC FUNCTION OF THE THEATRICAL IN LITERATURE

A theater is an art in which the life of people is reflected in a visual, lively, precise human action. The idea of “All the world’s a stage”, by analogy “in life as on the stage”, has been relevant from the ancient times.

The development of a theater has always been inseparable from the development of society and the state of culture in general. The characteristics of social development, its flowering or decline was associated with the prevalence of certain artistic tendencies in the theater and its role in the spiritual life of the country.

The theatrical is a total of the specific means and techniques, peculiar to the theater, one of the art forms, a special aesthetic nature and expressive means that are typical only for the theater. The theatrical appears as a form-building mechanism, directed not at the representation of forms and phenomena of reality, but at the creativity of original aesthetic forms. The theatrical of prose presupposes a “dialogue” between two kinds of arts – literature and theater – and a change in the construction and semantics of a fiction text under the theater influence. N. Evreinov wrote that the theatrical manifested itself not only in the closed space of a theatrical stage, but the life became the form of its manifestation.

The first literary works were created exactly for staging a theatrical performance. Over time, their roles have changed and the literature has already begun to use various theatrical techniques. There are a literary game with the reader, the hyperbolization and principles of pathos, and a mask as an artistic device, and a “theater within a theater” device, theatricalization and others.

An important means of theatricalization depicted in novels is the frequent reference or even the description of the gestures of the main characters. When almost any character’s cue is accompanied in this way, as a result all the dialogues, all scenes become visible, vivid, and the reader gets the opportunity not only to realize, but to see exactly what is happening.

A “theater within a theater” device, fairly close to the intertextuality, creates an internal representation, picks up the theme of a theatrical play, with the connection between the two structures – by parody or by analogy. We can see this technique in the comedies of Lope de Vega, J.-B. Moliere and in the plays of W. Shakespeare.

The postmodern literature, for example, uses the idea of theatricality closely related to the principle of a game, which is reflected in the hypertexts, where the reader becomes an active participant in the action performed. The mechanisms of a game and the game element are manifested at all levels: the game with meaning, plot, ideas, and axiological categories. The author deliberately introduces various literary fonts and codes, techniques of irony and literary paradoxes into the text, allowing the reader to feel a trustful dialogue with the narrator.

A striking example of the theatrical in literature is the withdrawal of the author’s assessment. This technique is closely related to the game and the principle of pluralism. The author is not a demiurge, but a scripter fixing different voices, without showing his attitude to the action. The reader must come to a conclusion by himself or choose a version of the ending that he likes best.

One of the techniques of the theatrical is the author’s mask. This is a way of concealing the writer’s own face with the goal of creating the reader’s image of an author (different from the real one), in some cases, the basic method of literary hoax. The author’s mask has been used since the ancient times in accordance with the existing literary canons and traditions.

Another method is the hyperbole, the stylistic figure of explicit and deliberate exaggeration, in order to strengthen the expressiveness and emphasis of the above thought, often helps the author to sharpen the conflict. When the conflict is too hyperbolized, this brings it closer to the theatrical.

Traditionally, art was intended to expand the understanding of the world and human, positively influence human nature, contribute to changes in the world and personality for the better, ennoble the soul, and develop an aesthetic sense. The art of modern times loses these abilities of cognition and changes in life, it becomes a special play way of the artist's existence.

So, we see that theater and literature are interrelated and their artistic devices are closely intertwined. In literature the theatrical helps the reader to join the event and experience it as if in reality.

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DIE GATTUNG DES TRAVELOGUES IN DER DEUTSCHEN GEGENWARTSLITERATUR

Zweifelsohne nimmt die Gattung desTravelogues die Spitzenposition in der gegenwärtigen Literatur ein. Trotzdem wurde sie leider in der ukrainischen Kritik noch nicht genug beschrieben, infolgedessen ist das Thema unserer Forschung aktuell und bietet Perspektivenfür weitere Untersuchungen.

Der Traveloguewird als ein Werk definiert, dem eine Reise zu einem realen oder imaginären Ort in unterschiedlichen Zeiträumen zu Grunde liegt unddas aus der Sicht des Erzählers mit Berücksichtigung seiner Weltanschauung beschrieben wird. Dieses Genre hat eine langeGeschichte, die in der Antike ihren Ursprung hatte. Zu den Erkennungsmerkmalen des Travelogues zählen: die Kombination aus den deskriptiven Prinzipien der dokumentarischen Literatur unddem dominanten ideologischen künstlerischen Element. Außerdem ist die Komplexität der Handlung zu betonen, die die Gestalt des reisenden Helden oder Erzählers zusammenfasst. Eine der wichtigsten Rollen imTravelogue spielt der Vergleich von den Konzepten «das Eigene» und «das Fremde», derin den künstlerischen und philosophischen Betrachtungen des Autors oder Erzählers realisiert wird.

Es ist zu beobachten, dass Traveloguein der gegenwärtigen deutschen Literatur zu einem wichtigen Genre geworden ist und immer mehr Autoren diese Gattungvorziehen. Obwohl die Werke«Faserland»von Christian Kracht und «Geständnisse eines Touristen. Ein Verhör» von Christoph Ransmayr die Musterbeispiele für Reiseliteratur sind, weisen sie viele Unterschiede auf.

Was die Gattungsbestimmung von «Faserland» angeht, gehört dieser Text nur bedingt zum Travelogue, denn die Reisefindet in Inneren des Ich-Erzählers statt, der durch Labyrinthe seiner Seele wandert, und bezieht sich nicht ausschließlich auf die Archivierung des Erlebten während seiner Reise. Die Reise bietet dem Protagonisten insofern die Möglichkeit einer Flucht aus der Realität. Auf diese Weise betont der Schriftsteller den Charakter der zeitgenössischen rastlosen Persönlichkeit. Sie kann keinen Platz in der Gesellschaft finden und ist ständig auf der Suche nach sich selbst, während sie vor sich selbst flüchtet.

Im Unterschied zum Roman «Faserland» wird das Werk von Chr. Ransmayr«Geständnisse eines Touristen. Ein Verhör» im Rahmen des klassischen Travelogues geschrieben, dessen Besonderheiten in der organischen Verbindung von der Dokumentation in den geographischen Beschreibungen der Reisen vom Ich-Erzähler mit der subjektiven Wahrnehmung des Autors liegen. Von seiner Lebenshaltung als Tourist erzählt er von fremden Traditionen und Mentalitäten, vor allem aus Neuseeland, Marokko, Deutschland, Österreich und Irland. Ransmayr konnte nicht nur unterschiedliche Beobachtungen und Gefühle in einem Text verbinden, sondern auch die Opposition vom «Eigenen» und «Fremden».

Wissenschaftliche und sprachliche Betreuung von Dozentin J.O. Pomohaibo.

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THE QUESTION OF GENDER IN COMPARISON OF UKRAINIAN AND BRITISH LITERATURES (ON THE MATERIAL OF «TAMDEVIN» BY H. VDOVYCHENKO AND «LADY CHATTERLEY’S LOVER» BY D. H. LAWRENCE)

The term "gender" was first used in the 1970s by the representatives of American feminism and meant the transition from studying women as a special group to the study of the interaction between sexes based on biological, psychological and cultural-social peculiarities [5]. The cultural interpretation of gender in literary texts changed with the new paradigm in Ukrainian literature in the late XXth century [3]. The present-day literature is becoming a more frequent and common place to see different gender characters appear in postmodernist texts. In fact, gender can be considered in connection with allusions to a well-known story, event, person, or object in order to make a comparison in the reader's mind, which is observed not only in the composition of plot, but also on the figurative, linguistic levels [4, 550].

The purpose of this study is to describe how gender was portrayed in Ukrainian and British literatures, in view of this we are going to present the gender problems in H. Vdovychenko's "Tamdevin" and find allusions to "Lady Chatterley's lover" by D. H. Lawrence and characterize gender interaction and typology of relationships according to obtained results. Scientific novelty of our research is in the comparison of Ukrainian and British prose based on Halyna Vdovychenko's and David Lawrence's prose concerning gender issues. There has been no research done into this theme yet. This fact adds interest to this question.

C. Kaplan in her book "Pandora's Box: Subjectivity, Class, and Sexuality in Socialist Feminist Criticism" confirms that there is no doubt that personality is the center of literary texts as the object and subject of their discourse, because literature has always been a traditional place for research into gender relations [7]. Critics such as R.P. Draper, F. R. Lewis, and Harry T. Moore emphasize that Lawrence understood and respected the rights of women [5]. I. Borodii analyzes the female perception of men in H. Vdovychenko's novels and finds out that her characters can be the unity of feminine and masculine origins [1], that is why the majority of the characters were not assigned traditional gender roles and did not display traditional gender behavior traits.

The main female character of "Tamdevin" by H. Vdovychenko is a successful artist Anna who has her own business which produces paintings concerning nowadays topics about women's problems such as pregnancy, abortion and so on: *"...pregnancy, childbirth, abortion are things we should speak openly about or do not speak at all"* [2].

"Lady Chatterley's Lover" begins by introducing Connie Reid, the female protagonist of the novel. She was raised as intellectual bohemian who was interested in education: "*They [Connie and her sister] had been taken to Paris and Florence and Rome to breathe in art, and they had been taken also in the other direction, to the Hague and Berlin to great Socialist conventions…"* [8, 10], *"They [Connie and her sister] lived freely among the students, they argued with the men over philosophical, sociological and artistic matters, they were just as good as the men themselves: only better, since they were women"* [8, 10].

Both of these female protagonists represent a type of a lively woman, who knows what she wants and feels freely in the wilderness. This trait plays the main role in creation of their images. For example, Anna leaves her husband Oleg in Saint Petersburg, because of his passivity and alcohol addiction that break his personal development, meanwhile Anna is full of exhilaration of living. However, Connie loses the interest in Clifford, her husband, because of his disability, which means he is not able to show his undercurrents of natural sensuality.

That causes the appearance of a new type of man, who is very different; Anna meets a scientist who studies the lives of wolves in the Carpathians. His image resembles a ghoul and somehow enchants a woman: *"I could not catch a cold, though the winter was not too promising. In extremely cold nights, when my wolves were going out to hunt, I stayed in a cold hut, covered with rags among which there should not be sheep or lamb skins"*[2]. H. Vdovychenko uses the comparison with a ghoul to emphasize the distinction between the urban resident Anna and the forest dweller, who embodies Anna's secret desires. The same story happened to Connie during one of the walks when Clifford introduced Connie to their new forester, Oliver Mellers. She finds him very similar to her due to her fondness for nature which is highlighted by D. H. Lawrence by creating a psychologized landscape – the features of a landscape are the ways to show Connie's mind: *"It was the yellow, the powerful yellow of early summer. And primroses were broad, and full of pale abandon, thick-clustered primroses no longer shy. <…> Everywhere the bud-knots and the leap of life!"* [8, 150]. Metaphor "the leap of life" symbolizes the beginning of a new life in Connie's mind and her body keeps the new life inside too, the same is happening to Anna when she understands that she's pregnant: *"Everything at first, I said, swallowing something painful in my throat and I cannot recollect my voice again. …From the moment when the sun arose…"* [8]. Pregnancy of both women represents the cyclicity of time where the starting point of reference is connected with the final point, it is based on the idea of a constant circulation in which the end of one cycle is the beginning of the next.

Psychologized landscapes carry out the same function in H. Vdovychenko's novel: *"The beginning of October was amazingly warm, the autumn sun was like the sun in summer. The thin strands of the web were flying and sparkling under the sunrays like silver chains…"* [2].

The main masculine character of "Tamdevin" is the scientist, who is full of strength and confidence, this feature affects Anna and makes her feel really feminine and fragile: *"This man with beard grabbed her hand and pulled her under a tree. She felt the smell that she had forgotten from the first meeting <...> the smell of the beast, wormwood and something else unknown"* [2].

If you focus on Oliver's image, you can notice that he looks rude at first sight but his statements demonstrate his soft nature: *"Yes, I do believe in something. I believe in being warm-hearted"* [8].

Summarizing the above we can elicit that when women begin to interact with men, their potential is revealed to the full force, which confirms I. Borodii's words about the unity of male and female origins.

Gender stereotyping is defined as overgeneralization of characteristics, differences and attributes of a certain group based on their gender. Gender stereotypes create a widely accepted judgment about certain traits that apply to each gender. It is important to note that men and women are supposed to perform different social roles in all societies according to those values and normative representations that were formed and reproduced in the process of socio-historical development [6, 157]. H. Vdovychenko and D. H. Lawrence reject gender stereotypes about women that are related to society such as cleaning up, cooking, being a wife, instead of this the authors prefer to show up another side of women like being a person with her own temper and feelings. The authors' task is to prove the reader and society that the sensitive part of a person is more valuable than common sense, let alone wisdom.

So we have considered the specifics of the reflection of gender issues in "Tamdevin" by H. Vdovychenko. In the course of our research the following results have been singled out: the novel is full of allusions to "Lady Chatterley's lover" by D. H. Lawrence, which are observed not only in the composition of plot, but also on the figurative and linguistic levels. Female characters of both novels are women who reveal themselves only due to their connection with men with the same attitudes of mind. Psychologized landscapes and metaphors are the ways to show the features of character. Both H. Vdovychenko and D. H. Lawrence reject gender stereotypes and open another side of a woman – sensitive person with her own desires.

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TRANSFORMED MYTH OF PYGMALION IN THE LITERATURE OF THE 20th CENTURY

Myth is usually understood as the ancient story about the life of the ancient Greeks, Romans, the stories about the creation of the world and life of the Gods on Earth, tales about fantastic heroes and people with amazing superhuman abilities. Common readers are well-aware of the biblical and classical tales, legends and myths that are perceived as fictional entertaining stories, far from reality.

What is the myth from the point of view of science? Originally, "myth" is considered as a set of absolute (sacred) values and philosophical truths, opposed to the casual empirical truths.

As A.A. Potebnya noted, language is "the most important and integral weapon of mythology" which is impossible without a word, that is why it is a part of literature and poetry.

The themes of ancient Greek and Roman myths have been used by many poets and writers, painters and sculptors for creating their masterpieces, which are well-known even today. Moreover, there are various operas, ballets, symphonies and other musical works in the 20th century created on the basis of the Greek mythology.

With the development of culture and society myths have undergone major changes. The myth has become a symbol, which is expressed in reality.

The myths used to explain the religious ceremonies. But, by the 20th century it had evolved into an ambiguous category able to express, illustrate, and identify the wide range of meanings.

Myths are a source of inspiration for the generations of authors, ranging from Homer to the modern masters of fantasy. Some simply retell the story with different degree of certainty, while others take this material as a basis and create something of their own.

One of these authors was George Bernard Shaw, the great playwright and the writer. In his works, he created the image of a new character and offered his own, unique and paradoxical, version of the story. In 1913 he wrote *Pygmalion*, the play in which on the basis of the Greek myth about a sculptor, Shaw showed the possibility of "the spiritual revitalization of man" by means of the art of a word and high culture. But the playwright departs from the theme of love that is serious and the most important difference from the original.

The myth of Pygmalion was also used by Oscar Wilde, the famous Irish writer and playwright of the Victorian period. His well-known novel abounds in the mythological motifs; however, they are interpreted in an interesting way so they are ambiguous and not so easy for common understanding. Thus, we can see a synthesis of several mythological motifs: Faustian (the myth about selling one's soul to the devil), a lapse from virtue (the myth of the Garden of Eden), a murder of the Creator by a human (the religious myth of the crucifixion of Jesus), the myth of Narcissus and the myth of Pygmalion. The latter is transformed into the creation of the Beauty.

The key element in the works of O. Wilde is the Creator who is in love with his creation. The correlation of the art and the life, the beauty was the utmost problem for the author. His favorite idea that art is above the life, and life has justification only as a work of art, formed the basis for the work.

Having considered all these aspects we traced how the myth was processed in the plot.

Each of the writers who turned to mythology in general, and to the myth of Pygmalion, in particular, succeeded in depicting the transformed myth. Wilde added an aesthetic and idealistic coloring to the story of Pygmalion, extending the scale of meanings and introducing the additional motifs, whereas Shaw pragmatized and sociologized the myth, simplifying a myth to have a single socio-moralistic meaning.

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TEENAGER CHARACTER IN LITERATURE

Educational novel is a genre of works where a teenager is the object of deep and thorough study in a piece of literature.

Our research is aimed at considering the teenager's personality becoming in the works of the English and American writers, in particular, *Intruder in the dust*(1948) by William Faulkner, *The Catcher in the Rye* (1951) by Jerome David Salinger, *Dandelion Wine* (1957) by Ray Bradbury, *To Kill a Mockingbird* (1960) by Harper Lee.

The foreign literature of the 19th-20th centuries saw a teenager as a hero growing and searching for his place in a society. The problem of self-identification in a society is topical for the world literature. A teenager has a rebellious nature. This rebellion can be grounded socially as the world of adults and established social orders are the reasons for this protest. Literary works reflect upon the eternal problems, for example, generation gap covers the conflict, the ways of upbringing, racial prejudices in the Russian and American literature of the 19th century.

Post-War years saw a number of works about teenagers, their publication coincided with hippy movement and the Beat Generation in America and England. The unifying factor of all the works was an “angry” generation.

Modern Anglo-American literature focused on the inner world and the personality of a teenager.

Writers, being the representatives of the Lost Generation, were preoccupied with the future of teenagers. They considerably increased a number of the problems about a maturing teenager. All these authors had one feature in common – an eternal problem concerning a family business legacy, preservation of moral values and humanity.

The works of 1950s-1980s depicted also the problem of restoring the lost spirituality, widespread disappointment and pessimism as well as the politically grounded conflict of generations.

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THE US LITERATURE OF THE SECOND HALF OF THE 20TH CENTURY: THE BEAT GENERATION. ON THE ROAD BY JACK KEROUAC

In the fifties of the last century, a completely new cultural and literary movement arose in the United States. The lost generation was surpassed by the young and rebellious Beat generation who did not want to put up with the foundations and unnecessary boundaries. Their behavior, culture and creativity were a manifestation of a new generation – a broken one! A generation that was looking for freedom.

As soon as World War 2 ended, America entered a new level of life, both economically and culturally. At some point, the US was simply overwhelmed by the postwar economic boom, so many young people began to doubt the unbridled desire for materialism. In the minds of Americans, there has been a shift in ideas and views.

The result of this shift was the movement of beaters. Looking at the dawn of capitalism, they saw a tragic end to the human spirit and social equality in this. In addition, the beatniks protested against the obsolete standards, against the humiliating shame of their parents' generation. They considered wrong a taboo for an open discussion of human sexuality.

The very name "beatnik" originated from slang and means "worn out", "tired". The name embodies the loneliness in society, as well as their "worn out" attitude to life and to the rules. In addition, special attention to beat-culture can be found in music, namely jazz. Interestingly, the word "beat" was the specific rhythm in jazz.

And although the culture and creativity of the beats were not as wide as of the previous generations, they gave a tremendous impetus to the literature of the United States. They accepted the opposition of the impeccable, pure formalism of the era of modernism. They created open, direct and expressive literature. Often they crossed the border of what was permitted and were under censorship, but this opens up their desire for freedom.

The most famous representatives of the beat movement are Jack Kerouac "*On the Road*", William Burroughs "*Naked Breakfast*", Allen Ginzberg "*Creek*". These writers and poets presented a new breath of ordinary prose and poetry. William Burroughs with his famous novel "*Naked Breakfast*" showed such elements in the literature as fragmentation, the absence of a central plot, a parody, elements of the literary game. Especially important was the creation of a cutting method. Words or phrases are taken from other works or even newspapers and combined for a new message.

As for the Beatles' poetry, it had its own peculiarity, not only in the form of verliber, but also in the manner of reading. Verses were read loudly, quickly and under the musical accompaniment, especially for jazz. Again, in their images poets admired the ordinary people, even we can say "low" classes. These were the women of easy virtue, the people who suffered from addictions (drugs, alcohol), ordinary vagrants and beggars.

Many refused to accept the beats literature as a serious art, but eventually it became clear that their culture was more durable and their influence was more serious and large-scale.

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РЕЧЕВОЕ ВОПЛОЩЕНИЕ ОБРАЗА ГЛАВНОЙ ГЕРОИНИ РОМАНА М. МИТЧЕЛЛ «УНЕСЕННЫЕ ВЕТРОМ»

Речь персонажа выступает существенным компонентом художественного текста и во многом формирует стилистический облик произведения. Поэтому в современной литературе исследование эмоционально-образного содержания произведения через речевые проявления главных и второстепенных героев остается актуальным способом раскрытия характера персонажа.

В существующих исследованиях и наблюдениях, проведенными литературоведами (Н.А. Лукьяновой, П.В. Палиевским, Л.В. Палойко), были сделаны выводы о характерных особенностях живой разговорной речи, стилистической неоднородности речевых партий и средствах выражения точки зрения героя на события. Новизна работы заключается в индивидуальном исследовании композиционно-речевого и стилистического своеобразия реплик главной героини романа М. Митчелл «Унесенные ветром».

В эпическом произведении как речевом потоке традиционно выделяются два типа речи: речь «от автора» и речь персонажей («чужая» речь). Последнюю принято условно делить на внешнюю (произнесенную) речь и внутреннюю (непроизнесенную) речь. Оба вида речи связаны друг с другом. Внутренняя речь используется в художественном произведении для анализа внутреннего мира персонажа, «для описания его интеллектуального и эмоционального мира, мира ума, души и сердца».

С первых строк перед читателями появляется главный образ произведения – своенравной американской аристократки-южанки. Значительная часть текста романа отводится передаче внутреннего мира и мыслей Скарлетт О'Хара. Для ее реплик характерна повышенная эмоциональность, экспрессивность и выразительность мысли.

Речь Скарлетт отмечена синтаксическим своеобразием: ей свойственен рамочный повтор, широкое использование вопросительных, восклицательных и неполных предложений.

Ее речь отличается от речи других персонажей, которые не могут говорить то, что действительно думают о других людях. Скарлетт же всегда категорична в своих суждениях и не боится сказать иной раз правду в лицо, не стесняясь в выборе слов.

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ЭСТЕТИКА ЧАЙНОЙ ЦЕРЕМОНИИ В ЯПОНСКОЙ КУЛЬТУРЕ

Большинство видов искусств, такие как архитектура, живопись, прикладное искусство в частности было связано с развитием культа чая в Японии. А именно ритуал, который называется чайная церемония-*тя-но-ю*.

Н.С. Николаева отмечает, что обыденная бытовая процедура питья чайного напитка была превращена здесь в особое канонизированное действо, разворачивавшееся во времени и происходившее в специально организованной среде. «Режиссура» ритуала строилась по законам художественной условности, близкой к театральной, архитектурное пространство аранжировалось с помощью пластических искусств, но при этом цели ритуала были не художественными, а религиозно-нравственными [1, с. 56].

Чайная церемония представляет встречу хозяина со своими гостями. Их может быть два или же несколько. Хозяин должен тщательно подобрать место проведения церемонии, а так же уделить особое внимание деталям-вещам, которые будут окружать, привлекать гостей.

Чайная церемония была местом встречи для людей из высших слоев общества. Собирались знатные люди: философы, мудрецы, художники. Во время чаепития произносились мудрые слова, вспоминали известных поэтов, авторов, читались их стихи, цитаты из произведений. То есть больше это походило на светскую встречу. При этом, тот кто создавал эту церемонию, должен был очень тщательно подобрать место встречи, атрибутику, специальные чашки и даже специальный чай. Все должно было подбираться так, чтобы ничего не повторялось, дизайн, цвет, размер посуды. Например, если вы решили поставить вазу с цветами, то нужно убрать картину, где нарисованы цветы. Спустя некоторое время, этой процедурой начали увлекаться не только люди с достатком, но и обычный народ. Так, чайная церемония была создана для людей, которые хотят отвлечься от забот и просто отдохнуть в кругу приятных людей. Они проводили ее в чайных домиках-тясицу.

Чайная церемония начиналась только тогда, когда гости, молчаливо пройдут через весь чайный сад. Затем следовал такой обряд, омовение рук и полоскания рта теплой водой, если это проходило в зимний период времени. Но когда церемония проводилась в темное время суток, то хозяин обязан был вынести светильник. И уже только после этого гости могли заходить в чайный павильон, оставляя обувь у входа. Последний гость закрывал дверь, давая понять хозяину, что все уже зашли и можно начинать нашу церемонию. После этого нужно было разводить огонь в очаге, естественно это можно было делать и до прибытия гостей, но лучше всего при них. Ведь так, они сразу попадали в атмосферу чайной церемонии и были изначально задействованы все вместе.

Затем происходило рассаживание гостей, каждый имел свое место «татам», но главное что хозяин должен был сидеть на своем «коронном» месте. Обязательно, чтобы рядом с ним была картина с цветами или же ваза. Как только гости рассаживались на свои места, он вносил чайную утварь постепенно, в особом порядке. Сперва это была чистая вода, находящаяся в большом керамическом сосуде. Потом – бамбуковый веничек и ложечку для помешивания чая, затем саму чайницу, и только потом бамбуковый ковш и специальный сосуд для уже использованной воды.

После того как чай был выпит, гости начинают рассматривать чашку. Как бы общаться с ней, ведь это имеет огромную важность в чайной церемонии. Они ее передают по кругу, чтобы каждый мог ее осмотреть, как бы установить контакт, понять предначертанность судьбы. В какое время года лучше использовать ее. Для этого даже имеется некий дзэнский термин «айсацу», что обозначает «энергетический» контакт с тем, кому кланяются. «*Старинные чашки. Их изготовили лет триста, четыреста назад. В строгих линиях ничего вычурного. Впрочем, была в этой строгости своего рода чувственность. И сила…*» [4, с. 159]. Поэтому, хозяин должен приложить особое усилие, чтобы привлечь и сконцентрировать внимание на чашке и самом чае.

Смысл чайной церемонии, который был возведен японцами в ранг искусства, заключается не в получении удовольствия от чаепития, а именно задуматься о своей судьбе, стараться очистить свою душу от повседневной суеты и забот. Осмыслить свою жизнь, что нужно радоваться каждой детали, происходящей в твоей жизни, от общения с людьми и окружающим миром. «*Кикудзи вспомнил, что после смерти отца мать порой запиралась в чайном павильоне. И вот сейчас он пришел сюда и тоже сидит в одиночестве. Видно, такое уж это место – располагает к думам и самоанализу*» [4, с. 62]. Существует четыре правила чайной церемонии:

Гармония. Внутренне состояние человека, без которого просто невозможно жить. Гармония в душе присутствует от внешних факторов, в первую очередь от людей, которые тебя окружают, до порядка в доме. Ведь когда человек живет с гармонией в душе, он захочет чтобы она царила не только внутри, но и снаружи. «*Кикудзи не разбирался в искусстве подбирать цветы для чайной церемонии, но ему показалось,* *что павилика подходит для утренней чайной церемонии. Он глядел на цветок и думал: в трехсотлетней тыкве нежная павилика, которая проживет не более одного дня… Может быть, в таком сочетании и есть своя гармония?*» [4, с. 99].

Вежливость. Она предполагала искренность между двумя и более людьми, прежде всего это открытие друг другу сердца, души. Ведь когда тебя приглашают в дом, а тем более на чайную церемонию, предполагается что человек уже зайдет с открытой душой к хозяину. Поэтому тясицу – чайный домик, в который запрещено входить людям со злыми намерениями и дурными мыслями.

Чистота. Подразумевается не только вокруг людей, но и в них самих – душевная чистота. Начиная от мыслей и чувств, с которыми вы взаимодействуете с окружающим миром, заканчивая поступками. «*Госпожа Оота называла себя «преступницей» в чайном павильоне у него дома. И эти слова вызывали у нее самую страшную реакцию – она плакала и трепетала от восторга*» [4, с. 78].

Спокойствие. В первую очередь должно присутствовать внутри людей, а именно во время дискуссий. Человек, который может спокойно обсуждать различные темы, не соглашаясь с мнением другим, спокойно может объяснить почему. Таким людям есть место в чайном церемонии, ведь главное в чайном доме – тишина, спокойствие и равновесие, которые так необходимы для создания целостности и уюта во время церемонии.

Кавабата Ясунари (1899–1972) – знаменитый японский писатель. Известный не только у себя в стране, но и за пределами ее. Все это благодаря своему умению четко и эмоционально описывать душу человека, а именно японскую душу. Ведь смысл души даже любой нации – духовные и нравственные ценности, которые сформировались в течении всего времени, а именно в понимание мира, жизни и смерти, природы, а самое главное понимание самого человека как индивидума.

Существует замечательная и знаменитая повесть Кавабаты Ясунари «Тысячекрылый журавль», которая была написана после войны в 1949 году и была удостоена премии Академии искусств Японии. Основная тема этого произведения – чайный обряд, древний обычай японского народа. В произведении был эпизод, в котором описывалась девушка, у нее было в руках розовое фуросики с белым тысячекрылым журавлем. Она очень привлекла Кикудзи своим видом, более того в начале романа она и проводила чайную церемонию с алой фукуса в руках. Эта деталь вроде и незначима для читателей, но то как Кавабата ее описывает дает понять, что именно это описание имеет художественную значимость. «*Комната была слишком светлой для того, чтобы совершать в ней чайное действо, но от этого сияние юности, исходящее от девушки, только усилилось. Алая фукуса в ее* *руках не выглядела вычурной, напротив, она также вызывала ощущение юной свежести. Казалось, руки девушки вдыхали жизнь в распускающийся цветок*» [4, с. 23].

Как отмечает М.П. Герасимова, в романе «Тысяча журавлей», «в котором вещи наравне с героями являются действующими лицами в повествовании, Кавабата делает акцент на том, что жизни героев и вещей – прекрасных предметов чайной утвари, соотносятся, как цветок повилики и старая тыква: старинные чашки, кувшины, единой невидимой нитью связывающие всех героев романа, переплетают воедино прошлое и настоящее, а время, в течение которого они принадлежали тем или иным лицам, по сравнению с их возрастом – всего лишь тень промелькнувшего на мгновение легкого облачка» [2, с. 240–241]: «*Над очагом поднимался легкий пар. Он клубился, будто сплетая прошлое этих двух уже не очень молодых женщин*» [4, с. 20].

Кавабата Ясунари в своем произведении очень тщательно описывает обстановку чайного павильона, какой декор, что присутствует, какие чашки выбраны для совместного чаепития, какая ваза с цветами подобрана для церемонии, лакированные подносы – все это очень важно. Оно имеет свой смысл, который воспроизводит уютную атмосферу для чайной церемонии, даже является характеристиками героев. «*Чьи только руки не касались этого кувшина… Руки госпожи Оота, руки Фумико, а Фумико – из рук в руки – передала его Кикудзи… А сейчас над ним колдуют грубые руки Тикако. Кувшин со странной, почти роковой судьбой. Впрочем, у каждой вещи своя судьба, а уж у посуды для чайной церемонии – тем паче*» [4, с. 122].

Сам Кавабата считал, что «встреча за чаем – та же встреча чувств. Когда испытываешь «благодать от встречи с прекрасным, тогда особенно думаешь о друге, хочется разделить с ним радость». «Если вы подумаете, что в повести «Тысяча журавлей» я хотел показать красоту сердца и облика чайной церемонии, то это не так, – писал Кавабата. – Скорее, наоборот, я хочу предостеречь против той вульгарности, в которую впадают нынешние чайные церемонии… Путь чая – это не только церемония, устраиваемая в чайном доме, смысл Пути чая – в обновлении нашей повседневной жизни. В этом ее истинное назначение» [3, с. 365, 368].

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ПОЭТИКА ЗАГЛАВИЙ В ХУДОЖЕСТВЕННЫХ ПРОИЗВЕДЕНИЯХ

Заглавие, как объект изучения, в последнее время привлекает к себе все больше внимания литературоведов. Его изучением занимались такие деятели науки, как Н.А. Веселова, Е.В. Джанджакова, Н.А. Фатеева, Ю.В. Бабичева и А.В. Ламзина и многие другие. Механизм создания заголовков и их влияния на читателя является интересным предметом для изучения.

Заголовок – это название какого-либо произведения; первое, на что потенциальный читатель обращает внимание.

В разные эпохи заглавия выполняли разные функции:

- Первоначальной функцией являлось дать короткое и удобное название произведения для его обозначения.
- В Средние века и эпоху Возрождения важным было дать читателю цельное и развернутое представление о книге. С возникновением книгопечатания роль рекламной функции возрастает. Появляются длинные, часто двойные заголовки, которые рассчитаны на привлечение внимания как можно большего количества людей из разных социальных слоёв, с разной степенью образованности.
- В XIX веке длинные заглавия теряют свою актуальность. Они сжимаются до одного двух слов. Они не поясняют текст, а раскрывают кульминационный момент.
- В XX веке смысловая нагрузка в заглавия приобретает одну из главных ролей, наряду с экспрессивностью.
- На данный момент основными критериями качественного заглавия принято считать его мелодичность, лаконичность и простоту, соответствие художественному произведению, оригинальность и эстетичность. Рекламная функция – доминирующая.

Заглавия бывают таких видов:

- **выделяющие основную тему или конфликт в произведении**

Функция: дать потенциальному читателю общую картину жизненных явлений, изображенных автором в произведении.

Такие заглавия, как правило, являются завуалированным истолкованием мыслей автора.

• указывающие на сюжетное направление произведения

Их можно разделить на два подвида:

- фабульные – предоставляют весь сюжетный ряд

- кульминационные – выделяют самый важный с точки зрения развития сюжетной линии момент.

Функции*:* привлечь читателя интригующим названием; выполняет функцию рекламы, обещая читателю захватывающий мир приключений.

• персонажные

Большая часть таких заглавий –антропонимы.

Функции*:* настроить читателя на постижение особого человеческого характера, который часто является неким обобщенным собирательным образом, в определенной ситуации и среде; дать таким образом информацию о социальном статусе главного героя, его национальности, иногда профессии или исторической функции.

• указывающие время или место

Время может обозначаться в заглавии датой, именем настоящего исторического лица или определенным промежутком времени.

Место – обычно выступает топонимом. Оно может быть настоящим или вымышленным.

Функции*:* обозначения времени в заглавиях художественных произведений сосредотачивает внимание читателя на конкретном промежутке времени, таким образом, передает суть бытия, подчеркивает определенную характеристику описываемых автором событий. Вымышленные топонимы обычно содержат эмоциональную оценку, тем самым представляя потенциальному читателю идею произведения. Также могут выполнять функции объединения отдельных произведений в один цикл либо книгу.

При создании или анализе заголовка важно учитывать такие факторы:

1) синтаксическая организация заглавия;

2) общекультурный уровень читателя. Его способность распознать аллюзии, уловить ассоциации, вызываемые заглавием.

3) соответствие заглавия тексту

Заглавие может быть связано с текстом такими способами:

1) оно взято непосредственно из художественного произведения;

2) в произведении не встречается;

Во втором случае в тексте могут использоваться заместители заглавий такие как: местоимения, синонимы и т.д. Если их нет, значит заглавие осмысливается только после прочтения произведения, т.е выводится ретроспективно. Нередко такое заглавие может аппелировать к другим произведениям.

Проблема заглавия, его анализа и изучения требует системного и комплексного подхода, в частности определения его функций, что открывает большое пространство для дальнейших исследований.

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КОНФЛИКТ ДОБРА И ЗЛА В ТРАГЕДИИ И.-В. ГЕТЕ «ФАУСТ»

Трагедию «Фауст» И.В.Гёте, бесспорно, можно считать книгой на все времена, ибо её содержание раскрывает два важнейших вопроса, которые испокон веков беспокоили человеческие умы – борьба добра со злом и поиск смысла жизни.

Значительную роль в составлении данного исследования сыграли такие работы как: «Гёте и Фауст от замысла к завершению» А. Аникста и «О Гёте» С. Уварова. Также использовались труды Р. Штейнера, Н. Вильмонта, А. Шахова и других.

Говоря о конфликте в литературе, данный термин следует определить так: это противоречие, образующее сюжет, формирующее систему образов, концепцию мира, выражающееся в композиции, накладывающее отпечаток на речь и способы описания героев. Существует три вида конфликта в литературе: внутренний (борьба героя внутри себя), внешний (столкновение противоречивых взглядов двух героев) и внеличностный (отсутствие какой-либо очевидной борьбы, но наличие препятствий на пути героя к достижению цели).

На первый взгляд конфликт «Фауста» внешний. В его основе лежит борьба добра и зла. Он прослеживается в трёх комбинациях состоящих из персонажей пьесы: Бог и Мефистофель, который собственно и даёт начало конфликту на первых же страницах трагедии, Фауст и Гретхен, Фауст и Мефистофель. Последняя из них представляет собою самую неоднозначную из перечисленных, ибо Мефистофель воплощает духовного двойника Фауста. Разуверившийся в жизни старый ученый заключает договор с дьяволом, закладывая душу. Мефистофель – образ циника, который уже не верит ни в добро, ни в счастье. Эти герои на протяжении целого произведения неустанно спорят, но этим же хорошо дополняют друг друга. Гретхен бесконечно очаровывает Фауста чистотой, но его безбожие и дерзость отталкивают девушку. Однако по ходу пьесы раскрывается внутренний конфликт, который и есть первичным. Столкновение божественного и дьявольского происходит в пространстве души героя, это аспекты его собственного сознания.

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ЗАГОЛОВОЧНЫЙ КОМПЛЕКС И ЕГО ТИПЫ

Вопрос заголовочного комплекса, определения видов заглавия и его функций стоит весьма остро. Работы по этой теме были представлены такими учеными и литературоведами, как Н.А. Веселова, С.Д. Крижановский, Ю.М. Лотман, В. В. Прозоров, Н.А. Фатеева, В.И. Тюпа и др.

Заголовочный комплекс – это элементы, окружающие основной текст и составляющие его рамочную конструкцию.

Заголовочный комплекс состоит из заглавия, занимающего одну из сильнейших позиций в тексте, подзаголовка, посвящения, эпиграфа, оглавлений и предисловия (вступления или возможно пролога). Далее в конце текста компонентами заголовочного комплекса выступают авторское послесловие, оглавление, а также примечания.

Заглавие – это первое, с чем встречается читатель, это то, с чего начинается его знакомство с книгой. Заголовок - то необходимая единица текста, направленная на то, чтобы дать читателю первичную информацию о произведении. Оно может сжато сообщать основное содержание или же иметь символический характер относительно текста.

Подзаголовок обычно направлен на то, чтобы дать дополнительную информацию о произведении.

Эпиграф – это цитата из другого текста, которая может сообщать читателю о главной теме или идеи текста, еще до знакомства с самим произведением.

Оглавление – внутритекстовые заголовки, отвечающие за строение и структурирование произведения.

Выделяются следующие типы заглавий:

1) Заглавия, представляющие основную тему или проблему произведения.

Они дают читателю понять общие явления, лежащие в основе сюжета. Это могут быть события, социальные проблемы действительности. Такие заглавия могут приобретать все новые и новые символические смыслы во время прочтения произведения.

2) Заглавие, задающие сюжетную перспективы произведения.

Это заглавия, представляющие весь сюжетный ряд (фабульные) или выделяющие важнейший сюжетный поворот (кульминационные).

Фабульные заглавия были популярны в эпоху сюжетной повествовательной литературы. В них были последовательно раскрыты основные сюжетные повороты или же дана конкретная информация о главном персонаже и его жизни. Такие заглавия часто встречались у Д. Дефо, например, «Жизнь и удивительные приключения Робинзона Крузо, моряка из Йорка, прожившего двадцать восемь лет в полном одиночестве на необитаемом острове у берегов Америки близ устьев реки Ориноко, куда он был выброшен кораблекрушением, во время которого весь экипаж корабля кроме него погиб; с изложением его неожиданного освобождения пиратами, написанные им самим».

3) Персонажные заглавия.

Эти заглавия имеют в себе описание или определенную характеристику персонажа (это может быть его национальность, вид деятельности и т.д.). Также это может быть имя собственное. Иногда это может быть несколько характеров.

4) Заглавие, обозначающее время и пространство.

Эти заглавия содержат в себе какие-либо координаты, которые указывают на хронологические рамки повествования. Внимание фокусируется на определенном временном промежутке — иногда это может быть один день или короткая часть дня — тем самым автор хочет подчеркнуть суть бытия или же типичность событий, о которых он пишет.

Следующая координата этого типа заглавий – это место. Оно может быть конкретным или расплывчатым, реальным или вымышленным. Или же это же быть какое-то общее название (город, деревня и т.д.)

Заглавие сформировалось как феномен в литературе Нового времени. В течении истории его развития заглавие выполняло разные функции:

- В Средние века и эпоху Возрождения существовали большие заглавия, раскрывающие основные сюжетные элементы. Или дающие важную информацию о главном герое.
- Начиная примерно с 19-го века длинные заглавия отходят на второй план. И теперь заглавия указывают на кульминационный момент сюжета, а не полностью его раскрывают.
- Сейчас для заглавий характерна краткость, простота, ёмкость и соответствие тексту.

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ХРИСТИЯНСЬКИЙ ІДЕАЛ В ІНТЕРПРЕТАЦІЇ ДАНІЕЛЯ ДЕФО («РОБІНЗОН КРУЗО»)

Відомо, що XVIII століття – час, коли у європейській свідомості складається уявлення прогрес – необхідний розумний розвиток суспільства, зумовлений наукою. Віра у прогрес значною мірою «посунула» традиційний релігійний світогляд. Саме з такої точки зору і зручно трактувати роман Дефо «Робінзон Крузо» як рупор просвітницьких ідей. У роботах літературознавців О. Анікста, Г. Єлістратової, М. Сеттарової, Д. Урнова наголошується саме просвітницька раціональність героя. Однак вдумливе читання доводить, що християнська основа – одна з важливих передумов духовного становлення героя роману. Адже кардинальні зміни настають у світосприйнятті Робінзона після довгих років усамітнення, аскетичного життя з постійними думками про Бога. Не випадково, що книга, якою автор «дозволив» користуватися своєму герою – саме Біблія. І вона допомагає перемагати відчай самотності. Тому у даній роботі робиться спроба більш детального аналізу «ідейного підґрунтя» Робінзона Крузо.

Поступово думка про Бога, читання Біблії стають такою ж життєвою практикою для головного героя, як добування хліба насущного. Робінзон створює свій власний світ, не схожий на природний і не схожий на той, що залишився «удома». Герой будує цей світ крок за кроком подібно Богу.

Д.Дефо демонструє приклад становлення особистості, типової для англійського суспільства XVIII ст., коли переоцінка суспільного досвіду дозволяла представникам нового, молодого прошарку не відкидати християнський досвід, але інтегрувати його у повсякденне життя буржуа-протестанта.

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HÖREN IM DEUTSCHUNTERRICHT

Hören ist ein wichtiger Bestandteil der Kommunikation. Im Fremdsprachenunterricht versteht man Hören als eine Möglichkeit den gesprochenen Text zu verstehen. Ziel des Hörens ist es den gehörten Text ohne Hilfe zu verstehen und die im Text erhaltende Information in der weiteren Kommunikation zu verwenden. Das Verstehen muss zur freien Wahrnehmung führen und das Interesse bei den Hörenden wecken. Hören muss man ohne Notendruck machen. Viel wichtiger ist die Vielfältigkeit der Aufgaben. Vor dem Hörern muss der Lehrer einige Aspekte klar machen:

- Wahl des Textes. Besser ist der Originaltext, weil er Elemente der gesprochenen Sprache enthält.
- Analyse des gewählten Textes. Passt der Text zur Zielgruppe? Wie schwierig ist der Text?
- Stil des Hörens und Lernziele. Wie ist der Stil des Hörens (global oder detailliert)? Wie sind die Lernziele?
- Vorbereitungsphase. Wie kann man Motivation herausrufen? Wie kann man maximale Konzentration bei der Wahrnehmung des neuen Materials erreichen?
- Phase des Hörens. Man muss die Aufgaben zum Hören vorbereiten. Zuerst überlegt man, in welcher Form diese Aufgaben gegeben werden: in der mündlichen oder in der schriftlichen. Dann bestimmt man die Handlungen der Lernenden. Was müssen sie machen: ankreuzen, zuordnen der notieren?
  Wichtig ist die Sozialform: wie machen sie die Aufgaben allein oder in Partner- , Gruppenarbeit.
- Phase der Kontrolle. Wie kontrolliert man die Ergebnisse: mündlich oder schriftlich, in Plenum oder individuell?

Führen wir ein Beispiel. Der Lehrer plant eine Partnerarbeit. Er teilt die Briefumschläge mit Bildern zu und sagt, dass sie zu der Hörgeschichte passen. Der Lehrer informiert, dass die Lernenden eine Lebensgeschichte hören werden. Sie sollen auch die Bilder zuordnen. So bekommen die Studenten die Motivation und das Interesse zur Geschichte. Vor dem zweiten Hören bekommt jedes Paar die Aufgabe sich auf dem Text zu dem konkreten Bild zu konzentrieren. An der Tafel stehen die Fragen: Wer war der Mann? Was hatte er? Und andere. Das zweite Hören macht man mit Pausen, damit die Lernenden etwas notieren können. Die Notizen, die jedes Paar macht stellen später die vollständige Geschichte dar. Um die Ergebnisse zu überprüfen, bittet der Lehrer die Tabelle an der Tafel auszufüllen. Danach gibt der Lehrer den geschnittenen Text und die Studenten ordnen zu. Bei dieser Aufgabe ist es wichtig die neuen Wörter zu erklären, Beispiele mit diesen zu führen.

So sehen wir, das Hören eine lange Vorbereitung braucht. In der ersten Linie muss die Hörgeschichte interessant sein. Sie muss dem Niveau der Lernenden genau passen. Besonders wichtig ist die Motivation der Studenten. Außerdem muss der Lehrer ein großes Ziel in kleineren Aufgaben gliedern, wie wir gezeigt haben. So erreichen die Lernenden ihr Ziel – Verstehen des Textes.

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READING AS A MEANS OF TEACHING INTEGRATED SKILLS IN THE EFL CLASSROOM

Reading is one of the most important means of communication. It can also be called one of the major components in language learning and teaching. It is an instrument which enables EFL teachers to teach English effectively. Such researchers as S.P. Corder, R. Kaplan, H.H. Stern and others showed in their works that profound language development in the EFL classroom can be achieved by integrating four major skills, in particular reading, writing, speaking and listening, as well as some sub skills such as vocabulary, grammar, pronunciation and intonation. H.O. Widdowson, S.J. Savignon, D. Nunan have done considerable amount of research on the issue of educational potential of reading, which can be used as an effective means of vocabulary and grammar acquisition. Students' knowledge of English vocabulary and grammar is consolidated through incidental reading of long texts with the aim of getting the gist and deriving pleasure from reading.

Reading plays a significant role in students' achieving communicative competence. Noticing individual sounds in words in the process of reading helps learners to improve comprehension of the spoken language while knowledge of spelling patterns enables them to correct their pronunciation.

Reading as a means of teaching speaking can be presented at each stage of reading. In pre-reading EFL teachers should involve learners into discussion about the topic of the text or give them some guiding questions to answer. While reading the text, students can find evidence to support some statements and discuss them in small groups. At the post-reading stage learners are supposed to analyse and interpret the whole text.

Writing and reading are closely linked. Writing helps students to read and reread some parts of a text in order to see sentences, rhetorical structures of the English language and acquire new vocabulary better. It makes comprehension of reading visible, providing teachers with opportunities to assess students' ability and spot any misconceptions or areas of confusion. It helps students to organize and clarify their thoughts on reading. Reading as a means of teaching writing is mainly presented in post-reading. At this stage writing is used as a follow-up to reading activities. Learners can write articles, compositions and letters related to the text.

In conclusion, being an effective means of teaching integrated skills in the EFL classroom, reading is a key to successful mastering of the language at all levels of English proficiency.

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FRIENDLY EDUCATION SURROUNDING AS ONE OF THE FUNDAMENTAL PRINCIPLES OF EFFECTIVE LEARNING

Learning is one of the fundamental processes for a living creature, as breathing. Human beings exist for centuries gathering data in any possible way with all available perception organs, analyzing it and forming the experience. Ways of gathering, evaluation, and passing on the information, knowledge and experience are initial parts of learning. Surrounding we feel safe about is named as friendly or positive.

There are many components of a friendly environment. All of them have individual coloring and are constantly developing as a society is permanently changing. And we can identify some basic principles to make certain points. The most effective way to discuss the topic is to share the psychological, social and educational approaches. Supporting the thesis, it is necessary to mention an educational psychology, namely J. Dewey and W. Jamese, who created and shaped the field.

It is necessary to emphasize that emotional well-being of the pupils and a teacher, physical and intellectual, is very important and it can be changed. As soon as you realize that you are in charge of the class and each one in it. When one is overwhelmed with an activity, his/her emotional background changes. It is undoubtedly important to keep good atmosphere and make sure that the collective avoids conflicts as well as keep in mind that when a student is truly interested in learning he/she is able to subdue all the other lacks.

Factors increasing the engagement of learning include the following.

First of all, each human being is aimed at being happy. We like doing things we feel confident about but it is impossible to do everything perfect. So, words of support from a classmate, parents, friends are necessary to praise an effort, when you notice a slight difference. And it is a good try to talk up and appreciate a feature you expect a student to cultivate. You can try an experiment: read someone's essay and say that you like it and the other day ask his another essay to read and say that you are impressed with well-thought structure and stop on the strong points. And that's the first step to awakening the attitude to the learning as a pleasure.

It's useful for a teacher to keep in mind that each answer in a classroom is quite stressful for a regular pupil. And let him know with a smile or voice that you are a friend and you are playing the same part is nice of you.

Good skill, which stands for a stress resistance, and you help students identify them and turn for beneficial. Person realizes that there are some situations which are stressful a-priory and you need to train deep understanding how to overcome this and be able to comfort yourself. Because, when you are nervous you cannot do your best. You can ask students to share experience of how they could get rid of irritation or anger (for example, slow counting, long exhalation etc.)

There are many innovative methods of teaching and learning today. Each has strong and weak points.

A lot of Ukrainian scholars have a tendency of referring to the De Bono's six thinking hats method as creative thinking methods for schoolchildren [1].

In my work a project development method of learning is the most preferred. Its main advantage is teacher admitting that each answer is possible. The only condition – it is to be grounded. This kind of work helps to get rid of the opinion that everything possible has already been written and opened and learning is just search for information (at any price, sometimes cheating). Thus, a pupil can open his/her door of investigation and exploration, working out the potential to become a scholar.

Moreover, multimedia is of a regular use today. A lot of songs, scientific and historical movies etc. are widely demonstrated in the Ukrainian classrooms. Digital sources are used not only by teachers but also by pupils who are encouraged to study. Such approach enables pupils' taking part in the process of teaching. This is one of the best examples of cooperation. It offers rich material for an analysis from the psychological and academic points of view.

Most elders nowadays understand the importance of motivation and understanding of the aim, but 10 years old boy cannot decide that he learns English because he wants to do that. He wants to do something what matters today. And surely each of us wants to be heard. Share your close aim and let your students be inspired with the common goal. Divide a course into periods (2 months maximum), discuss why Perfect Tense is important and how it makes difference. The answers will be surprising.

Working with a group of people I keep in mind the advice of an experienced psychologist: "We always ask gifted pupils first and our liability is to hear the special". As for an elder audience we work with those who are willing to work and encourage the others. The same way it works out with the parents and colleagues.

Obviously, using different methods we need to ask for the goal. A brain storm or singing of a song cannot substitute a dictation. Choice of an approach depends on tasks, audience and teacher's preferences. But it is important to remember that very often innovative methods lack the practical implementation and what works well for one audience may be a total fail for another and just perfect for the third one.

There are sources elucidating hardships of colleagues, who "…have observed a steady increase in specific behaviors that create conflict in our classrooms. These disruptive behaviors do not arise every day and certainly are not exhibited by all students, but collectively, my colleagues and I could fill a sizeable bucket every year with examples of student behaviors that are rude, hostile, or confrontational. A belief that students have the right to do whatever they want because they are paying for their educational experience, and that faculty have no right to impose limitations on this freedom, is rooted in students' assumption being the consumers of higher education…"[2].

Giving a birth for the prominent scholars and sophisticated learners and developing and implementing innovative methods – all these contribute to the process of the Ukrainian academic sphere self-actualization, as a valuable part of the world educational process, with unique experience features, forms the positive learning environment in each classroom.

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METHODEN DES HÖRVERSTÄNDNIS

Heutzutage sind die Hauptziele im Unterricht einer Fremdsprache: Wiederauffüllung des lexikalischen Bestands und Bildung des grammatikalischen Systems der zu untersuchenden Sprache. Es dauert mehrere Jahre, um die Sprachkenntnisse zu beherrschen. Warum passiert das? Wir versuchen, gesprochene Sprache zu entwickeln und miteinander zu kommunizieren. Wir führen grammatische Tests durch, um den Kenntnisstand einer Fremdsprache zu erhöhen. Aber wir sollten diese pädagogische und praktische Tätigkeit, wie "Zuhören", nicht vergessen. Daher ist diese Art von Aktivität eine der beliebtesten im Unterricht einer Fremdsprache, und die Fähigkeit, fremde Sprache zu verstehen, ist ein wichtiges Ziel des Lernens. Es ist auch wichtig, dass das Hören von Audiotexten Informationen für Diskussionen, Grammatikübungen, zusätzliche Themen für das Schreiben und Essays enthält.

Die Arbeit im Unterricht umfasst folgende Phasen:

1. Annäherungsmotivationsphase: Es wird eine Situation geschaffen, die die verbale Kommunikation stimuliert, die Schüler äußern ihre Annahmen über den Inhalt des Textes. In diesem Stadium der vorgeschlagenen Satz-motivierende Übungen sollten die Fähigkeiten zu entwickeln, um die Situation der Kommunikation zu navigieren (Definition des Subjekts oder Inhalts des Textes durch seinen Namen, Plan, Abbildung, fortsetzen und so weiter.

2. Trainingsstufe: Ausarbeitung des im Audiotext dargestellten Sprachmaterials. Notwendig ist die Verwendung von Laut, lexikalische und grammatikalische Übungen und bei der Entwicklung der Hörwahrnehmung Mechanismen zur Übungen (nachahmende, Permutation, Kombination).

3. Die erste Anhörung und Kontrolle: die Bildung der Fähigkeiten eines globalen Verständnisses der Botschaft. Informative Übungen (Antworten auf Fragen, Widerlegung der Aussage, etc.) werden durchgeführt.

4. Zweites Vorsprechen und Monitoring: Hören von Audiotext mit Installation für sein detailliertes und kritisches Verständnis. Eine besondere Rolle gehört korrigierenden Arbeit des Lehrens, pragmatisch-kommunikative Übungen (Initiative, situativ, beschreibend, Spiele), die auf der Entwicklung von Kompressionsfähigkeiten richtete, Interpretation und Auswertung von dem, was er hörte.

Hören ist also eine einzigartige Art des Elrernens, besonders in einer Sprachunterricht. Es kann Ihnen helfen Sprachfähigkeiten verbessern, die grammatische Ebene, und vor allem – Gedächtnis verbessern.

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MÉTODOS DE ESTUDIO DEL IDIOMA ESPAÑOL

El estudio de un idioma extranjero es una actividad muy útil y necesaria para una persona en el mundo moderno. El español es uno de los idiomas más demandados, por eso muchas personas desean aprenderlo. Pero para hacerlo se necesitan no solo deseo y motivación, sino también unas formas de aprendizaje eficaz, rápido y de calidad. Existe una gran cantidad de métodos y en este documento nos familiarizaremos con unos de ellos. *1. El método gramatical.* Se originó a fines del siglo XVIII y, a mediados del siglo 20, se formó recibiendo el nombre de traducción gramatical. Su objetivo es dominar la gramática y memorizar una gran cantidad de vocabulario. Al final, este método se convierte en una simple memorización de gramática y vocabulario sin posibilidad de práctica. Debido a su efectividad, este método ahora se ha transformado en un método lexico-gramatical y se usa muy a menudo. *2. Método comunicativo.* Apareció en los años 60 del siglo XX. El propósito de este método es desarrollar la competencia comunicativa, es decir la capacidad del alumno para transmitir una situación comunicativa particular. Es utilizado por la mayoría de las escuelas de idiomas. La peculiaridad del método es el uso de textos no adaptados, la falta de ejercicios de traducción, muchas tareas prácticas, así como materiales de video y audio como aplicación. Dibujos, fotografías, diapositivas y fragmentos de video son ayudas auxiliares en las lecciones. Es muy útil para estudiantes con el nivel superior al promedio y se usa con más frecuencia en sesiones grupales. *3. El método mixto (combinado).* Este método incluye el mejor lado de los métodos anteriores, y es distribuir equitativamente la atención del alumno tanto a la gramática como al lenguaje hablado. *4. Método de inmersión*. Es que el alumno está totalmente inmerso en el entorno del idioma, la mayoría de las veces se asocia con el movimiento. También uso este método en mis clases, cuando el profesor no usa mi lengua materna, cuando explico las reglas, la teoría, etc. Por lo tanto, el método hace posible dominar el conocimiento del idioma más profundamente. El único *instrumento* es el profesor porque debe ser un verdadero profesional en el campo del lenguaje y estar bien orientado en pedagogía. *5. Método multimedia.* Este método usa las tecnologías más avanzadas y recursos especiales. Pueden ser podcasts, películas con subtítulos, varios juegos y más. La conveniencia es que el alumno escoja un tema o sección del idioma que quiere repetir, aprender o estudiar. Sin embargo, es muy difícil lograr buenos resultados sin tener autodisciplina, un plan claro o falta de planificación.

Desafortunadamente, en la pedagogía moderna no existe un método ideal y perfecto para estudiar el idioma español. Los métodos modernos solo pueden facilitar el aprendizaje de un idioma o hacerlo diverso e interesante. Pero a pesar de esto, el alumno también debe exaltar su contribución. Vale la pena señalar que las técnicas se pueden seleccionar en función de sus objetivos, oportunidades, deseos y características. Aprender español es posible solo cuando tienes un gran deseo y lo estudias con placer. No olvide que estudiar español es un proceso a largo plazo, por lo que no debe esperar un resultado rápido. Si realmente quieres aprenderlo, vale la pena saber que solo los esfuerzos regulares te ayudarán a lograr el resultado.

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ENSEÑANDO LA GRAMÁTICA DE LA LENGUA ESPAÑOLA

Actualmente en el mundo moderno el conocimiento de un idioma extranjero para una persona educada juega un papel muy importante en cada esfera de la vida. Cada uno de nosotros necesita la comunicación, y un idioma extranjero nos abre nuevas oportunidades y nos permite intercambiar nuestras ideas, la información con un gran número de personas para un objetivo: informar y saber. El español es uno de los idiomas extranjeros más populares. Lo hablan más de 400 millones de personas en todo el mundo.

Sin embargo, aprender un idioma, a pesar de su popularidad y facilidad, según piensan, es un proceso bastante lento, lo que requiere un esfuerzo considerable y dedicación de mucho tiempo así como un gran sacrificio de librarse de las cosas habituales de la vida. Aprender la gramática de cualquier idioma extranjero puede causar dificultades, por lo que es muy importante desarrollar una técnica específica que ayude a evitar problemas. La metodología general de enseñanza de lenguas extranjeras y, en particular, de la gramática del idioma español, fue investigada por tales científicos como Soloviova E., Kólker Y. y otros. A continuación examinaremos los métodos más aconsejables a seguir enseñando/aprendiendo la gramática como uno de los elementos más complicados de cualquier idioma.

El proceso de estudiar la gramática debe dividirse en varias etapas en conformidad con la secuencia: 1. Presentar la introducción a las reglas gramaticales y proporcionar varios ejemplos para una comprensión más completa es la etapa inicial, que es la base para los pasos siguientes. 2. Hacer ejercicios para fijarse en las reglas manteniéndolas en la mente hasta su utilización casi automática. Se debería comenzar con ejercicios fáciles y aumentar gradualmente su nivel de dificultad. Esta etapa permitirá memorizar bien la regla y aprender a aplicarla. También es muy importante que las tareas sean no solo escritas, sino también orales. Gracias a esto, se podrá llevar la regla de la gramática a la automaticidad. 3. Aplicar la regla en el proceso de comunicación viva. En esta etapa, se puede determinar si está bien dominada la regla o si existen algunas dificultades. Si hay algunos problemas, valdría la pena volver a la segunda etapa. 4. Repita todo y use todo. Leer libros, ver películas, comunicarse directamente en el idioma que está aprendiendo, todo esto ayudará a dominar el idioma rápidamente y comprender todas las sutilezas de éste.

Aprender o enseñar la gramática de una lengua extranjera es muy difícil como aspecto didáctico y es imposible omitir su estudio o prestarle insuficiente atención, ya que bajo esas condiciones el dominio del idioma será imposible a pesar de los esfuerzos hechos en otros aspectos como el vocabulario.

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EFFECTIVE METHODS IN TEACHING ENGLISH BUSINESS VOCABULARY

Nowadays the importance of communication, especially the usage of its appropriate forms, is growing rapidly. At the same time business vocabulary is characterized by the abundance of economic terms, clichés and fixed structures in line with the borrowings and modern slang. We should note that business lexis mastering is necessary for would-be interpreters and translators as these skills can play a vital role in their prospect career. For this reason, they should pay particular attention to studying the business vocabulary, knowing the context and combination of the words and phrases, using clichés and special jargons.

It is evident that Business English teaching is based on developing the business vocabulary and communication skills. There are a lot of strategies to succeed in it. New vocabulary is acquired (by non-native learners) mostly through reading and translation. So, in order to avoid learners' confusion, key vocabulary as well as its translation is usually presented either at the beginning or at the end of each separate unit.

Some methodologist claim that the most efficient methods include reading and writing words; making definitions with the help of the target language; finding antonyms/synonyms to the new words; trying to understand the meaning in terms of the context; using dramatization or actual demonstration; making up the illustrative sentences, etc. Needless to say that efficient studying approaches are based on the simultaneous development of all basic skills (reading, writing, listening and speaking).

The mentioned above methods are aimed mainly at reading/writing skills development but nowadays most of the linguists studying methodology for non-native learners' English teaching emphasize the significance of speaking activities during the class, what is more, they are against the traditional rote drill.

For example, R. Fisher and D. Wells, the well-known linguists dealing with behavioral aspects of learning a new language, stated that discussions are the framework of acquisition of new information. In Business English, the discussions on business news and contemporary events are to be held to increase the role of speaking activities during the class, the presentations and classmates' presentations interpretation are also to be used to develop communication skills and master new vocabulary.

In conclusion, we should emphasize that vocabulary is a key to successful communication, as David Wilkins said: "…without vocabulary nothing can be conveyed…" but the key to learning lexis is using it.

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SUCCESSFUL READING TECHNIQUES IN TEACHING READING FICTION TO SENIOR SECONDARY SCHOOL STUDENTS

Reading is a crucial skill which allows students to enhance the other three foundational components necessary for language learning: writing, listening and speaking. It is an effective and essential means of grammar and vocabulary acquisition as well as a source of information giving learners a unique opportunity to perceive the peculiarities of culture and traditions of the country of the target language.

Whether a home-reading lesson will encourage and inspire students to further language learning or demotivate them depends directly on the choice of appropriate reading material. The most preferable genre of literature is fiction. It is widely used for teaching reading as it awakens EFL learners' interest in the culture of the country of the target language.

There are three interconnected criteria in favour of using literature in EFL classes: authenticity, culture and personal growth. Authentic fiction serves not only as a model of original grammatical structures and lexical units, but also promotes the development of students' creative and critical thinking as well as their mental growth.

Using non-standard approaches to working with literary texts in the EFL classroom, teachers help learners to take positive attitude towards reading and motivate students to become active participants in the classroom community. The organization of home-reading classes at three stages, ***pre-,***

while- and post-reading, guarantees a successful and smooth process of work.

The pre-reading stage is primarily aimed at removing difficulties of text perception and improving the skills of anticipating the content. It includes such warm-up activities as *anticipation (predicting), vocabulary previews, KWL, brainstorming and motivating questions (prequestions).*

Exercises at ***the while-reading stage*** help students to cope with problematic areas of the text and define the main idea of the text. In order to awaken active thinking, which will help students to interpret the content of the text, the following techniques can be used: *jumbled paragraphs, mind mapping, immediate feedback, jigsaw reading, giving the contextual synonyms/antonyms to the words, matching and filling in the blanks.*

The final ***post-reading stage*** is designed to enrich learners' interest in the topic, mainly by doing some creative kinds of work. *Role plays, discussions, visual creations*and other follow-up activities are all used to assist students in achieving this goal.

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USING ENGLISH POP SONGS AS A WAY OF STRENGTHENING HIGH SCHOOL STUDENTS' MOTIVATION

In recent years, there has been great progress in the theory of teaching foreign languages. Learning to understand the language by ear is the first priority for EFL students since knowledge of vocabulary and grammar is not a guarantee that they will understand the interlocutor. Being an effective means of communication, listening is closely connected with other speech skills and can be used as an indispensable tool for teaching such communicative skills as speaking and writing as well as language aspects.

The choice of listening materials can be decisive in the attempt of EFL teachers to make a listening lesson successful. Currently, the selection of educational materials is increasingly based on culturally-oriented communicative approach, which allows using valuable authentic materials, songs in particular. The advantages of using English songs are obvious. Firstly, students improve their pronunciation and intonation. Besides, songs can be used to develop learners' grammatical and lexical skills, in particular the ability to guess the meaning of unfamiliar words from context. Moreover, high school students get acquainted with actual everyday language. English pop songs can be even more valuable if they are used creatively to overcome the distance between the pleasure of listening or singing and the communicative use of language.

EFL teachers can make the work with English songs more interesting and purposeful if they follow three stages of a listening lesson, *pre-*, *while-* *and post-listening*. Each of the stages is essential and has its own peculiarities. The first stage is preparatory. It plays a crucial role in motivating students to listen to English pop songs and providing useful background information which is necessary for understanding the lyrics of the song .The most effective warm-up activities are *elicitation* or *discussion* about the topic which can be based on the title of the song, the singer or the band; *brainstorming*, "*scrambled lyrics*" and "*gapped lyrics*", when learners express hypotheses about the content of the passage. The while-listening stage helps students to concentrate on the listening material and try to understand the meaning of words from the context. There are a number of task-based exercises that can encourage learners to use different listening skills. Among them are *comparing*, *note-taking*, *ordering phrases*, *ticking off items*, *correcting mistakes* and others. The third stage is the phase of development, when students analyze the lyrics of the song and improve their listening and speaking skills. After listening to the song, they can express their own opinion and explain their reaction to the content of the song. Speaking and writing are used at this stage as follow-up to listening activities.

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LINGUISTIC CONSCIOUSNESS OF UKRAINIAN STUDENTS FROM DIFFERENT SOCIAL GROUPS WHILST LEARNING ENGLISH BASED ON THE WEB-RESOURCES

The need of a modern personality to adapt to the conditions of the multicultural and multilingual world greatly enhances interest in language education. Learning a foreign language can be considered an important means of forming *linguistic consciousness* and the ability to conduct intercultural dialogues.

The Ministry of Education and Science of Ukraine developed and approved the Concept *"New Ukrainian School"* to implement state policy in the area of reforming general secondary education, one of the main tasks of which is the formation of basic competences of students. Among these key competences there is foreign languages communication which includes the ability to understand the language and express the concepts, thoughts, feelings and facts (through listening, speaking, reading and writing) in a wide range of social and cultural contexts.

Implementation of this idea is impossible without the development and realization of appropriate learning technologies through the creation of an interactive educational environment. That is why I consider it urgent to ensure the development of *linguistic consciousness* of the Ukrainian students from different social groups when learning English based on the web-resources.

The researcher Pylyp Seligei proposed and outlined the structure of the concept of *linguistic consciousness* in his book "Language consciousness: structure, typology, education". The author presented the development of the typology of levels of *linguistic consciousness*, considered the principles, methods and basic content of linguistic education of the Ukrainians.

Qualitative language education is possible with the use of innovative educational technologies which ensure the individualization and differentiation of learning, taking into account the abilities of students from different social groups, their level of knowledge and learning needs.

To sum up, the main objective of the use of modern educational technologies is to increase the level of the communicative competence and *linguistic consciousness* in students, their educational achievements and to improve the quality of language education.

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THE STRUCTURE OF THE MODERN BUSINESS LETTERS

Nowadays business letters are of a great importance in the world of business that are intended to establish and maintain relations between corporations, organizations, companies and their clients, to ask for some kind of information or even action from another party, to order goods and services from a supplier, to indicate the mistake of the letter’s recipient, to apologize or express regret for something or just to convey a goodwill, and so on.

There are different types of business letters, including a letter of inquiry, adjustment, congratulations and appreciation, business invitation, letter of credit, shareholder updates, letter of condolence and sympathy, etc. Their style depends on the relations between parties concerned. But, the only feature that cannot be changed or replaced is a structure of business letters. There are generally two types of a letter structure, the fully blocked layout where block of information is separated from one another by a clear line and indented layout that differs from the first by adding indents before each block.

Every business letter begins with a letterhead, that includes necessary information about company's name and address, its telephone numbers, the type of business it is engaged in. Current business writing may vary the letterhead by specifying the sender's name and address on the top left of the letter, and the name and address of the recipient on the top right. The name of the country should be shown on the final line. Also, there is a need to indicate on the separate line, if the letter is sent by airmail. Moreover, if the letter is confidential, it should be marked in capital letters. The next step is pointing out references that include initials of the writer and the typist. A file of departmental reference may also be indicated. Then, there is a need to specify the date that must be shown in full form, not in figures, as it may confuse the recipient of the letter, because in the UK there is an order in writing dates like day/month/year, but in the US it is specified as month/day/year. Generally salutation begins with «*Dear Sirs*» or «*Dear Sir/Madam*» if a name of the recipient is unknown and the letter is addressed to the organization or its head, or if it is known, a personal salutation like «*Dear Pete/Mr. Hofmann*» may be used.

The first paragraph must include the purpose for writing the letter, the second and third have to give more detailed information. Last paragraph basically points out some kind of proposal or indicates what you demand from the recipient. The complimentary close must end the letter in a polite way. When addressing to the recipient without indicating his/her name, there is a need to close it as «*Yours faithfully*», but if the recipient's name is specified at the beginning of the letter, «*Yours sincerely*» must be stated.

Finally, it is necessary to sign the letter, indicate the name and surname of a sender, his position and, if there are some attached documents, point out an enclosure by an abbreviation «*Enc*.».

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DEVELOPING EFL STUDENTS' COMMUNICATIVE COMPETENCE THROUGH COMMUNICATIVE GAMES

Nowadays communicative approach to teaching foreign languages is becoming more and more popular. The most effective communicative techniques and activities which excite learners' cognitive interest and help them communicate more freely in the EFL classroom are problem-solving tasks, information -gap activities and communicative games, including role play. They have many advantages over other classroom activities. Being both amusing and challenging, they increase students' motivation, develop their linguistic skills, provide useful fluency practice, relieve learners' anxiety in the classroom and create a cooperative learning environment.

Communicative games are teaching games which are used to develop students' communication skills, their ability to interact with people in various situations. They have three main tasks: *linguistic*, *communicative* and *activity-based*. Learners can improve their speech habits and skills by fulfilling a linguistic task when they use the given language material in speech activities. A communicative task envisages information exchange between the participants of the game in the process of their communication. An activity-based task models the way of speech partners' joint activities.

Methodologists differentiate between six types of communicative games: *games based on ranging*, in the process of which learners rank some objects or phenomena in order of their importance; *games based on information gap* that envisage uneven distribution of some information between the partners, which stimulates students' speech activity and their desire to clear up unknown facts or events; *games based on grouping or choice of suitable variants*, when each student gets a piece of information and has to find some missing facts communicating with another partner; *games based on searching the match and coordination of actions*, in the process of which each participant of the game asks the other students questions in order to find his/her match; *an interview*, which involves questioning the participants with the aim of asking them for their opinion; *a role-play*, a communicative game in which students take roles of different participants of a situation.

In conclusion, the use of communicative games in the EFL classroom is a very effective way to help learners acquire new vocabulary items and grammatical structures. Well-chosen games are invaluable communicative activities because they give learners a break and allow them to practise language skills at the same time.

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SOME APPROACHES TO TEACHING DIALOGUE TO HIGH SCHOOL STUDENTS

Communicative language teaching is a popular approach, the aim of which is to ensure that students are capable of using the target language both in the lesson and in real life. It has become one of the fundamental principles of the foreign language syllabus in Ukraine. It is impossible to sufficiently prepare high school students for real communication in English without practising speaking, dialogue in particular. This gives a strong reason to study dialogical speech in order to understand how to increase the efficiency of such practice in the class.

A dialogue is a verbal interchange between two or more speakers which implies exchange of thoughts, feelings and personal viewpoints between them.

Dialogical speech carries out such communicative functions as *asking for information – giving information*, *proposing* (in the form of request, order, advice) *–accepting/refusing*, *exchanging views*, *giving opinion and impressions* as well as *reasoning speakers*' *point of view*. We can also distinguish four functional types of dialogues according to the main communicative function performed by them: dialogue-questioning, dialogue-negotiation, dialogue-exchange of opinions, dialogue-discussion. As compared to monologue, dialogue has a number of peculiarities. Firstly, two or more people participate in a two-way collaborative process of conversational interaction. Besides, dialogue has emotional colouring since speakers express their thoughts and feelings. Finally, it is spontaneous and cannot be planned beforehand.

There are two approaches to teaching dialogical speech in high school – "top-down" and "bottom-up". A "top-down" approach includes *receptive*, *reproductive* and *constructive* stages. The first stage starts with listening to a whole dialogical pattern followed by reading the model. At the second stage learners imitate the dialogical pattern and act out similar dialogues using prompts given by the teacher. The constructive stage envisages students' creating their own dialogues in similar communicative situations.

Using a "bottom-up" approach, learners assimilate dialogical units first and then move gradually to the autonomous production of the dialogue on the basis of a communicative situation. It is recommended to start with the preparatory stage when students give response to the appropriate stimulus by doing various exercises. After mastering dialogical units, learners are taught to unite them into microdialogues and then create their own dialogues without using specially designed tables. Doing communicative exercises, they can use only slides, pictures, geographical maps, playbills, restaurant menus, etc.

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LEHRMETHODEN DES SPRECHENS

Sprechen als ein Art von Sprachaktivität zusammen mit Zuhören als ein Art von Sprachaktivität wird in der Ontogenese als eine Möglichkeit zur mündlichen Kommunikation mit anderen Menschen gebildet. Der Prozess des Sprechens besteht darin, die Absicht des Sprechers in Spracheinheiten einer bestimmten Sprache zu übersetzen. Es kann unterschiedliche Schwierigkeit haben, aus dem Ausdruck des effektiven Zustandes mit einem einfachen Ausruf, das Thema zu benennen, die Frage zu beantworten und den unabhängigen erweiterten Ausdruck zu enden.

Die Grundlage der moderner Methoden der Erlernens von Sprechen sind solche Kategorien der mündlichen Kommunikation wie: die Situation, die Rolle, die Position, die Gemeinschaft, die nach Art und Umfang der Kommunikation, die in der modernen Wissenschaft als Modell der verbalen Kommunikation berücksichtigt werden. Die wichtigste dieser Unterrichtsmethoden ist eine kommunikative Situation. Unter einer typischen kommunikativen Situation wird eine imaginäre Konstruktion oder ein Modell realen Kontakts verstanden, in dem das Sprechverhalten von Gesprächspartnern in ihren typischen sozial-kommunikativen Rollen realisiert wird.

Ein weiterer wichtiger Bestandteil der Methode des Sprechens ist die Form der Kommunikation. Sprechkontakte von Menschen finden unter Bedingungen statt, die sich in der Anzahl der an der Kommunikation beteiligten Personen, der Art der Beziehung zwischen ihnen, der Anwesenheit einer Veränderung der Rollen des Sprechers und des Zuhörers innerhalb eines Kommunikationsaktes unterscheiden.

Und das Hauptziel des Trainings ist dynamische und kreative Sprache. Bei Bedarf, zum Beispiel einen bestimmten Aspekt des Sprechens zu betonen, und vor allem, wenn es um die Klassifizierung der Übung kommt, können Sie einen beliebigen Begriff verwenden: Übungen, um die Initiative zu sprechen, Übungen zu entwickeln, die Logik der Sprache zu entwickeln. Man übt die passende Sphäre des Sprechens, für die Entwicklung eine unvorbereiteten Übung zur Verbesserung der Rede usw. Aber als allgemeiner Begriff, verallgemeinernd, ist keine der angegebenen Wortkombinationen geeignet. Sie sind in der Regel nicht notwendig. Der Begriff "Sprachfähigkeit" umfasst alles. Deshalb sollte das Ziel des Lernens als Sprechen auf der Ebene der Fähigkeiten definiert werden.

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L'ENSEIGNEMENT DU FRANÇAIS A PARTIR DE L'ANGLAIS

On sait bien qu'apprendre la deuxième langue est plus facile qu'apprendre la première. La troisième langue est généralement plus facile que la deuxième, etc. Cela arrive parce que la connaissance de la langue maternelle et les langues précédentes peuvent compenser le volume de la nouvelle langue. En Ukraine dans les écoles primaires on étudie l'anglais et dans les écoles secondaires on commence à étudier le français. C'est pourquoi il est efficace de l'enseigner sur la base de les similitudes et les différences entre ces deux langues.

Cependant, en étudiant l'anglais et le français en même temps, il existera deux cas suivants. Le problème de l'interférence psychologique se pose quand la connaissance de l'anglais empêche les étudiants d'apprendre le français. Souvent au début ce problème apparaît dans le domaine phonétique. Il est difficile pour les étudiants de s'adapter aux voyelles nasales, à l'accent sur la dernière syllabe, à la différence considérable entre les consonnes *r, l, n* en anglais et en français. Encore, les accents (aigu, grave, circonflexe) et la cédille *ç* n'ont pas d'équivalents en anglais.

Pour éviter l'interférence il faut exploiter les avantages du phénomène du *transfert positif.* Dans ce cas les étudiants trouvent les traits ressemblants dans deux langues étudiées et les utilise pour réussir mieux.

Les langues romanes et germaniques sont les langues du groupe indo-européenne. Ça veut dire que les mots ont les mêmes radicals: *soeur* - *sister, trois* - *three, thé* - *tea* etc. De plus, il y a les mots étrangers qui sont prononcés et écrits de la même manière dans l'anglais et le français: *nation* - *nation, armée* - *army, région* - *region, sport* - *sport.* Plus mots sont appris en anglais, plus il sera facile pour les étudiants de les comprendre en français.

Comme exercice on peut donner les étudiants les mots en français et en anglais: *lettre – letter, forêt – forest, intérêt – interest*. Les étudiants doivent trouver les paires, lire et expliquer quel mot est de quelle langue.

En expliquant la grammaire c'est aussi possible de comparer les langues. Par exemple, le verbe *être* en français ont la même fonction et la même position que le verbe *to be* en anglais: *C'est une pomme – This is an apple.*

En conséquence, il faut dire qu'on peut enseigner la phonétique française seulement sur la base de l'alphabet anglais, mais les règles de la lecture en français doivent être étudiées séparément. Toutefois, le vocabulaire et la grammaire peuvent être efficacement comparés à la langue anglaise.

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LESSON WRAP-UP AS AN EFFECTIVE AND NECESSARY FORM OF SUMMARIZING

The importance of a well-structured lesson plan is widely discussed in teacher communities and suggested to be a key to achieving the lesson aim. The general lesson plan includes warm-up, lesson goals and objectives, lesson procedure with introduction and topic activities, assessment and wrapping-up as a logical ending. But as much as warm-up is regarded as an activity that gets the students into “English mood” and enlivens them, wrap-up is being occasionally neglected or conducted in a non-effective way.

What are the ways to make use of the last minutes of the lesson? First of all, you can revise what has been learned. With primary students the best way to do it is to introduce a toy as a new student and make them tell it the learnt words or phrases. The puppet may “ask” the students questions pointing to flashcards or realia to check understanding. Teenagers and adults can do any kind of worksheet revision activity in pairs where they can correct their partner.

Implementing routines is what keeps students organized and prepared for what will happen next on the lesson. With primary students singing a goodbye song can be a logical way to end the lesson and make them understand it rather than just saying “Bye!”.

Secondly, if the lesson is aimed at vocabulary and speaking you can encourage a role-play. Since the words and phrases are better learnt in a specific context, the students may have a chance to use them in such a way. The main point is that correction is not desired during the role-play itself, but should take place after this activity.

Another way to revise with students who may not be eager to speak is to suggest them writing an e-mail to a friend (a classmate or a family member) and tell them what they have learnt on the lesson. Even a short message-like writing can be an effective form of summary.

Finally, large topic wrap-ups are needed as well. Instead of writing a regular test, students can be encouraged to make a small project in groups or individually. It can be a mind map or a collage on the topic they learnt. It can be either done at the lesson or at home as a home task.

So, the importance of lesson wrap-ups is significant as they help the students to focus on the lesson outcomes, summarize, revise and end the lesson on a positive note.

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CONSTITUENTS OF A SUCCESSFUL LISTENING LESSON IN HIGH SCHOOL

Listening plays a significant role in the process of learning foreign languages. It is one of the most important sources of increasing vocabulary. Besides, it effectively helps to improve a qualitative level of both speaking and comprehension. At the same time, listening is considered to be the most complicated among the four language skills. Notwithstanding the importance of listening, the quality of teaching it in some high schools is rather poor. However, in recent years the situation has changed. The problem of teaching listening to EFL students attracted the attention of a number of scholars, such as S. Gaponova, S. Nikolayeva, Eu. Maslyko, P. Babinskaya, L. Miller, M. Rost, G. White and others.

The groundwork for listening comprehension is an audiotext. To make a listening lesson successful, EFL teachers should choose listening material which meets a number of requirements. The most important of them are its information content and the plot which should arouse students' interest. According to the recent Foreign Language Syllabus, the audiotext which is designed for senior secondary school students should also be monothematic, last no more than 3-4 minutes and contain 4-5% of unknown words the meaning of which can be guessed from context. Listening texts can be authentic and learner-authentic. Authentic audiotexts are those which are not meant to be used for educational purposes. Various TV-programmes, weather forecasts, songs, radio broadcasts are authentic materials. However, for educational purposes sometimes it is better to use learner-authentic audiotexts, which are adapted texts that do not misrepresent the natural use of language; they preserve the textual quality of the original as much as possible.

Another constituent of a successful listening lesson is a variety of techniques and activities that can be done at the three stages of listening. In pre-listening a teacher may ask students *guiding questions*, encourage them to express their attitude to the topic of the audiotext or make predictions of what they are going to listen to. While-listening tasks are directed at helping learners to understand the text. Among them are *comparing, ticking off items, sequence of events, matching people to the statements, note-taking, detecting mistakes* and others. The post-listening stage helps learners to link their own ideas with what they have heard. The most effective activities are *answering to show comprehension of messages, summarizing, problem solving*, *jigsaw listening* and others. Listening tasks are followed by speaking and writing activities which can motivate students to apply knowledge acquired in the EFL classroom.

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A SYSTEM OF EXERCISES FOR TEACHING MONOLOGUE TO EFL STUDENTS

Teaching students the basics of monological speech is one of the main objectives of foreign language classes in secondary school. The ability of a student to build up a monologue, which will be grammatically correct and appropriate for a particular situation, is an essential skill which gives students the opportunity to express their own thoughts freely, to act in communicative situations and show the knowledge of main grammatical structures and vocabulary items in a practical way.

There are certain types of monologue which are singled out according to their communicative function and the character of logical-syntactical connections between sentences. Among them are monologue-narration, monologue-description, monologue-opinion and monologue-persuasion. They are four main types of monologue that EFL students are to master by the end of the course of study. The teacher selects appropriate exercises and lexico-grammatical material taking into account peculiarities of each type. For example, a perfect exercise for a narrative type of monologue can be telling a story by using a set of pictures united by one topic.

Successful formation of skills which can help in building a well-planned discourse is preceded by thorough preparation, which involves doing a set of exercises at three stages of teaching monologue. At the *statement level* students are taught how to make up sentences from language material they learnt before and how to make statements. At this stage *extension*, *transformation*, *substitution* and *completion exercises* can be useful. They are *receptive-reproductive exercises* which are aimed at receiving some information and then reproducing certain language forms. The main objective of the next stage, the *utterance level*, is to extend statements students have already made by using *productive* and *receptive-productive exercises*, in which students express their reaction to the given material on the basis of the assimilated speech patterns and various verbal and non-verbal supports. EFL teachers can provide learners with all sorts of graphic, video and audio materials chosen according to the topic of the lesson. The *discourse level* is the final stage in the process of teaching monologue. It gives students the opportunity to express their thoughts at the text level. At this stage, students are given communicative tasks in order to produce a full discourse on their own using practical knowledge they acquired while doing preparatory exercises. Communicative activities EFL students are involved in should be carefully planned and selected so that learners can be emotionally engaged and motivated.

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LESEN IM DEUTSCHUNTERRICHT

In der heutigen Zeit gewinnt die zweite Fremdsprache in Schulen schnell an Popularität. Vor jedem Deutschlehrer besteht eine der Aufgaben darin, das Lesen zu lehren. Denn Lesen ist eine der wichtigsten Arten von Sprachaktivität. Es kann sowohl als Ziel als auch als Lernmittel dienen. Mit Hilfe des Lesens lernt der Schüler die wissenschaftlichen und kulturellen Errungenschaften der Menschen kennen, lernt die vielfältige Kunst und das Leben anderer Völker kennen. Der Prozess des Lesens beeinflusst die Persönlichkeitsbildung. Mit ihr wird das aktive und passive Vokabular der Wörter für die Schüler aufgefüllt, grammatische Fähigkeiten werden gebildet.

Hier sind die Zwecke, um das Lesen zu lehren. Lesen ist eine unabhängige Art von Sprachaktivität, die eine schriftliche Form der Kommunikation bietet. Das Lesen kann auf rezeptive Arten von Sprachaktivität zurückgeführt werden, da es hilft, Informationen zu erkennen und zu verstehen, die durch grafische Zeichen kodiert sind.

Beim Erlenen einer Fremdsprache in der Schule dient das Lesen als Ziel und bedeutet: Im ersten Fall müssen die Schüler lesen lernen, als Informationsquelle; im zweiten Gebrauch ist Lesen für die Kommunikation wichtig.

Das Lesen ist mit anderen Arten von Sprachaktivität verflochten.

- Es ist mit dem Buchstaben verbunden, weil Lesen und Schreiben ein grafisches Sprachsystem verwendet.

- Beim Lesen geht es um Zuhören. Beim Zuhören nimmt der Zuhörer die klingende Sprache und die geschriebene Sprache wahr. Wie beim Lesen und beim Hören ist das Wichtigste die wahrscheinliche Vermutung.

- Lesen ist auch mit Sprechen verbunden. Lautes Lesen (oder lautes Vorlesen) ist "kontrolliertes Sprechen". Das Lesen zu sich selbst ist ein inneres Zuhören und eine innere Äußerung zugleich.

Zum Schluss können wir sagen dass Lesen im Deutschunterricht besonders wichtig ist.

Erstens, um die Grundfertigkeiten in allen Arten von Sprachaktivität in den Prozess des Lesens des Kindes zu bringen.

Zweitens, um die Schüler für eine lange Zeit motiviert zu halten, um die deutsche Sprache zu lernen und die Schwierigkeiten zu überwinden, die ins Prozess der Beherrschung der Lesefähigkeiten auftreten.

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SOME EFFECTIVE WAYS OF TEACHING VOCABULARY IN SENIOR SECONDARY SCHOOL

Vocabulary is one of the most important components of any language course. It plays a significant role in learning foreign languages because without sufficient vocabulary students cannot understand others or express their own ideas. Works by S. Nikolayeva, Eu.Maslyko, J. Newton, I.S.P. Nation, R. Carter, N. Schmitt give comprehensive coverage of research in the field of teaching vocabulary to EFL students.

There are two stages of assimilation of new lexical units – the stage of presenting new vocabulary and the stage of automatizing students' activities with it. The two methods of presenting vocabulary are direct method (monolingual) and translation. The former means using visual and verbal techniques. Visual techniques express the meaning of unfamiliar words with the help of such visual aids as objects, pictures, photos, gestures and movements. Verbal techniques convey the meaning of new words by means of *definition, matching, word-building, synonyms, antonyms, dictionaries,*etc. While teaching vocabulary in senior secondary school, it is preferable to use verbal techniques.

The second stage of vocabulary assimilation is designed to automatize learners' activities with the new words of functional vocabulary, which they can use in oral and written speech. Methodologists differentiate between the process of automatizing new words at word-form, free word-combination and phrase level as well as speech segment level when students try to connect two or more sentences, syntactically structured and communicatively independent. At this stage students are engaged in doing a number of exercises. Among them are imitation, substitution, completion and transformation exercises, answers to different types of questions, independent use of lexical units in a sentence and uniting speech patterns into a speech segment – a dialogue or a monologue.

J. Newton believes that learners should not be afraid of encountering unfamiliar vocabulary and the task of EFL teachers is to assist students in assimilating new vocabulary items during task-based interaction. Options for dealing with vocabulary can be considered within a three-stage task framework which includes pre-emptive, in-task and post-task stages with their specific techniques such as *cooperative dictionary search*, *interactive glossary*, *negotiation* and *vocabulary logs*.

In conclusion, communication tasks can be a great way for vocabulary expansion as they give learners the opportunity to meet and explore new vocabulary. Assimilating new lexical units through different tasks can increase students' desire to learn foreign languages.

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SOME ASPECTS OF TEACHING WRITING INFORMAL LETTERS TO INTERMEDIATE EFL STUDENTS

Writing is one of the most powerful means of communication. We are part of the information age, that is why communication through writing is getting more essential every day. In fact, it is impossible to underestimate the role of writing in modern life because of ever-increasing use of technologies, computers and social networks.

As a communicative skill, writing is initiative like speaking. It is a productive skill, a developed or acquired ability to produce and reproduce some information in written form. Writing is not only a means of teaching grammar or sentence structure and an effective tool for practising language patterns. It is an important speech skill and one of the means of communication which is often integrated with other speech skills like listening, speaking and reading. For instance, reading in English is an efficient way to get an idea of different styles of writing and see how to use words appropriately.

Since writing is often used in human interaction, in particular in personal, public, creative, social and study writing, it is included in a foreign-language syllabus. According to major requirements for school leavers' writing skills (B1 level of Common European Framework of Reference for Languages), learners are supposed to write simple connected texts on topics which are familiar to them as well as personal letters describing their experiences and impressions. To be able to write informal letters, intermediate EFL students are expected to do the following communication tasks: to write addresses and dates, to choose an appropriate greeting and clearly state the reason for writing a letter, to report factual information, to express their opinion concerning it, to describe past events, to ask for necessary information and finish the letter.

Developing EFL students writing skills, teachers should acquaint them with various types of letters, peculiarities of formal, informal and semi-formal styles which are normally used in letters.

Most of the exercises developing learners' skills in writing informal letters are receptive, receptive-reproductive and productive. Receptive non-communicative exercises are aimed at perception and identification of grammatical peculiarities of informal letters. Receptive-reproductive relatively-communicative exercises are directed at filling in blanks in the text as well as morphological and syntactical transformation of grammatical structures in the text. Productive communicative exercises are designed to teach students to write informal letters on the basis of a communicative situation using a clear plan and a model text to follow.

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DÉVELOPPEMENT DE LA PERSONNALITÉ AU MOYEN D'UNE LANGUE ÉTRANGÈRE

La langue étrangère est le sujet le plus important de l'éducation. Apprendre une langue étrangère jette les bases de l'activité de la parole en langue étrangère est un moyen supplémentaire d'horizons en expansion, favorise un sentiment de patriotisme, l'internationalisme, les qualités morales de la personne, favorise la formation de l'activité personnelle. La langue étrangère contient de grandes réserves pour la formation de la pensée philologique. La langue est un phénomène social important dans le monde, un moyen de communication nationale et internationale, l'objet d'études, la formation et la recherche.

Apprendre une langue étrangère contribue à la réalisation des valeurs humaines universelles. Les sujets étudiés sont les valeurs matérielles - techniques, social - politiques, morales - éthiques et culturelles - historiques des pays de la langue étudiée et du pays d 'origine. La connaissance d'une langue étrangère est le résultat du grand travail personnel de l'étudiant. Le processus d'apprentissage d'une langue étrangère contribue au développement de traits de personnalité importants. Maîtriser une langue étrangère aide à créer la détermination, les exercices développent la patience, surmontent les difficultés - cela forme la persistance, la précision, l'indépendance et d'autres traits de caractère.

L'apprentissage d'une langue étrangère crée des conditions pour le développement des aptitudes individuelles des élèves, qui se manifestent non seulement par la rapidité, la facilité et la force de la maîtrise du matériel éducatif, mais aussi par les formes d'activités pédagogiques préférées des élèves. Ainsi, les élèves ayant un faible niveau d'apprentissage des langues préfèrent les tâches reproductives; le niveau moyen vous permet de combiner le savant avec des éléments d'expression indépendante; les élèves ayant un niveau d'apprentissage accru préfèrent les formes de travail créatives.

Le développement des étudiants dans le processus d'apprentissage d'une langue étrangère dépend d'un certain nombre de conditions. L'influence décisive est exercée par la personnalité de l'enseignant en tant qu'organisateur du processus éducatif sur le sujet. De la vocation pédagogique, la position et l'orientation de la personnalité de l'enseignant dépendent de sa créativité, de l'organisation des activités et du résultat de la formation.

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COMMUNICATIVE LANGUAGE TEACHING THROUGH ROLE PLAY

Communicative language teaching is one of the most popular approaches to teaching foreign languages. Role play, as the main tool of this method, is undoubtedly the first thing teachers should think about in order to help EFL students to adjust to certain situations which may happen in the English speaking society. *Role play* is an activity which connects communicative education and a game. It is a kind of performance requiring role assignment, certain behaviour and special vocabulary. However, in contrast to dialogues or theatrical plays, role-play activities in the classroom give students more freedom, allow them to influence the learning process themselves. The effectiveness of role plays is indisputable. It is primarily due to increased students’ motivation and their interest in the subject, because they operate in a relaxed environment and are able to show their own ingenuity. Moreover, role play helps students to socialize, encourages them to communicate with each other and with a teacher.

The process of conducting a role play can be divided into three main stages: the preparatory stage, the game itself and the stage of analysis and evaluation. All of them are very important and a role play will not be successful without one of them.

The aim of *the preparatory* stage is to familiarize students with questions to discuss, to present new vocabulary and to train grammatical structures. The role of a teacher at this stage is to provide students with all the role instructions. This can be done by distributing role cards on which all the necessary information is presented, for example, information about a role play situation and a participant's role or some language tips. The second stage is *the game itself*. While students communicate, a teacher performs a secondary role and monitors the process without interfering in it. The last stage, which is devoted to *analysis and evaluation,* is an extremely useful stage. It gives an opportunity to students and a teacher to discuss the results of the role play and consider all the positive and negative points of the activity. However, the main point teachers should bear in mind is that they should not emphasize the negative points, if there are any, in order not to ruin their students' self-esteem and confidence.

Role play is differentiated from simulations. *Simulation* is a type of activity in which students act out natural roles, while in *role plays* students perform mostly roles that they cannot have in real life. Both simulation and role play are equally important communicative activities because they stimulate learners' creativity and develop their skill of improvisation.

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SCHREIBEN IM SPRACHUNTERRICHT

Es ist unwahrscheinlich, dass irgendjemand bestreiten wird, dass die Rolle der schriftlichen Kommunikation in der modernen Welt extrem groß ist.Das Schreibendient uns unmerklich, aber es ist wahr.

Das Schreiben ist wie das Sprechen durch eine dreiteilige Struktur gekennzeichnet: motivational, analytisch-synthetisch und exekutiv. Im motivationalen Teil gibt es ein Motiv, das als ein Bedürfnis fungiert, der Wunsch, in Kommunikation zu treten, etwas, das schriftlich vermittelt wird, um Information zu vermitteln. Der Schreiber hat eine Idee von der Äußerung. Im analogisch-synthetischen Teil wird die Aussage selbst gebildet: die Auswahl der für die Textkompilierung notwendigen Wörter, die Verteilung objektiver Attribute in der Satzgruppe, die Identifikation des Prädikats oder des Kernteils in der semantischen Organisation der Satzverbindungen. Der ausführende Teil einer schriftlichen Rede als eine Aktivität wird realisiert, indem ein Produkt mit grafischen Zeichen - einem geschriebenen Text - fixiert wird.

Beim Erlernen einer Fremdsprache spielt Schreiben eine große Rolle. Zu Beginn des Lernens ist das Beherrschen der Grafik und Rechtschreibung das Ziel, die Technik des Schreibens in einer neuen Sprache für Schüler zu erlernen. Darüber hinaus wird das Schreiben als ein wichtiges Werkzeug beim Studium der Sprache angesehen: Es hilft, das sprachliche Material (lexikalisch, grammatikalisch) zu assimilieren und Fähigkeiten in Lesen und Sprechen zu entwickeln.

Das Erlernen des Schreibens beinhaltet: Vertrautmachen mit dem Schreiben von Briefen, mit dem Schreiben von Briefen, mit der Rechtschreibung von Wörtern, die mündlich gesprochen werden und die die Schüler lesen können, mit dem Schreiben von Sätzen, die das Gelernte enthalten. Der Schreibunterricht steht in enger Verbindung mit dem Lesenlernen. So beinhaltet die Assimilation des Alphabets die Kenntnis der Namen von Buchstaben und ihrer Schreibweise. Es basiert auf methodologischen Prinzipien mit der Verwendung solcher Lehrmittel wie ein Lehrbuch, eine Tafel, Karten mit Buchstaben.

In der Anfangsphase des Schreibens wird der Grundstein für die grafischen und orthographischen Fähigkeiten gelegt, die für die bessere Beherrschung der Sprache notwendig sind.

In der mittleren Phase wird die mit dem Schreiben verbundene Nomenklatur der Aufgaben erweitert, obwohl diejenigen, die in der Anfangsphase verwendet wurden, erhalten bleiben. Dies ist Betrug mit zusätzlichen Aufgaben, Wörter, Sätze, Sätze aus dem Text eingeben, die für die Nachricht benötigt werden. Zu diesem Zeitpunkt sollte eine Aufzeichnung weit verbreitet sein. Der Zweck des Datensatzes besteht darin, den Schülern zu helfen, das Erlernte besser zu verstehen, sich besser daran zu erinnern. In der Oberstufe sollen neben schriftlichen Abschlüssen in der Lexik und Grammatik der Sprache, deren Umsetzung mit Abschrift verbunden ist, zusätzliche Maßnahmen mit dem Bildungsmaterial (meist mit Transformation), Aufgaben zur Abstraktion und Annotation einhergehen. Solche Aufgaben werden zuerst kollektiv im Unterricht durchgeführt, und dann wird diese Arbeit zu Hause gestellt.

Schriftliche Rede kann durch Tonaufnahmen von Diktaten, Aussagen, schriftlichen Übersetzungen gesteuert werden.

Ich glaube, dass das Unterrichten der schriftlichen Rede notwendig ist, weil es untrennbar mit dem Training anderer Arten von Sprachaktivität verbunden ist. Schriftliche Rede ermöglicht es Ihnen, sprachliches und sachliches Wissen zu bewahren, dient als zuverlässiges Denkwerkzeug, regt zum Sprechen, Hören und Lesen in einer Fremdsprache an.

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К ВОПРОСУ ОБ ОБУЧАЮЩЕМ ПОТЕНЦИАЛЕ МАЛЫХ ФОРМ НА ЗАНЯТИЯХ ПО ИНОСТРАННОМУ ЯЗЫКУ КАК СПЕЦИАЛЬНОСТИ

В качестве одного из вполне «экономичных» и мобильных факторов, позволяющих дополнить страноведческий (культуроведческий) аспект текстовой информации при обучении иностранному языку как специальности, нам видится жанр афоризмов. Его использование в роли учебно-тренировочного материала было в свое время опробовано на занятиях со студентами, изучающими немецкий язык в качестве специальности.

Как известно, жанр афоризмов сочетает в себе экспрессивные традиции художественной литературы и смысловую глубину и общезначимость философских суждений. Он сам по себе является культуроведческим и страноведческим феноменом, способным поведать многое о том, что волновало мыслящих представителей немецкой культуры в тот или иной период истории.

Знакомство с подборкой ярких по форме и глубоких по смыслу афоризмов стимулирует интерес обучаемых как к самому жанру, так и к его авторам. Тем самым наполняется запас гуманитарных знаний обучаемых и формируется их коммуникативная компетентность.

Эмоциональный и прагматический спектр немецкой афористики весьма обширен. Здесь представлены все жанрово-коммуникативные варианты: серьезные, просветительские, откровенно поучительные суждения; эмоционально и прагматически сдержанные формулировки по поводу разнообразных общественно-значимых и научно-познавательских явлений и, наконец, сатирико-юмористические и пародийные изречения. Это требует наличия у студентов соответствующих филологических знаний, обеспечивающих видение в тексте функционально отмеченных сематико-стилистических явлений и их оценку. Поэтому афоризмы как учебно-тренировочный материал более приемлемы на продвинутом этапе обучения, когда у студентов имеется за плечами курс по стилистике изучаемого языка.

Немаловажную роль играет также накопленный к этому времени общеобразовательный багаж и жизненный опыт студентов.

Общая схема аналитической работы над афоризмами выглядит в виде следующих шагов: 1. Чтение; 2. Первичный (буквальный) перевод;

3. Языково-стилистический и структурный анализ; 4. Уточнение и интерпретация смысла; 5. Уточнение и редактирование перевода; 6. (факультативный шаг) Поиск сведений об авторе и его эпохе. Все это осуществляется на занятии под руководством преподавателя и комментируется на изучаемом языке. Далее подобный анализ может выполняться в качестве домашнего задания, а также в аудитории в виде самостоятельной работы (поскольку в процессе речевой тренировки важен элемент экспромта, который отсутствует при предъявлении выполненного домашнего задания).

Таким образом, знакомство с афористикой на изучаемом языке способствует расширению страноведческого (культуроведческого) кругозора, лингвостилистический и семантический анализ ярких формулировок развивает мыслительные и речевые умения, а установка на смысловую и эстетическую адекватность перевода афоризмов тренирует языковое чутье (в том числе и на родном языке) и наблюдательность обучаемых.

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СУЩНОСТЬ НЕПРЕРЫВНОГО ОБРАЗОВАНИЯ

Во многих странах концепция непрерывного образования педагогов является составляющей государственной политики в области образования. Созданы государственные и частные университеты, центры непрерывного образования, которые призваны помочь людям получить новую специальность, которая способна обеспечить материально и создать внутренний комфорт личности. В Швеции образованием взрослых занимаются народные университеты, в Польше образование взрослых организует не государство, а общественные общества и организации. Европейские страны пытаются повысить функциональную грамотность взрослого населения, то есть умение эффективно выполнять профессиональные и социальные функции.

Особого внимания требует внедрения системного повышение квалификации руководителей всех уровней, особенно работников районных и городских управлений и отделов образования, поскольку от них зависит обеспечение реализации инновационных образовательных проектов.

Как видим, новые концептуальные основы повышения квалификации педагогических кадров должны базироваться не только на информационной компетентности субъектов образовательной деятельности, а в целом комплексе формирования компетенций: интеллектуальной, поликультурной, социальной. Это должно находить свое отражение, прежде всего в новых учебно-тематических планах, которые ориентированы на индивидуально-творческую, самостоятельную работу слушателей курсов повышения квалификации с учетом их личностных потребностей, уровня базовой подготовки.

В основе организации отечественной системы последипломного образования должно находиться модульная накопительная система зачетных единиц, которая будет свидетельствовать об уровне эффективности труда педагога и четко отражать уровень его профессионального развития. Одним из факторов, наглядно иллюстрирующее результативность, успешность педагога является портфолио, которое содержит, в частности, сертификаты, удостоверения об участии в курсах, семинарах, тренингах, учениях. Именно портфолио поможет отразить уровень компетентности, желание расширять и углублять интеллектуальные, поликультурные, информационные и социальные компетенции и даст основание для соответствующей оценки эффективности работы.

Исходя из указанного, с целью организации системой непрерывного образования педагогов, нужно модернизировать систему последипломного педагогического образования, обеспечив:

- создание системы дистанционного образования педагога;
- разработка и внедрение согласованных программных учебных комплексов (современные программы, альтернативные учебники, методические рекомендации для самообразования, методическое сопровождение);
- обновление материально-технической базы учебных заведений всех уровней, обеспечив их современной компьютерной техникой с доступом к сети Интернет;
- совершенствование системы аттестации педагогических кадров;
- совершенствование системы оплаты труда, в том числе повышение (снижение) заработной платы по результатам повышения квалификации;
- содействие овладению иностранными языками и информационными технологиями как средства коммуникации в современном пространстве;
- системную разработку образовательных реформ на основе стандартизации;
- развитие международного сотрудничества и обмен опытом специалистов непрерывного образования;
- создание общественных заведений непрерывного образования, которые будут функционировать в тесном сотрудничестве с сетью последипломного педагогического образования.

Итак, вопрос непрерывного образования является приоритетным в системах образования. С целью организации обучения в течение жизни в Европе был создан Институт образования взрослых. В Европейских странах непрерывное образование является важной частью государственных программ, а также задачи общественных организаций и обществ.

Только при наличии заведений непрерывного образования (институтов, университетов, фондов, центров) возможно формирование информационного общества и развитой экономики. Именно поэтому выработка теоретических, содержательных и организационных основ непрерывного образования должно рассматриваться как приоритетная задача государственного значения. Актуальным является вопрос создания общественных заведений непрерывного образования, которые расширили возможности взрослого населения, в том числе и педагогов, приобретать знания для обеспечения функциональной грамотности, всестороннего развития личности, удовлетворения индивидуальных потребностей в профессиональном росте.

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ВИВЧЕННЯ МОВИ

Мова – найсуттєвіша і визначальна частина людської особистості, чинник її поведінки, мислення, усвідомлення рівня буттєвості та виокремлення у світі цивілізованих народів. Саме мова постає вирішальним та основним чинником ідентифікації себе до їй подібних [3, с. 8]. Вона – дзеркало, в якому відображена вся історія та самобутність її носіїв; невичерпне джерело знань, відкрите для всіх бажаючих.

Мова забезпечує наявність надважливого процесу для кожної людини, завдяки якому стає можливою передача інформація та встановлення зв’язків між мовцями – спілкування. Без нього людство не зможе продовжити свого існування ані дня, воно завжди було суттєвою ознакою розумних істот і такою ж невід’ємною складовою життя, як дихання і харчування.

Слід також зазначити, що саме мовний аспект робить нас кардинально відмінними від тварин і дозволяє зайняти найвищий щабель еволюції під назвою “Homo sapiens” (людини розумної). Тому вивчення мови – це не просто забаганка вчителів і батьків, а банальний обов’язок кожного.

21 століття – час тотальної комунікації, направленої на усунення кордонів між людьми. Зараз усе розвивається: починаючи з культури і закінчуючи технологіями. Між країнами всього світу щоденно підписується величезна кількість договорів про співпрацю в різних галузях науки і не тільки. Кожну хвилину усе більше і більше людей береться за вивчення іноземних мов, розуміючи, що знання рідної вже замало.

У результаті, на ринку праці зріс попит на перекладачів, вчителів та репетиторів, а Інтернет переповнений статтями, на кшталт: «Як вивчити німецьку за місяць» або «Англійська за годину». Цьому присвячено тисячу відео, у яких «справжні експерти» переконують, що вже за два уроки ви зможете вільно спілкуватися з носіями, а в кінці експрес-курсу будете спроможні навіть викладати іншим. Однак, левова частка цих уроків не приносить жодного результату.

Це можна пояснити не лише низьким рівнем кваліфікації викладача, але й хибним вибором методу навчання. Справа в тому, що усі ми різні, тому кожному притаманне індивідуальне сприйняття світу: на дотик, слух чи візуально. Комусь легше навчатися разом з репетитором, іншим за допомогою книжок, аудіо- чи відео-уроків. Хтось запам`ятовує слова, використовуючи метод карток, або метод ритму, тобто наспівуючи інформацію. Саме тому в лінгвістиці існує справді велика кількість способів освоєння мови, серед яких мною було виокремлено найцікавіші.

1. Комунікативний метод, започаткований Є.І. Пасовим у 50-60-х роках минулого століття. Його особливість полягає у тому, що навчальний процес базується на спілкуванні, бажано з носієм мови, або вчителем, задля корекції помилок. При цьому запам'ятовування нових конструкцій відбувається у процесі комунікації на підсвідомому рівні, унаслідок повторення матеріалу. Мета способу – навчитися розмовляти іноземною вільно та правильно на найвищому рівні [2].

2. Метод занурення М. Берліца передбачає застосування іноземної на практиці з першого ж дня вивчення. Інакше кажучи, слід поринути в мову: спілкуватися з носіями мови, переглядати фільми, читати книги та слухати радіо мовою оригіналу, відвідувати мовні клуби. Спочатку важливо запам'ятати ключові конструкції, а потім братися за граматику, так накопичується достатньо слів та контексту, для подальшого вивчення та використання правил [4].

3. Ефект Ресторф (1933 р.), заснований німецьким лікарем Х. Рестоф, полягає у здатності мозку краще запам'ятовувати те, що вирізняється своїм зовнішнім виглядом від інших екземплярів: розміром, формою чи кольором. Тобто, завдяки концентрації уваги на незвичайних речах, можна підвищити продуктивність пам'яті

щонайменше у двічі. Більше того, процес навчання стане цікавим і принесе задоволення, що позитивно вплине на результат [4].

4. Метод розміщення образів, названий на честь Цицерона, який вперше описав і застосував його на практиці. Він дозволяє швидко та ефективно запам'ятовувати нову інформацію, навіть не покидаючи кімнати. При цьому обираються речі, які знаходяться у приміщенні, і до них "прив'язуються" слова та фрази. Таким чином, уявляючи елемент декору чи маршрут до нього, ви згадуєте матеріал. Цей спосіб часто використовують аби запам'ятати великий об'єм інформації за незначний проміжок часу [4].

5. Методика К.Ломб пов'язана з безперервним процесом вивченням іноземної за допомогою її практичного застосування та читання книг мовою оригіналу. При цьому особливу увагу приділяється роботі зі словником, аби зрозуміти алгоритм творення мови з середини, та вправам на граматику. Закріпити матеріал рекомендується читанням художньої літератури та перекладом речень з рідної мови на іноземну [1].

Таким чином, можна зробити висновок, що вище перелічені способи вивчення іноземних мов – різні за своєю природою та способом застосування. Кожен індивід може обрати для себе найбільш вдалий, базуючись на власних можливостях та процесі сприйнятті світу. Однак між ними простежується об'єднувальний елемент – кожний метод потребує часу та максимум зусиль. Лише завдяки щоденній праці та наполегливості можливий бажаний результат.

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Науковий керівник: старший викладач
О.А. Кириченко.

SOCIOCULTURAL ASPECTS IN STUDYING FOREIGN LANGUAGES (ENGLISH, SPANISH, FRENCH, GERMAN, POLISH)

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ACERCA DEL CINEMATÓGRAFO ESPAÑOL

Piensan que el cine español no ha alcanzado una gran altitud a nivel mundial. En su historia en que sólo unas pocas personas se pueden identificar, recibió una gran popularidad y reconocimiento en todo el mundo. Entre ellos se pueden distinguir realizadores como Luis Buñuel, Segundo de Chomón, Florián Rey, Luis García Berlanga, Pedro Almodóvar, el director de fotografía Néstor Almendros y actores Fernando Casado Arambillet, Antonio Banderas, Javier Bardem, Penélope Cruz, Pilar López de Ayala, sin embargo, que son conocidos por su trabajo en el extranjero. Pero ¿qué sabemos del cine español?

Si piensas en este tema, puedes recordar solo algunos nombres de famosos españoles que representan el cine nacional. La mayoría de los actores cinematográficos españoles de nuestro tiempo solo son escuchados por una amplia audiencia gracias a su participación en proyectos de Hollywood.

Es un error pensar que en España no hay una tradición cinematográfica, por el contrario, se puede decir con certeza que el cine español es único. Es posible que, debido a la singularidad del cine español, no haya tenido una gran popularidad y sea conocido principalmente por los admiradores de la cultura de este país y de los expertos en cine. Las características inusuales del cine español están determinadas por las características de la mentalidad española.

Esta es una vista especial del mundo en español. La tradición del "español" en el cine se puede elevar a las películas de Luis Buñuel, probablemente el director español más famoso y reconocido clásico del cine español. El propio Buñuel dijo sobre sus películas: "No, mi película es una realización de cualquier idea preestablecida, recurro al humor grotesco, negativo y negro, pero lo hago además de mi deseo".

Espontaneidad, temperamento y una comprensión muy personal de los problemas involucrados: estas son las características principales del "español" en el cine. Los críticos y culturólogos creen que estas características están asociadas a las tradiciones de la cultura nacional y determinan su presencia en una categoría especial de "lo español", que distingue a todo el arte español.

Tales características se pueden ver en el trabajo de otros cineastas españoles famosos. En los últimos años, el cine español se ha vuelto más diverso en términos de género y temáticos. Pero hasta la fecha, la taquilla española tiene cada quinta película de origen español, que es una cifra muy baja.

Pero es una imagen subjetiva, de hecho, el cine español ha pasado muchas etapas de desarrollo, en que fue creado un gran número de obras maestras que puede llegar a ser un descubrimiento para los amantes de la cultura española.

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EL TURISMO IDIOMÁTICO EN EL CONTEXTO ESPAÑOL

Hasta la fecha de hoy el turismo ha sido muy popular es considerado como una nueva industria, como un tipo independiente de la actividad económica, y también como una rama de la economía mundial que progresa rápidamente. El turismo es la principal fuente de ingresos en muchos países y regiones. España no es una excepción sino ejemplar de cómo avanzar en el ránking turístico. La ubicación geográfica, el clima, la historia y la cultura en general hacen de España un país de todos donde cada vez más gente prefiere pasar sus vacaciones. España es uno de los mayores centros del turismo internacional. En la década pasada este país ha sido elegido muchas veces como destino de descanso tanto veraniego como invernal. Está por delante de Estados Unidos e Italia según los indicadores estadísticos, aunque también hay cada vez más turistas que visitan Francia.

El turismo en España aporta a la economía del país más de cincuenta millones de euros anuales. Tales ciudades como Madrid, Barcelona y Costa Brava, Costa Dorada, Costa Blanca, Costa del Sol, las Islas Canarias son los principales centros turísticos. En España existe el concepto del turismo lingüístico o idiomático que también se hace más popular día a día. Las ciudades que tienen más relevancia en este caso son Salamanca, Valencia, Sevilla y otras. Recientemente, más y más estudiantes de China, India y de países de Europa vienen al país para recibir capacitación de cualquier tipo incluso idiomática. Como señalan los dueños de las escuelas de español la crisis se produjo prácticamente sin consecuencias para la economía local en torno al estudio de la lengua. Ahora marcan los objetivos de aumentar el número de viajeros que estarán interesados en aprender español. Aquellos que vienen a estudiar el idioma siempre se quedan mucho más tiempo. En promedio, pasan su viaje en España más de cincuenta días.

Sin embargo, hay personas que vienen por otros motivos. Por ejemplo, atracciones, gastronomía, cultura. Madrid, Barcelona, Santiago de Compostela, Zaragoza, Toledo, Sevilla que son los centros culturales más populares de España.

En este trabajo se señalan los factores más importantes en el desarrollo del turismo porque él es un componente importante de la economía del país. El turismo lingüístico es una de las principales industrias turísticas porque más de 35 mil turistas llegan a la Costa del Sol. Pero hay otras ciudades para el turismo lingüístico. Si desea comenzar a estudiar seriamente el idioma, la mejor práctica será un viaje a este país y a una región donde nadie sabe inglés. Entonces, cada turista podrá disfrutar de la increíble atmósfera de la cultura y el modo de vida.

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LÉXICO DEL “DÍA DE SAN VALENTÍN” EN LA CLASE DE ESPAÑOL

El día de San Valentín es una fiesta muy popular en toda Europa. En este día, es costumbre felicitar a las personas que aman, o simplemente, a las que se quieren hacer bien. En los centros educativas modernos de hoy como escuelas, institutos, colegios la fiesta se lleva a cabo fuera del horario escolar, no hay clases en estas vacaciones, por lo que los estudiantes son conscientes de las tradiciones de frases comunes, utilizadas para saludar a los demás y, por supuesto, el material léxico que se puede aplicar en la clase según el tema es muy interesante. Una clase de español sobre el tema: “Día de San Valentín” puede tener mucho éxito y suscitar gran interés de los alumnos y se tiene que recordar sobre el vocabulario que se puede proporcionar a los estudiantes. El material léxico debe ser seleccionado con gran esmero y seriedad, ya que es una garantía de que el estudiante sea capaz de ampliar su vocabulario, en nuestro caso, sobre el tema “Día de San Valentín”.

Examinemos el vocabulario esperado sobre el tema: “Día de San Valentín”: el corazón, San Valentín, Cupido, flecha, caramelo, rosa, amor. El material léxico puede proporcionarse a los estudiantes en dos formas: lo que puede y no se puede ser traducido, dependiendo de la semántica. Es muy importante utilizar el material visual, presentando al alumno las palabras propuestas, este tipo de semántica será sin traducción, ya que el alumno ve la imagen y la palabra ya está dada en español, por lo que no se necesita leer primero la versión del idioma nativo, y luego la española. Además, el tipo de semimatización de lo que no necesita la traducción es: interpretación de significados. El maestro describe una palabra, en particular, en español y luego presenta el significado español de la palabra. Por ejemplo:

1. La postal que damos para el Día de San Valentín (San Valentín); 2. Dios del amor en la mitología antigua (Cupido); 3. Se cree que su *Cupido envía al corazón (Flecha); 4. El regalo más dulce (Caramelo); 5. La sensación más bella y brillante en la Tierra (Amor).* El método de traducción de la semántica incluye la interpretación de la palabra en el idioma nativo, y luego de inmediato en español, preferiblemente debe ir acompañado de escritura, de modo que los estudiantes de inmediato formen la capacidad de deletrear esas u otras palabras.

Es importante recordar que el vocabulario es una de las partes más importantes de la lección, ya que desasimilación del material léxico no proporcionará una oportunidad para que el alumno realice otros tipos de actividades: leer, escribir, hablar. Por lo tanto, al elegir el material léxico, es necesario recordar la exactitud de su presentación a los estudiantes.

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EL IDIOMA DE MENSAJES CORTOS EN ESPAÑOL

El Internet ha penetrado en nuestras vidas y ha ampliado significativamente las posibilidades en la búsqueda e intercambio de información, comunicación entre personas, las llamadas en redes sociales entre personas de diferentes edades, especialmente entre los jóvenes. Los españoles no son una excepción y cada vez más españoles usan las redes sociales para comunicarse en Internet. Veamos cómo se comunican los españoles, ¿qué palabras y combinaciones usan para escribir mensajes? En esta ponencia, nos gustaría considerar algunas características y ejemplos del uso de mensajes cortos en español.

En primer lugar, cabe destacar que ahora todos tenemos teléfonos móviles y muchos utilizan los mensajes cortos, mensajes de texto o solo SMS. Se llama *"corto",* porque tiene un tamaño limitado. Todos tratan de contener tanta información como sea posible en un mensaje. Pero a veces, no es suficiente para escribir todo lo que nos gustaría. En ruso usamos abreviaturas como 4 en lugar de "ч"; *"спс*" en lugar de *"спасибо"; "пжл"* – *"пожалуйста"*; *"лю"* – *"люблю"* y otros. En SMS no es tan importante el uso correcto de la gramática, la ortografía, solo necesita ser creativo en el proceso de escribirlos.

Los hispanohablantes también usan SMS y son aficionados a los recortes. Pero a menudo tienen que ser descifrados como un rebus, especialmente es dificil para los que no son hablantes nativos. Muchos creen que el lenguaje de mensajes cortos es un nuevo lenguaje, y no es una innovación en nuestro mundo moderno. Además, intentemos aprender a escribir mensajes cortos en español, para esto debemos seguir unas simples reglas. La primera regla se llama "Una letra". Las palabras pequeñas a menudo se abrevian en una letra, p.e.: *"q"* o *"k"* – que; *"d"* – la preposición "de"; *"n"* – la negación "no". La segunda regla es "Matemáticas", esto significa que algunos símbolos provienen de signos matemáticos. El signo de multiplicar es *"por",* y el signo de adición es *"más"*, por lo tanto, aparecieron abreviaturas populares (*x* – *por*; + significa *más*; = significa *igual*). Una de las formas más comunes de comunicación es el uso de dígitos. Para muchas abreviaturas se usan los números, p.e.: *to2 – todos; 100pre – siempre; a10 – adiós; salu2 – saludos; ¿eres 2? — ¿eres tú?.* La última regla se llama "Sólo consonantes". La manera más fácil de acortar una palabra no es escribir vocales o reducir el número de letras, por ejemplo: *bbr — beber; msj — mensaje; dfcl — difícil; tng — tengo.*

Todas las reglas anteriores le ayudarán a comprender la estructura de las abreviaturas de SMS, pero para poder usar todas las abreviaturas, debe corresponder más a menudo con las de españoles, o simplemente memorizar frases similares. Así crearon el "Diccionario SMS" cuyo objetivo es reflejar el lenguaje chat. Este diccionario se llama *"Exo x ti y xa ti"*, que significa *"Hecho por ti y para ti".*

Al examinar el idioma de los mensajes cortos en español, se puede concluir que esta cuestión es bastante extensa y requiere un largo estudio. Como ya hemos determinado, prácticamente no hay forma de pasar sin recortes en el mundo moderno. Gracias al uso correcto de las abreviaturas, incluso sin saber español en un nivel alto, puede comprender fácilmente lo que está en juego.

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Y A-T-IL UNE LIMITE A LA PERFECTION: QUAND C'EST POSSIBLE DE FERMER LES LIVRES D'UNE LANGUE ETRANGERE?

Il y a plusieurs raisons pour apprendre une langue étrangère et chaque personne en a ses propres. Dans le monde d'aujourd'hui, beaucoup de gens veulent apprendre la langue à un niveau suffisant pour faire des affaires avec des entreprises étrangères, tandis que d'autres apprennent la langue afin de pouvoir communiquer pendant les voyages, ou pour être en mesure de comprendre le contenu d'origine étrangère qui les intéresse. Cependant, quel que soit le but, chaque personne au moins une fois pendant l'education a posé une question: comment comprendre que les connaissances acquises sont suffisantes et que l'on peut arrêter de s'entraîner?

Afin d'être en mesure de suivre les progrès dans le processus d'apprentissage et de savoir à quel niveau se trouve l'étudiant, le Conseil de l'Europe a développé un système qui définit des niveaux de maîtrise d'une langue étrangère en fonction de savoir-faire dans différents domaines de compétence. Le système se compose de trois catégories, dont chacune est également divisée en deux sous-catégories: élémentaire, autosuffisant et libre maîtrise de la langue. À en croire à la description du dernier niveau (C2), alors à ce stade l'utilisation de la langue devient suffisante, à la fois dans la perception et dans la présentation de l'information. Mais, est-il correct de supposer que, ayant reçu une confirmation de maîtrise du niveau C2, l'élève atteint le niveau du locuteur natif? Malheureusement, il n'y a pas eu d'études connues sur ce sujet, bien que de nombreux philologues et linguistes soulèvent cette question dans leurs articles et travaux. Selon l'opinion de beaucoup d'entre eux, il est absolument incorrect d'assimiler l'apprenant au locuteur natif, même si le dernier niveau est indiqué dans le certificat et il y a plusieurs raisons pour cela.

Premièrement, même un locuteur natif ne connaît pas toujours la langue parfaitement. Cela est dû à une variété de facteurs:par exemple, s'il s'agit du résident d'une petite ville, c'est bien naturel, que cette personne utilise sa langue maternelle tous les jours, peut-être en lisant des livres diversou en travaillant comme gestionnaire des ressources humaines dans une entreprise moyenne. Combien de fois dans son discours il y aura des mots tels que «pneumothorax», «postillon» ou «scolopendre»? Ce vocabulaire est assez spécifique et ne se produit pas dans la vie quotidienne de la personne la plus ordinaire. C'est-à-dire,fréquemment le stock lexical ne peut pas être vraiment grand. En conséquence, on peut difficilement dire que le dernier niveau du système de niveaux de connaissance d'une langue étrangère est le niveau des locuteurs natifs.

Deuxièmement, la langue est aussi le reflet de la culture de ses détenteurs. C'est-à-dire, en étudiant la langue, d'une manière technique, vous pouvez atteindre un niveau plus ou moins parfait, cependant, si vous négligez l'introduction à la culture, alors il est difficile de parler de perfection. Cela est dû au fait que pour apprendre la langue, vous devez apprendre à penser dans cette langue, comme dans votre langue maternelle, et ne pas être engagé dans la traduction. L'organisation d'un tel processus de pensée est impossible si l'étudiant n'a aucune idée comment et de quoi parlent les locuteurs natifs, pourquoi ils utilisent des expressions figées spécifiques et à quels événements ou phénomènes ils font référence. Ainsi, l'un des aspects les plus importants est la culture sur le territoire où la langue est parlée. Il y a beaucoup de débats pour savoir si ce processus peut être affiné en vivant dans un environnement de la langue depuis un certain temps. Et pourtant, la plupart des experts sont enclins à penser qu'il est impossible de comprendre parfaitement la culture d'une personne, bien qu'il n'y ait pas encore d'opinion sans équivoque à ce sujet.

Alors, comment comprenez-vous si vous connaissez assez bien la langue et si vous pouvez arrêter de l'apprendre? La langue est un système complexe et changeant qui se développe avec le progrès, donc il n'y a pas de limite à la perfection et vous pouvez apprendre la langue toute votre vie. De même, il ne faut pas asseyer d'atteindre le niveau des locuteurs natifs, car leur niveau ne correspond pas toujours à la "limite de perfection". En conséquence, lors de l'apprentissage d'une langue étrangère, il est nécessaire de se concentrer sur leurs objectifs et leurs motivations, de s'efforcer de perfectionner les normes existantes et d'acquérir le stock lexical nécessaire dans le contexte des réalités. L'apprentissage de la langue, qu'il s'agisse de votre langue maternelle ou d'une langue étrangère, ne peut s'arrêter, car ce processus évolue au même rythme que le développement de l'humanité, ce qui signifie que même si vous fermez le manuel, votre processus d'apprentissage ne s'arrêtera pas là.

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LA BELGIQUE - PAYS BILINGUE OU TRILINGUE?

La Belgique est un pays unique. Le pays est divisé en trois régions sociolinguistique. Bruxelles, sa capitale, située au centre, a deux langues officielles: néerlandais et français. La Région Flamande au nord, a comme langue officielle le néerlandais et les habitants de la Région Wallonne au sudutilisent le français. Dans la région flamande on ne parle que le néerlandais. Bien que la Région Wallonne ne soit pas officiellement considérée comme bilingue, dans le sud les gens parlent français et allemand. Les Flamands constituent le groupe ethnique le plus important en Belgique, soit environ 58% de la population totale, suivis par les groupes wallons et mixtes avec 31% et 11% respectivement.

En Belgique, la population compte : plus de 6,25 millions en Région Flamande, 3,5 millions en Région Wallonne et plus de 1 million en Région bilingue. Il est difficile de préciser le nombre de personnes qui parlent français et néerlandais. Dans la Région Wallonne, par exemple, il y a ceux qui parlent néerlandais et dans la région flamande il y a des francophones. La Région de Bruxelles-Capitale compte parmi ses habitants des francophones, des néerlandophones et des étrangers. Il est bien difficile de distinguer quelle langue parle leurs. Les personnes qui parlent allemand (une partie de la région wallonne) comptent environ 75 000 habitants.

La Belgique est un pays étonnant car il a trois langues officielles. Bien que la Belgique dispose de trois langues officielles, seule la région de Bruxelles est considérée comme bilingue. Dans d'autres états fédéraux, ils parlent officiellement la même langue. La cause de cette situation était une évolution politique qui a commencé avec l'établissement de la Belgique en 1831.

La Belgique ne peut pas être qualifiée comme bilingue ou trilingue. En fait, cela signifierait que le français et le néerlandais sont parlés partout dans le pays, tant par la population que par les autorités. En Belgique, il existe trois zones linguistiques monolingues et la Région bilingue est la region de Bruxelles-Capitale. Mais il reste intéressant de savoir pourquoi la Belgique n'est pas un pays bilingue. La réponse à cette question ne peut être trouvée que dans l'histoire riche de la Belgique.

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RASGOS DEL LÉXICO DE LA PUBLICIDAD ESPAÑOLA

El texto publicitario es un material muy interesante para lingüistas así que refleja la condición actual de una lengua (en nuestro caso del español peninsular). En la publicidad de este país se usan los enfoques y las ideas creativos más que en otros países. Su distinción se centra en el laconismo, la simplicidad de las imágenes, la visualización y emocionalidad y, ante todo, la publicidad española es un arte.

Se puede pensar que la publicidad en España tiene que ser algo apasionada y demasiado teatral, pero no es verdad. Los españoles creen que la publicidad de un frigorífico no demanda ningunos comentarios; es bastante demostrar su funcionamiento. Por ejemplo, un frigorífico luciendo de albor está en medio de un desierto secado por el sol. Una mano abre su puerta, toma un huevo, lo rompe y lo vierte sobre la superficie del frigorífico. Pasan dos segundos y el huevo está frito. En la pantalla aparece el nombre "*Zanussi*".

España se especializa en las demonstraciones extemporales y los efectos visuales inolvidables. Los dirigentes de las agencias promocionales que no tienen mucho dinero siempre manifestan que la escasés en el dinero está al favor del artista. La clareza de la publicidad española y su ambigüedad se expresan en algunas estampas eficaces. Esto añade a la publicidad española la sencilles excitativa.

La publicidad en España es primeramente sencilla, clara y rodeada de la bondad. Los sujetos publicitarios se apoyan en las alegrías simples de la gente: la comida, el descanso, los festines alegres. Hay mucho humor en ellos pero es un poco sencillo, le carece el encanto francés o el refino inglés pero el sentido y la atmósfera de la publicidad se considera asequible del primer contacto.

El ejemplo clásico es la publicidad de las bañeras con el hidromasaje. Sobre la superficie lisa de agua avistamos las palabras desagradables: "el estres", "el cansancio", "la ansiedad". Pero el agua comienza a borbotar y todas las letras se mezclan y nada queda en seguida. La publicidad española es diferente debido a la creatividad, concisión e imágenes visuales brillantes.

Ahora veamos la publicidad que representa la leche Parmalat: en el fondo absolutamente blanco está un vaso con leche y una pajita. Luego aparece la mano que dobla la pajita por diferentes lados. El slogan de la publicidad es *"Parmalat es la leche rica en calcio. Refuerza sus huesos y articulaciones".*

El rasgo distintivo de la publicidad española se refiere a los detalles pequeños que son más importantes. En publicidad hay formas expresivas y maneras estilísticas para llamar la atención de los consumidores, crear las imágenes necesarias, lograr el efecto pragmático deseado. Una de las formas más interesantes es la comparación, por ejemplo: *"Coca-Cola light – la vida es como te la tomas"; "Cada mamá sabe cómo cuidar a sus hijos. Bisolvon… como mamá de su familia"*.

Finalmente, cabe decir que la publicidad en España es multifacética y diversa. Sin embargo, hay principales características que reflejan la mentalidad española.

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LA IMPORTANCIA DE ASPECTOS SOCIO-CULTURALES EN EL APRENDIZAJE DE IDIOMAS EXTRANJEROS

La particularidad de cualquier idioma extranjero consisteen realizar la comunicación intercultural durante el proceso comunicativo.Cuando dos comunicantes están conversando su percepción de mensajes resulta diferente, porque se construyen a la base de diferentes factores socio-culturales. Actualmente no cabe ninguna duda que el aprendizaje de los aspectos socioculturales se convirtió en el momento clave en la enseñanza de lenguas extranjeras, porque incluye la información las condiciones sociales, culturales, históricas y muchas otras. El conocimiento de la cultura de la lengua extranjeraposibilita una comprensión más profunda y la interpretación de su cultura nativa. Durante el proceso de aprendizaje de un idioma extranjero una persona no sólo acumula la información general de un país, sino también obtiene el conocimiento de los ciudadanos, su modo de pensar y el de vivir, el comportamiento en la sociedad, la actitud a los valores humanos. El aprendizaje deuna lengua extranjerajuega un papel especial en la formación de la imagen coherente del mundo, que a la vez es un punto de vista lingüístico y socio-cultural del mundo.

Hay varios aspectos que están incluidos en aprender de un idioma extranjero, por ejemplo, particularidades de la comunicación verbal y no verbal, comportamiento en situaciones de comunicación oral, información de tradiciones y costumbres etc.El objetivo principal del estudio de una lengua extranjera es formación de la competencia comunicativa que implica la formación de la capacidad de cooperación internacional.Para poder tomar parte en un diálogo intercultural es deseable desarrollartales cualidades y rasgos personalescomo transparencia (la ausencia de prejuicios contra los representantes de otras culturas); capacidad de oír y escuchar al interlocutor; capacidad de comprender y aceptar las diferencias culturales; deseo de utilizaren práctica la lengua extranjera como medio de comunicación con los nativos etc.

Resumiendo todo lo presentadoarriba nos gustaría repetirque el aprendizaje de una lengua extranjera sin hacer referencia a la cultura del país, la mentalidad de las persons que hablan esta lenguaetc, no pudiera ser completa.En otras palabras, cada necesita aprender no sólo el idioma extranjero, sino también la “imagen del mundo”, para que los representantes de otras culturas no sean psicológicamente “extraños” para nosotros.

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LOS SÍMBOLOS EN LA CULTURA ESPAÑOLA

La era de la España medieval está rodeada por las leyendas misteriosas. Una gran cantidad de símbolos, emblemas, órdenes de caballería, monumentos arquitectónicos, sociedades secretas y varias narrativas rodean la historia y la cultura del país. Abramos el velo de misteriosos símbolos en la cultura española.

Primero hay que mencionar los símbolos más importantes de España, que son el escudo de armas y la bandera. La bandera de España, que repite parcialmente el estandar de los tiempos del rey Carlos III, es una tela horizontal con una ancha banda amarilla en el centro y dos franjas rojas estrechas en los bordes. Son colores heráldicos medievales de Castilla y Aragón. A la izquierda en la tira amarilla está el escudo de armas de España. Se compone del escudo de armas de Castilla y León (castillo de oro en tres torretas y león coronado púrpura) y el escudo de armas de la provincia de Granada; en él está escrito el antiguo eslogan Plus Ultra – límite más lejano" o "más allá". Este lema se formó después de la conquista de Granada. Inicialmente, el lema incluía una pieza de "no" (no más allá del límite), pero después del descubrimiento de Colón ya no se representaba en el escudo de armas.

Además de los símbolos tradicionales, España también abunda en símbolos de hermandades secretas, por ejemplo, masones. Bajando a Portaferrissa, en el barrio gótico de Barcelona, debes prestar atención a la casa número 11. Por encima de la puerta del edificio hace alarde de exquisitas molduras en forma de dos ñiños, que se encuentran entre un par de ladrillos y triángulo. El niño de la mano derecha sostiene dos reglas y, a la izquierda, un compás y una pequeña pala. El conocimiento superficial de los francomasones es suficiente para reconocer todos los símbolos del orden secreto. El archivo histórico de Barcelona ha conservado la documentación y la licencia para la construcción de este edificio, fechado en 1867. Curiosamente, en el plan no había ornamentos decorativos de la fachada. Obviamente, esto fue hecho para no causar sospechas por parte de las autoridades de la ciudad. Aleatoriamente o no, pero para los Juegos Olímpicos de Barcelona en 1992, se construyeron varias estructuras simbólicas como el pez dorado de 30 metros, por el que pasa el primer rayo de sol en el día del equinoccio de verano.

Los misterios siempre acompañaron a los grandes estados. Solo después de muchos siglos es posible abrir un velo de leyendas misteriosas, estudiando y aprendiendo el simbolismo y la cultura. A veces no nos damos cuenta de los símbolos que nos rodean todos los días. Pero vale la pena recordar que los mejores secretos están ocultos a la vista de todos.

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LOS RASGOS DE LA COMUNICACIÓN NO VERBAL EN ESPAÑA

¿Es la comunicación verbal el principal y único tipo de comunicación? ¿Puede transmitir todas las emociones con solo una palabra? Actualmente, la respuesta a estas preguntas es obvia, por supuesto, ¡no! En el mundo moderno de contactos con otras culturas, es muy importante estudiar los detalles de la comunicación, la percepción del tiempo y el espacio, las tradiciones, los rituales y la etiqueta para evitar un conflicto comunicativo. La comunicación no verbal es una parte integral de cualquier cultura, especialmente española. Para los españoles, es normal dar palmadas al interlocutor en la espalda, el hombro o en la mejilla, y también tomar la mano durante una conversación. Para los españoles, la distancia es menos de un metro es normal, incluso para las personas desconocidas. En otras culturas, esto puede crear molestias e incomodidades. La característica más notable de la cultura española es el uso de gestos. Consideramos los más frecuentes.

Para expresar admiración y alegría, los españoles doblan tres dedos, los llevan a sus labios y reproducen el sonido de un beso. Este gesto, más a menudo, se usa para la comida o algo que a alguien le gustó mucho. Hay otro gesto que se expresa con las palabras: "*bueno, bueno, muy bueno*". Con los dedos pulgar e índice, forman un círculo y pasan dos o tres veces hacia abajo con esta mano. Hay varios gestos que expresan desaprobación o irritación. El primero está relacionado con el exceso de información que dice el interlocutor. En este caso, los españoles agitar las manos, lo que significa "*suficiente o demasiado*". El gesto español, que usualmente se llama "*Hasta aquí (de harto)",* significa que una persona está harta y no puede soportarlo más. Por lo general, el brazo se levanta al templo y luego se retira rápidamente hacia arriba. Otra forma de indicarle al interlocutor que tiene que dejar de hablar es un gesto en el que el índice y el dedo medio imitan el movimiento de la tijera. Además, por supuesto, para la descripción de la persona loca a menudo levantan dos dedos juntos y girarlos en la templa.

Para terminar, debe tener en cuenta que el conocimiento del lenguaje de los gestos es una condición necesaria para dominar un idioma extranjero y una cultura extranjera. En España a menudo solo los gestos pueden expresan el subtexto.

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LE FRANÇAIS QUEBECOIS ET SES EMPRUNTS LINGUISTIQUES A L'ANGLAIS

C'est en 1608 que la langue française parvient à s'implanter de façon permanente sur le sol nord-américain avec la fondation de Québec par Samuel de Champlain. Mais le 13 septembre 1759 la capitale politique de la Nouvelle-France est conquise par l'armée britannique. Le français se voit éloigné au deuxième grade dans la pratique du commerce et dans les relations d'État.Les conséquences de cet épisode historique changeront la situation linguistique du Canada de façon drastique.

Bien qu'aujourd'hui il n'y a plus de bataille entre le français et l'anglais parce que tous les deux sont les langues officielles du Canada, on peut observer beaucoup d'emprunts linguistiques. Malgré tous les efforts des francophones canadiens d'utiliseruniquement leur propre langue sans en confondre avec celle d'anglo-saxons, l'apparition des anglicismes était inévitable. Le français québécois est devenu, pour certains aspects, plus innovateur que la langue « mère ».

Je voudrais citer ci-dessous quelques exemples des emprunts à l'anglais qui sont utilisés fréquemment par les québécois :

1.L'anglicisme lexical (un mot francisé ou pas) : *brake* au lieu de *frein, break* au lieu de *pause, tip*au lieu de *pourboire*.

2. L'anglicisme sémantique (on ajoute le sens d'un mot anglais qui lui ressemble à un de nos mots français) : *questionner*(to question) au sens de *mettre en doute*.

3. L'anglicisme syntaxique ou calque : a) *chercher quelque chose => chercher pour («to look for »)* ; b) *voir à la télévision => regarder sur la t.v.*

(«to watch on the t.v. ») ; c)*se parker(«to park») ; d) C'est maintenant le temps de votre programme préféré.(« It's now time for… »).*

Il y a aussi certaines caractéristiques linguistiques qui sont attribuées aux québécois. Par exemple ils répondent à vos «*merci!*» par des «*bienvenue!*» (*welcome*). Quand la température monte, ils allument *la fan* (qui est *un ventilateur*). Les personnes du Québec sortent avec leur *gang* à un *party*, parce que c'est *l'fun*.

Aujourd'hui, certaines personnes accusent les francophones du Canada de l'abus d'anglicismes. Personnellement, je pense qu'il ne faut pas avoir peur des anglicismes et des emprunts en général. Toutesles langues vivantes évoluent toujourset se nourrissent d'influences venues d'autres idiomes. A mon avis, le français québécois est une langue originale et dépourvue de la banalité.

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LE FRANGLAIS COMME PHÉNOMÈNE DANS LA LANGUE FRANÇAISE CONTEMPORAINE

Le franglais signifie une combinaison de l'anglais et du français, produite soit par une mauvaise connaissance de l'une ou de l'autre langue, soit par le bilinguisme autochtone, soit par une intention humoristique. Le franglais consiste généralement à combler des lacunes dans sa connaissance du français avec des mots anglais, à utiliser de faux amis avec leur sens incorrect, ou à parler français de telle manière que «français» serait incompréhensible pour un francophone qui ne comprend pas avoir également une connaissance de l'anglais (par exemple, en utilisant une traduction littérale de phrases idiomatiques anglaises).

Le terme "franglais" est d'abord attesté en France en 1959, mais a été popularisé par l'universitaire, romancier et critique René Étiemble dans sa dénonciation de la surutilisation des termes anglais en français, "Parlez-vous franglais", publié en 1964.

Les diverses raisons sont avancées pour expliquer le développement du franglais : il y aurait la régression du grec et du latin dans les études, l'hégémonie de l'anglais comme langue de communication internationale, le mimétisme culturel.

Voici des exemples qui montrent clairement cette situation:

Graphie française	***Graphie anglaise***	***Sens du terme***
conventionnel	*conventional*	*classique, traditionnel, non nucléaire, non atomique*
définitivement	*definitely*	*certainement, absolument, assurément, sans aucun doute*
domestique	*domestic*	*intérieur, national*
opportunité	*opportunity*	*occasion (favorable)*
réaliser	*realise*	*se rendre compte (de), s'apercevoir (de), percevoir*
typiquement	*typically*	*habituellement, généralement, d'ordinaire*

Pour résumer tout ce qui précède, il est à constater qu'au cours des dernières décennies, malgré la tendance croissante de la convergence des valeurs au niveau international et le dépassement progressif des différences sémantiques, le problème de la traduction de "franglais" reste pertinent et nécessite une recherche plus systématique et approfondie.

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ETHICS IN BUSINESS COMMUNICATION

Ethic problems in business communication can be shown as the way by which one person interchanges necessary information with other person, parties or different groups of people. Also communication will be prosperous when both sender and recipient understand the same message. Nowadays, useful communication skills are essential due to the extremely high informational and technological age.

It can be observed that a lot of people prefer to use emails, although conventional business communication by means of letters is a still preferred method for many companies and business people. In fact, many consumers choose to do business with enterprises which aim is to be socially and ethically responsible. That is why such companies have an advantage in the market.

Writing a business letter is totally different from other styles of letters. It is difficult to formulate the right tone of your letter, so some misunderstandings can be noticed. In the most cases the tone of business letters is formal, that is why it is better to apply proper business etiquette to present yourself in the positive light and express everything you need in clear way in the letter.

If tips for writing a business letter are under consideration, one should note the following ones: assure that the letter's content is relevant; ensure that spelling and grammar are perfect; a letter has a right structure; and the tone of a letter should be polite.

To be on the safe side, it is preferably to avoid humor in business letters. Nevertheless, if the addressee is familiar and supposed to understand the pun or joke, then the use of humor is possible. Also, one should remember that it will be incorrect to use brief forms of words such as "*Gr8*" which means "*for great*", "*ASAP*" which means "*as soon as possible*", etc.

The next step in etiquette of business communication is how the layout of the business letter is kept. It is important matter because every well-written letter should have its beginning, middle and finishing paragraphs. One should remember how to write company address and recipient's address. Write the full date before one starts writing a letter. The next step is the purpose for writing the letter which can be represented in the first paragraph. Next paragraphs will include detailed information about the letter's aim. Pay attention to the end of the letter: if one begins with the receiver's name, then "*Yours sincerely*" will be written and "*Yours faithfully*" if one uses Sir or Madam.

The above mentioned etiquette shows difference between a formal letter and an everyday one. When followed properly, it will not only make a good impression, but also help the recipient to receive quick reply.

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CARACTERÍSTICAS DEL DISCURSO DE NEGOCIOS EN ESPAÑOL

Hoy el mundo de los negocios es un conjunto de formas de conducta y comunicación. Las relaciones comerciales se ajustan de manera especial, así la comunicación en los negocios se descompone en una serie de registros empresariales y se destacan conversaciones en una reunión, correspondencia, presentaciones, contratos, negociaciones. Los españoles indican que el idioma para ellos es el instrumento de la elocuencia, ellos utilizan toda la gama de su sonido, no hacen esfuerzos para alcanzar la máxima expresión, usan a menudo los diminutivos *amiguete, momentiño*, la variedad de los sustantivos emocionalmente expresivos (*estar hecho pedazos*) ayudan a expresar la calidez, la sinceridad, los sentimientos de amistad. Los investigadores observaron el comportamiento de empresarios españoles e identificaron una serie de las palabras típicas que expresan sus características nacionales. Los españoles siempre manifiestan el respeto al cliente, no tienen los juicios ni declaraciones categóricas (*este caso concreto no es de nuestra responsabilidad*).

En las relaciones comerciales, los españoles también tienden a ser puntuales en las definiciones y los dicharachos (*confíamos en que tal eventualidad no se produzca*). Además, la observasión del tacto en la expresión del descontento es muy importante (*su remesa no responde a lo que esperábamos*). Por otro lado, las reglas de la educación buena exige evitar la mención de la palabra "*dinero*" o "*bastantes fondos*", y para dar sólo una sugerencia a los medios monetarios (*nuestras disponibilidades no nos permiten este tipo de compras*). Por otra parte, las reglas del buen tono requieren evitar el uso de la palabra "bajo" en relación con productos y precios – precios bajos, calidad baja. En cambio, los españoles dicen − a precios excepcionales, a precios razonables, a precios moderados.

Así como los empresarios españoles tratan de no herir los sentimientos del cliente, no acusarlo de incompetencia, ignorancia e incluso de analfabetismo, utilizan las expresiones amables tales como − *nos consta* *que ustedes no están informados de lo que sucede.* Asimismo, en el español de negocios las palabras *este* y *esta* tienen tendencia a desaparecer. Hoy la frase *sentimos informar* se utiliza en la comunicación empresarial cuando hay situaciones sólo adversas, por lo que los empresarios tratan de evitarla, sustituyendo *debemos informarles que*. La palabra *horrible* es un eufemismo y es bastante grosero; además, se recomienda evitar mencionar la calidad, si es realmente muy baja. En la cultura española las oraciones interrogativas y las repeticiones semánticas revitalizan la información neutral y fortalecen el impacto. Por lo tanto, para llevar un negocio en España exitosamente un empresario debe tomar en consideración todas las características lingüísticas del discurso de negocios en el idioma español.

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LAS PARTICULARIDADESDEL ESPERANTO E INTERLINGUA

El esperanto y la interlingua son dos lenguas artificiales que cambiaron el enfoque al problema de proporcionar a las personas una lengua auxiliar internacional. Ambas lenguas se clasificancomo idiomas por la Asociación Internacional de Lenguas Auxiliares IAL, aunque las bases de estas lenguas son similares.

Como se sabe, el idioma Interlingua fue elaborada en el año de 1951 por la Asociación Internacional de la Lengua Auxiliar, bajo la guía de Alexander Gowd, y el Esperanto apareció anteriormente, en el año 1887, su creador era el médico y lingüista, Lazar Zamenhof. El esperanto y la interlingua tienen raíces latinas, y en sus vocabularios se encuentran palabras prestadas del idioma italiano, español, portugués, francés, inglés, alemán y ruso, debido a lo cual un europeo educado puede leer en este idioma sin problemas,pero para hablar en este idioma, es necesario estudiarlas, tomando en cuento muchos factores. El Esperanto tiene 28 letras, una letra corresponde a un sonido (es decir, se escribe tanto como se oye - y viceversa). La formación de palabras funciona según el principio de un diseñador (por ejemplo:*arbo - árbol, arbaro- bosque*).La gramática de esta lengua pueda serun sueño de cualquier estudiante que está aprendiendo unidioma extranjero:hay sólo 16 reglas en Esperanto y es todo. Para entender esta lengua es necesario estudiar. También, por ejemplo, según las estadísticas de 2015, en Ucrania, 1.092 de personasdominan el Esperanto.

Para los que estudian las lenguas extranjeras resulta muy fácil aprender estos idiomas, pero ¿por qué no son tan populares y aplicables en el mundo? Hay diferentes razones, pero las políticas, por supuesto, son las más importantes. La presencia de una lengua común no es ventajosopara los países desarrollados, la opinión de otros países no se toma en consideración. Pero además hay un problema psicológico importante. La presencia y el uso de una lengua común no estan importante comolos problemas bélicosoel de hambruna. Muchas personas, por desgracia, no entienden que podamos resolver la mayoría de problemas globales gracias a una lengua común. Además, existe una opinión de que estos idiomas artificiales no pueden realizar todas las funciones de las lenguas comunes. Pero no es cierto: con el Esperanto e Interlingua se puede hacer todo lo mismo que con el idioma inglés, ucraniano o japonés. Por cierto, hay muchas historias, películas y novelas traducidas y originales en esperanto.

También hay varias razones importantes según el enfoque lingüístico. Como ya hemos mencionado, el Esperanto e Interlingua son fáciles para aprender y se benefician notablemente de los idiomas europeos. Sin embargo, nunca se convertirán en idiomas internacionalmente reconocidos, ya que estos idiomas son fáciles para aprender solo por los europeos. Para los hablantes de idiomachino, japonéso coreano el esperanto resultamuy difícil para aprender. Es la razón por la cual el Esperanto e Interlingua nunca se convertirán en idiomas internacionales.

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ASPECTO SOCIOCULTURAL EN EL APRENDIZAJE DE UN IDIOMA EXTRANJERO

Durante el proceso del aprendizaje de una lengua extranjera es necesario también estudiar y conocer la cultura del país, que no es el objetivo principal, sino sólo un medio para un mejor entendimiento y comprensión de la lengua no materna. Lo importante en dicho proceso es no sólo acumularla información general sobre el país, sino también saber algo de la mentalidad nacional para comprender mejor a los extranjeros, entender su manera de pensar, tradiciones y valores.

Cada idioma extranjero ayuda a crear una imagen completa del mundo. "Lengua extranjera" por su propia naturaleza, siendo una herramienta del aprendizaje, juega un papel especial en la formación de una imagen coherente del mundo, es a la vez un punto de vista lingüístico y sociocultural del mundo. Otra característica del aprendizaje de una lengua extranjera – es la preparación de realizar la actividad comunicativaen la forma oral o escrita.

Los estudiantes, que están aprendiendo una lengua extranjera, se enfrentana una serie de tareas bastante complejas y es muy importante saber resolverlas con éxito.

Durante todo el período del estudio de un idioma extranjero, se forma una competencia comunicativa, cuyos componentes son:el lingüístico, el sociolingüístico, el discusivo, el estratégico y el componente social. Según la opinión de los expertos, el aspecto sociocultural juega un papel muy importante en el aprendizaje resolutivo de cualquier idioma extranjero.

Sin estudiar el aspecto indicado es absolutamente imposible dominar una lengua extranjera, se resulta complicado entender la mentalidad de los nativoso comprender diferentes factores, que se explican por las particularidades culturales, históricas, políticas etc. No cabe ninguna duda mencionar que el aprendizaje de hechos socioculturales contribuye a la motivación de los estudios profundos, provoca la necesidad e interés del desarrollo personal, el procesodel aprendizaje de idiomas se hace más consciente.

Por lo tanto, gracias a la formación y el desarrollo de la competencia sociocultural una persona pueda orientarse endiferentessituaciones tanto comunicativas como otras, prever lasincomodidades posibles y encontrar las posibilidades de evitarlas, adaptarse más rápido a un entorno extranjero, siguiendo sin dificultades las normas de la cortesía en el ámbito cultural, mostrando elrespeto por las tradiciones y el estilo de vida de los representantes de otra comunidad cultural.Además la formación de la competencia sociocultural posibilita el desarrollo personal y abre nuevas oportunidades en la vida de cualquier persona.

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ANÁLISIS COMPARATIVO DE DIFERENCIAS EN EL IDIOMA ESPAÑOL Y LA LENGUA INGLESA

Muy a menudo, en muchos centros educativos, se aprenden dos lenguas extranjeras – el español como segunda lengua extranjera y el inglés como primera. Ambos idiomas tienen sus particularidades y diferencias por lo cual es necesario analizarlas. Se trata de ciertos elementos constitutivos de cada lengua, que se refieren al vocabulario, gramática, fonética, ortografía, sintaxis y puntuación.

En cuanto a la puntuación, es necesario mencionar siguientes diferencias: en la lengua española tanto una exclamación como una pregunta incluyen no sólo un signo de puntuación al final de la sentencia, lo que corresponde a la puntuación inglesa *(? o !)*, sino sus variantes invertidos *(¿ o ¡)* que deben colocarse obligatoriamente al comienzo de la sentencia, por ejemplo: *¿Dónde están mis llaves? – Where are my keys? ¡Feliz cumpleaños! – Happy Birthday!*

En ortografía, en el idioma español, en contraste con el inglés, por ejemplo, los días de la semana, meses del año e idiomas no se escriben con mayúsculas. También los días de la semana en español se utilizan con el artículo definido y sin preposición. Por ejemplo: *Generalmente* ***los sábados*** *vamos a un concierto. – Normally* ***on Saturdays*** *we go to a concert.*

Sin duda alguna, en su mayor parte, los vocabularios del español y el del inglés se varían mucho, pero hay palabras, que tienen una raíz similar, lo que se explica por su origen, por ejemplo: *colonia (en latín) – colonia (en español) y colony (en inglés); schola (en latín) – escuela (en español) y school (en inglés); theatrum (en latín) – teatro (en español) y theatre (en inglés).*

En cuanto al sintaxis y la gramática, se puede señalar muchas diferencias, nos gustaría presentar algunas de ellas, a saber:

- en español el adjetivo sigue el sustantivo, y en inglés – al revés. Por ejemplo: *la ciudad bonita – the beautiful city; un niño pequeño – a small child.*
- en la lengua española los pronombres personales se omiten a menudo, lo que es imposible en inglés. Por ejemplo: *I am Spanish. – (Yo) Soy español. We live in Madrid. – (Nosotros) Vivimos en Madrid.*
- los pronombres posesivos españoles se concuerdan con el sustantivo en número y género, en inglés – no cambian su forma. Por ejemplo: ***my*** *friend –* ***my*** *friends;* ***mi*** *amigo –* ***mis*** *amigo**s**; un amig**o** mí**o** – una amig**a** mí**a**.*
- en ambos idiomas hay artículos definidos e indefinidos. Pero en español los artículos se coordinan con el sustantivo en género y número. Por ejemplo: *un, una, unos, unas, el, la, los, las* en comparación con dos artículos ingleses: *the, a (an).*

En conclusión, se debe decir que cuando se estudia dos o más lenguas extranjeras es obligatorio tomar en consideración sus particularidades y diferencias. A pesar de una serie de similitudes, causadas por el desarrollo histórico, hay muchas diferencias significativas en ellas.

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El ESPAÑOL EN LOS ESTADOS UNIDOS DE AMÉRICA

La historia del origen de la lengua española en los Estados Unidos se remonta al siglo dieciséis. En el año 1516, los fragmentados reinos españoles finalmente se unieron bajo la autoridad de un solo gobernante y la iglesia católica. La riqueza de las colonias recién conquistadas en América hizo de España el estado más poderoso de Europa, y el idioma español, que se extendió en sus posesiones en el extranjero, se convirtió en uno de los principales idiomas del mundo.

El español se convirtió en el primer idioma europeo ampliamente difundido en el Nuevo Mundo. Como resultado, más del noventa por ciento de los hispanos contemporáneos viven en el Hemisferio Occidental, donde el español es el idioma nativo más extendido en términos de cantidad de hablantes.

Por el momento, el español es el segundo idioma más común en los Estados Unidos después del inglés. El número total de la población hispana en este país es inferior en cifras absolutas solo a la población de México. Se considera que el idioma español es el hogar de más de 40 millones de personas. En las grandes ciudades de los Estados Unidos, el español ya no se considera exótico. Y cada vez más residentes de la ciudad más grande del país llaman a su ciudad "Nueva York". En los estados que limitan con México, por ejemplo, tales como California, Arizona, Nuevo México y Texas, el español se usa a la par del inglés.

En las instituciones educativas de los Estados Unidos, el español es el segundo idioma más popular después del inglés. Alrededor del sesenta por ciento de los estudiantes lo eligen como idioma extranjero. La mayoría de las agencias del gobierno de Estados Unidos como la Casa Blanca, el Gobierno, las Bibliotecas Nacionales realizan los trabajos de oficina y crean sitios de Internet en dos idiomas, inglés y español. En los Estados Unidos, ampliamente disponibles son los cuatro canales de la televisión en español: Univisión, Telemundo, Telefutura y Azteca América, entre los cuales el más popular es el primero, y hay más de setenta canales de televisión por cable, incluida la radiodifusión de países de habla hispana.

Actualmente, el español es uno de los principales idiomas de los Estados Unidos. Esto hace posible que las personas que vienen de otros países hablen su idioma con fluidez, así como también se comuniquen con la gente local e intercambien sus experiencias en cualquier esfera de la vida moderna.

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THE ROLE OF THE ENERGY FACTOR IN CONTEMPORARY INTERNATIONAL RELATIONS

The era of globalization has a profound impact on the modern world energy system. Globalization has led to the emergence of new trends in the world economy, initiating a process of radical changes in the planet's energy complex. As a consequence, we are witnessing the transformation of the goals and objectives of the leading energy TNCs, changes in the format of the world's major energy export regions, which include the post-Soviet space. In recent years, the struggle for control of energy carriers is gaining momentum and becomes the dominant factor in international relations. The main players in this field are both individual states and regional or international structures such as OPEC, IEA and other organizations that reflect the interests of their member countries. Moreover, energy is vital to economies and societies functioning, and is now firmly on top of the global agenda for forums ranging from the United Nations to the G7 and G20. It, therefore, comes as no surprise that foreign ministries around the world are playing an increasing role in shaping strategic thinking on energy issues and steering international energy cooperation.

Despite the importance of energy policy aims, there are serious gaps in delivery. For example, the world energy market is still fragmented and has not achieved its potential for transparency, accessibility and choice. Companies have grown beyond national borders, but their development is still hampered by a host of different national rules and practices. There are still many barriers to open and fair competition.

According to the ExxonMobil *Outlook for Energy 2017*, by 2040, world population is expected to reach 9.1 billion, up from 7.3 billion today. Over that same period, global GDP will effectively double, with non-member countries of the Organization of Economic Co-operation and Development (OECD) seeing particularly high levels of economic growth. This means rising living standards in essentially every corner of the world, and billions of people joining the global middle class [1].

This economic expansion, coupled with growing numbers of people, will help drive up global energy demand by about 25 percent by the year 2040, similar to adding another North America and Latin America to the world's current energy demand [1].

The world will need to pursue all economic energy sources to keep up with this considerable demand growth. Oil and natural gas will likely be nearly 60 percent of global supplies in 2040, while nuclear energy and renewables will grow at about 50 percent and be approaching a 25 percent share of the world's energy mix [1].

Oil is the most widely used energy product in the world economy, but at the same time, the overwhelming majority of countries - the main consumers of oil products (primarily, the states of Western Europe, Japan and the USA) are practically deprived of their own oil fields, or possesses them, but of extremely insufficient capacities. Despite the intensive development of international energy transmission and transmission networks in the form of combustible gas, coal, shale, electricity from TPPs, nuclear power plants, and others, TNT remained practically the most universal and flexible form of international trade in energy resources.

The great influence of the oil problem on international relations can be explained by at least three main reasons:

- First, all the states of the world are extremely interested in ensuring energy security. Hence, we can observe the emergence of some long-term alliances that determine the situation in key oil-producing regions.
- Secondly, the fact that business on "black gold" remains one of the most profitable types of entrepreneurship significantly affects foreign policy. For example, the discovery of significant oil reserves in Libya quickly turned the backward country into a relatively influential state in the international arena, which can afford the luxury of having the most influencial world power, the United States, as the main foreign policy adversary.
- Thirdly, the oil industry is international by its nature, which leads to the formation of very large companies. The latter act independently of the borders of sovereign states, regardless of the political differences between them. Moreover, the largest oil companies negotiate with the national governments and reach agreements with them, speaking, in fact, on an equal footing.

As experts rightly point out, over one hundred years the "oil factor" has remained one of the decisive elements influencing international relations. And although the period of the unconditional power of the major oil owners in determining their country's policies abroad has already been left in the past, the world's leading states and developing countries are still under the strongest influence of the energy, including oil factor. The huge importance of energy resources in world politics is exacerbating both latent and open confrontation between the leading powers for control over them. The situation is aggravated by the fact that the world's oil and gas reserves are extremely limited, irreplaceable and unevenly distributed around the globe. Despite huge efforts to explore new deposits, known oil reserves have increased very little over the past decades, although some countries have increased their official reserves. Approximately 80 percent of the oil is currently mined in fields that were discovered before 1973, most of them in a state of decline. Moreover, according to the *BP Statistical Review of World Energy*, global refining capacity growth slowed to 450,000 b/d, the lowest in 23 years. Capacity in Asia Pacific fell for the first time since 1988. At the same time global average refinery utilization rose by 1% to 82.1%, the fastest increase in 5 years [2].

This fact, along with world trends in oil and gas prices, becomes one of the decisive factors in assessing the competitiveness of the state.

The global character and the increasing politicization of energy problems have put it among the main elements that affect the foreign policy of many countries. The main instrument for implementing the energy policy is new forms and methods of the country's foreign policy activities, which include so-called energy diplomacy. "Energy diplomacy", as well as international energy cooperation, is turning into an important direction in the foreign policy of the developed countries, since the importance of the energy, and especially of the oil factor, is growing in world politics. This is due to the fact that economic development is directly related to the growth of consumption of energy resources, primarily oil and gas, with the stability of their supplies.

Good examples of industry and government collaboration and exchange of best practice and technical solutions exist in the US EPA Natural Gas Star Program and the United Nations Environment Program/Climate and Clean Air Coalition Oil and Gas Methane Partnership [4, p.99].

A vivid example of the importance of energy diplomacy is an adoption by the Foreign Affairs Council an EU Energy Diplomacy Action Plan on 20 July 2015. The Action Plan has four pillars:

1. Strengthen strategic guidance through high-level engagement.
2. Establish and further develop energy cooperation and dialogues, particularly in support of diversification of sources, suppliers and routes.
3. Support efforts to enhance the global energy architecture and multilateral initiatives.
4. Strengthen common messages and energy diplomacy capacities [3].

It should be mentioned, that energy diplomacy had a great impact on Energy Union forming. Achieving and implementing the Energy Union's governance system was a challenging, even complicated task, as the energy policy as a shared competence between the Member States and the EU had a strong intergovernmental dimension. Harmonizing the Member States' national interests in the energy field, putting them into the framework of Energy Union's governance system and overcoming the challenges of implementing all the dimensions of the Energy Union required complex and multi-level negotiations. In other words, it required considerable diplomatic efforts. Therefore, the energy diplomacy, though in a meaning which goes beyond its classical one, played a significant role not only in strengthening EU's external energy policy, but also in boosting the Energy Union.

The similar action plans are worked out in a large number of countries all over the world. Governments acknowledge the energy sector as a development tool with high added value. Similarly, they monitor closely relevant issues which are under discussion in the context of international and regional energy organizations, where decisions are made for the global and regional energy future.

In conclusion, we can state that the energy factor is becoming a factor of world politics. Moreover, it can be stated that energy diplomacy is becoming one of the most important foreign policy instrument. Energy resources can be considered the key to the transformation of some regional states into world powers. The formation of a new structure of international and regional security is closely related to the energy factor as well, since instability caused by international terrorism can pose a significant threat to the security of energy transit. It is also very important to monitor all international energy developments, as well as international agreements and trends in this area; because such developments have a significant impact on geopolitical issues. Thus, in the modern conditions, the importance of analyzing not purely energy problems, as it was before, but those of the energy parameters and factors of international relations, security and stability, is growing.

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THE PHENOMENON OF SOFIA RUSOVA

Sofia Rusova (maiden name Lindfors) was born in 1856 in Oleshnia in the Ripkin district of the Chernihiv region in the family of a landowner who had ancient aristocratic roots. Her father was Swede and her mother was French.

Sofia's mother died when Sofia was a child; therefore Sofia was educated by father, her older sister Maria and governesses who taught foreign languages: French, English and German.Her father had liberal views and enjoyed the respect of the peasants. Sofia's sister Maria opened a school in Oleshnia for teaching peasant children, maintained constant contacts with progressive representatives of the Ukrainian intelligentsia, who were frequent guests at the Lyndfors Manor. In addition, the family had a rich library - works by Rousseau, Voltaire, Goethe, Miller, Byron, Michaud, Turgenev and others [1, p. 120].

Sofia got primary education at home. When she was ten years old she entered the third class of the most prestigious gymnasium in Kyiv – the Fundukleiev Women's Gymnasium, which she graduated in 1870 with a gold medal.

The sudden death of her father in 1871 changed Sofia's life. At the age of 16, Sofia met Alexander Rusov, a statistician, public figure and ethnographer, who also influenced on her [1, p. 122]. She decided to dedicate all her life to a pedagogical work. Since then, her life was always connected with the struggle for the revival of the identity of the Ukrainian people, its language, culture, and education.

In 1874, Sofia got married with Alexander Rusov. A. Rusov, as a statistician, had frequent relocations: Chernihiv, Nizhyn, Kherson, Poltava, Odesa, Kyiv - and wherever their family was, Sofia was actively involved in the work of local communities: she was helping with opening of kindergartens, primary schools, book collections, preparation of performances, lectures, publishing of literature, etc.

In the 70-80s of the 19th century, Rusova was formed not only as a teacher and scientist, but also as a journalist, literary critic and historian [2, p. 54]. One of her first works was an article in the French language about Taras Shevchenko, which was published in France. In general, the ideas of the great Kobzar would pass through all the pedagogical works of Rusova. A number of her works are dedicated to the life and work of G. Kvitka-Osnovianenko, G. Skovoroda, M. Gogol and M. Drahomanov.

During 1910-1914 she published more than 100 articles, inquiries, reviews in the first Ukrainian pedagogical magazine "Svitlo". A whole series of articles devoted to the problems of national education came under her tireless, wise and talented pen [2, p. 62].

The main idea that passes all the pedagogical searches of S. Rusova was the development of a national educational system. As a philosopher and teacher-practitioner, she was deeply aware that school and education should function in full accordance with the specifics and needs of the country and nation.

According to S. Rusova, one of the main tasks of the new school is the excitement, identification and development of the independent creative children's' thinking. Like most progressive foreign teachers of the end of the nineteenth and early twentieth centuries, she sharply criticized the existing schools for suppressing the will and activity of the child, passive hearing and prolonged sitting at the desk, emphasizing that such an organization does not correspond to the nature of the child. She noted that the child's desire for any activity, game, work, or creative activity - is one of her strongest life's aspirations. Sofia Rusova thought that modern pedagogy in its theoretical study and in practical implementation should use such scientific directions as philosophy, ethics, psychology, sociology and social psychology. According to her deep conviction, the main distinction of the new education is that it is based on the child's own efforts [3, p. 182].

Also S. Rusova was always deeply interested in the genderissues. From the young age she was thinking about the idea of an important role of a woman in the general cultural life of the country. Later she even prepared a book about famous Ukrainian women. She was always doing a great job, involving women in civil affairs and public life [3, p. 175].

Nowadays it can be clearly stated that S. Rusova's creative work is a big contribution to the treasury of not only Ukrainian, but also world pedagogy. Her ideas are not only past, they are not limited to the time frame, because they are deeply scientific andconnected with the ideas of humanism. Her thoughts acquire a special meaning during the radical change of approaches to the child, to the philosophy of education and upbringing that arose in connection with the development of a free, independent Ukraine.

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MILITARIZATION OF SPACE WITHIN THE CONTEXT OF CURRENT INTERNATIONAL RELATIONS

Space activity has become a powerful engine of progress, continuously replenishing the invaluable flow and volume of new knowledge, technologies and scientific innovations, contributing significantly to the development of international relations. The world community is now concerned about the problem of the militarization of outer space, which arose in times of the Cold war. Today, the militarization of space is a destabilizing factor in international situation, which seriously challenges the existing international agreements aimed to support strategic stability at all levels.

Undoubtedly, the unique opportunities opened up by developing outer space today determine the tendencies of international relations. Space activity helps to solve scientific problems, carry out ecology, health, climate monitoring which strengthens the national prestige of states but also involves the implementation of military plans. The relevance of the research topic is dictated by the need for peaceful cooperation in space exploration, which is impossible, while the way to prevent the military use of outer space is unknown.

Over the last two decades, interest in international political issues of the development and use of circumterrestrial space has been continuously growing in political science due to the increasing trend towards the militarization of outer space. A certain number of works by Ukrainian and foreign scientists have been devoted to the above-mentioned problems. Among them, the following authors should be mentioned*:* V. Belous, D. Bogaturov, A. Vilegzhanin, A. Gromyko, S. Radzievsky, A. Rodin, B. Lomeiko, M. Yuzbashyan, V. Fenenko and others.

One of the most significant works on the topic is the book by A. Gromyko, V. Lomekiko "New Thinking in the Nuclear Age". The authors note the danger of moving the arms race into outer space, which will be inextricably linked to the accelerated development of a missile defence system and nuclear weapons [1, p.4].

In his study "Space in the Policy Dimension" A. Krutskikh raises the issue of the use of civilian space objects and equipment for military purposes [2, p.18]. The work is particularly important as it brings on board the absence of statutory framework which would regulate business activities in outer space in the international practice.

A. Shevtsov in his work "Prevention of the Militarization of Outer Space: Political and Legal Aspects of the Problem, Possible Practical Steps" [3, p.79] emphasizes the need for developing a new comprehensive agreement on outer space that completely prohibits military activities in outer space.

Peggy Mason, Former Ambassador to the United Nations for Disarmament Affairs (1989–1994), says, that "it is instructive to recall the Outer Space Treaty of 1967, which declares the use of outer space to be the province of all mankind – thus a global commons is not subject to claims of national sovereignty. Space is to be used solely for “peaceful purposes” and its exploration and use shall be for the benefit of all states" [4, p.25].

The militarization of outer space, which means the deployment and development of weapons and military technologies in outer space, is the main threat to the international order. The recognition of the benefits of space exploration, together with the emergence of space assets on which the functioning of the entire infrastructure and the defense capability depends, led to fears that property in space could become the "Achilles heel" of the state, an attractive target for striking, threatening the national security of the country. As a result, the attention of the political elites to the space activities increased, which led to its perception as one of the most important foundations of national security. We can positively state the emergence of the modern scientific discourse trend towards applying new philosophical and technological approaches to the protection of state sovereignty and, at the same time, rethinking the nature and functions of geopolitical boundaries. The thesis of space as a new factor of the state's power in the global arena at the beginning of the 21st century is analyzed by N. Al Rodhen, E. Dolman, D. Oberg, N. Peter and others.

In the 1960s-1980s, the strategies for the space exploration and utilization developed mainly through the space projects of the USSR and the USA. The confrontation between the two superpowers led to the extreme disunity of their interests and strategies in outer space, which prevented the use of outer space in the interests of all mankind. With the expansion of the number of states engaged in the development and use of outer space, international relations in this area have become considerably more complex and have acquired new dimensions, including economic ones. At the current stage, the trend towards the militarization of outer space is intensifying. At the same time, Russia, the United States, China, Japan and the countries of the European Union will have obvious competitive advantages in the coming decades.

Since the dawning of the space age with the launching of the Soviet satellite *Sputnik* in 1957, states have held the line on so-called “passive” military uses of space such as satellite surveillance. Every year at the United Nations General Assembly the overwhelming majority of states—including four of the five permanent members of the United Nations Security Council – vote against the weaponization of space. But the increasing emphasis in a growing number of states on the use of military space systems in support of terrestrial military operations has begun to dangerously blur the line between “passive” uses and “active” military ones with a destructive effect, undermining the principle of peaceful uses. There is a broad international support for the Conference on the Disarmament (CD) to negotiate a legal instrument banning weapons in space. But the CD agenda has been blocked since 1998, stymieing any meaningful progress towards an agreed, verifiable weapons ban [4, p.25].

The space component plays an ever-increasing role in promoting national security. The USA has become increasingly dependent on the security and development of the outer space. For instance, during the US military operation in Iraq in 2003, up to 80% of military communications in the theater of operations were provided by commercial satellite systems [2, p.16].

The independence of EU countries in the use of space means a departure from the predominantly civilian national space programs towards the integration of national space agencies and active military use of outer space. In Russia, there is a transition to more efficient and less expensive information systems. Russia uses space for military purposes to ensure the interests of the state in the area of national security, and the existence of Russian space troops guarantees the fulfillment of military tasks. The policy of China can be expressed by the following strategy: reducing the importance of opportunities to avoid confrontation, and building Chinese power to maximize potential in the future [5, p.20].

None of the space Powers intends to downsize military capabilities, depriving them of the space component that can improve combat systems and ensure national security by military means, until there are assured guarantees of their own security [6, pp. 33 – 47].

Over the last forty-five years of space exploration, only two treaties have been adopted to prevent the militarization of space. This is the " Treaty on Principles Governing the Activities of States in the Exploration and Use of Outer Space, including the Moon and Other Celestial Bodies", 1967 (Outer Space Treaty) and the "Treaty on the Non-Proliferation of Nuclear Weapons" of July 1, 1968. In view of the fact that there is no complete international legal framework to prevent the militarization of outer space, the international community, in the person of the United Nations and international organizations, makes some attempts to remedy the situation in this direction. As seen from the above, the legal framework for disarmament and the peaceful use of outer space is incomplete and does not meet the requirements of a developing society.

Despite international agreements on the limitation of the exploitation of space for military purposes, the militarization of outer space poses a serious threat to the international order. The further militarization of outer space can be stopped by the efforts of the international community and the renewal of legal mechanisms that restrain the launch of military-space combat systems. The current regulatory framework for the use of space could serve as the basis for future treaties. However, existing gaps in the legal provision of space activities leave the possibility for states to place weapons in the outer space and not stop the processes of space militarization.

Over the last two decades, world space activity has expanded and undergone significant changes. Today it is impossible to achieve such capabilities of the Armed Forces as mobility, readiness to respond flexibly, focusing on high-precision weapons, compactness and efficiency without space systems. It is cosmic technology that provides a breakthrough towards solving economic and social problems, and large-scale space activities largely determine the role and prestige of the state on the world stage. On the basic of the above-mentioned brief assessment of the role and place of astronautics, it appears that the development of space systems of various intended purposes is a vital factor in ensuring the national security of the countries.

The global community is challenged to find a cooperative model for the development of outer space and the use of its resources for the benefit of all mankind. In the XXI century, international legislative initiatives to ban the deployment of weapons in space have become relevant, in order not to leave space for the growth of military space technology.

It can be concluded that in the current context it is impossible to sign a new agreement on space which would stop militarization of outer space. Obviously, the states will not weaken their armies by depriving them of a space component that can improve combat systems and provide national security by military means.

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WESTERN ECONOMIC HELP TO THE USSR DURING THE SECOND WORLD WAR

The end of the 1930s in the USSR was marked by powerful industrial base and the relevant military industrial complex. At that time the Workers' and Peasants' Red Army was one of the largest armies in the world. According to L. Samuelson, militarization of the Soviet Union began after adoption of the third five-year development plan of national economy (1938-1942) [5, p. 215-221]. As official promotion claimed, it was explained by need of protection against possible aggression from the of Axis countries. The USSR became object of this aggression in June, 1941 previously having managed to try on itself a role of the aggressor in September and November, 1939.

During the summer-autumn of 1941 military campaign the Soviet Union lost a considerable part of its territory, and together with it - the key centers of war industry, sources of raw materials and human resources. The situation was partially softened by the fact that the most important objects of the industry were more or less completely evacuated to east regions of the country. However, it didn't resolve in any way a sensitive issue of arms and equipment of Soviet defenders who were forced to conduct battles with German troops without any weapons or equipment.

Being in such difficult situation, the Soviet Union had to look for support from other countries, first of all from Great Britain and the USA. Despite preliminary aggressive diplomacy of the USSR to Poland, Finland etc., the Western democracies didn't hurry to render military aid to the former ally of Germany, however they soon changed their decision.

It is considered that official support of the USSR from the West in World War II began with accession it to the Atlantic Charter in September, 1941 and after signing the Moscow protocols in October of the same year. According to them, the Soviet Union had to pay for deliveries of military equipment from the USA under general conditions without any privileges. It is worth mentioning that this program didn't start from the scratch. In the 1930s there were commercial relations under which the USSR sold raw materials (manganese, wood, grain) and bought the ready equipment for its heavy industry. It is impossible to say that these relations weren't tense. On the eve of attack of Germany the Soviet Union had practically stopped its trade with the USA. The reasons for that included the attack on Finland and the signing of the non-aggression pact with Japan in April, 1941. Considering the aforesaid, trade with the unreliable partner was suspended, already acquired goods were arrested, bank accounts were closed [6, c. 21]. This debugged scheme of deliveries of goods from the USA was stopped but wasn't destroyed. After the beginning of war against Germany the activity of the Soviet trade mission «American Trading Corporation» was completely restored, however objective difficulties got in the way of its successful activity. The largest of them was the failure of the USSR to pay for the increased deliveries in quoted currency. It induced the American administration to resort to inclusion of the Soviet Union in the lend-lease program.

The essence of the program was that the United States granted the borrower a low interest loan for the purchase of military equipment, materials, food and so forth. This program started in March, 1941 for Great Britain (eight billion dollars) [2, p. 29]; the Soviet Union officially joined the program at the end of October of the same year though the first official credit of one billion dollars was obtained in the summer.

As well as in case with Amtorg, lend-lease had many shortcomings too. According to it, there were three ways of deliveries to the USSR: through the Atlantic Ocean to Murmansk and Arkhangelsk, through the Indian Ocean to Iran, providently occupied in September, 1941, and through the Pacific Ocean to the Russian Far East.

North Atlantic route was the first to start despite its obvious big danger. The main weight of its functioning was assigned to Great Britain and Canada which had to deliver goods by sea from Iceland, overcoming dangerous Norwegian waters which reliably protected the German Air Force and the fleet. The USSR helped to protect the trade ships of the allies in its territorial waters. The first convoy passed this way at the end of August, 1941, 6 more similar convoys were sent until the end of the year. In the beginning of the next year the allies suffered some losses but that didn't significantly influence the plan of deliveries. Destruction of the PQ-17 convoy at the critical moment of war in the summer of 1942 was the only big achievement of the German fleet on the North Atlantic way of deliveries .Due to this route the USSR received about a quarter of all supplies from the allies.

The supply channel through Iran was the safest, but at the same time the longest among the others. The English and American ships unloaded in ports of the Persian Gulf and by trains delivered goods to Transcaucasia and Transvolga. At the city of Basra Americans even managed to construct the plant for fast assembly of planes though it was opposed by the British who were confused by the American increase in influence in the Middle East. During the Battle of Stalingrad this way was a real threat, and it was liquidated in February, 1943. Through the Indian Ocean the Soviet Union obtained a quarter of the total amount of deliveries.

Deliveries through the Pacific Ocean to the Far East began as soon as activity of Amtorg in the USA was restored. In the beginning, cargo transportation was carried out by both the Soviet, and American fleets. However, after Japan entered the war on December 7, 1941 only Soviet ships remained to work on this route. It, of course, did not improve implementation of the schedule of deliveries as they were reduced due to the fact that military equipment was necessary for the United States for the organization of defense against Japan.

The total amount of goods sent through this route was about 10-11 billion US dollars. This figure is comparable with the cost of construction of industrial base at the turn of 1920s-1930s.[3, p. 422-423].

The USSR had to pay quoted currency, or its equivalent in gold for military aid. Partially the sum was paid back during the war by supply of gold through the Atlantic Ocean by convoys which came back. After the war the former allies couldn't agree about settlement of debt, but it was several times less than the total cost of deliveries to the USSR anyway. The question of debt was finally solved only in 1972. The USSR had to compensate the sum of 722 million dollars, which came to less than 1/10 of total costs of deliveries taking into account inflation rate for more than a thirty-year period [1].

The total amount of deliveries to the Soviet Union was 17500000 tons. It is difficult to image such quantity of goods. Among them there were tanks of different models, planes (generally fighters), the ships, food (canned food), barbed wire, lorries and cars, boots, leather, sugar, tin, railway cars and trains, optical devices, the equipment for the enterprises, railway rails, high-quality steel, aluminum (as a ready-made product), oil products, ammunition and so forth. As we see from this list the Soviet Union imported all that was necessary for conducting effective war against Germany. Deliveries were most effective in 1942. It could be explained by the fact that the military industrial complex of the USSR did not manage to reach even the pre-war output, not to tell about economic victory over the German military machine. The last items of the program were received in August, 1945.

To sum up, it would be desirable to emphasize that despite the existence of powerful industrial base on the eve of the war, the USSR couldn't provide itself with all necessary equipment, arms, ammunition and raw materials to conduct a full-scale war. The isolation of economy of the

Soviet Union from the world market led to the fact that a number of branches of economy were unproductive, they produced low-quality products and, besides, there was a narrow range of goods. These lines of "disease" were most fully shown during fighting. The foreign help allowed the USSR to hold on in the most critical for the country time - 1941-1942, and significantly provided the Red Army with essentials.

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PSYCHOLOGY

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QUELQUES FAITS SUR LES RAISONS DE L'INTIMIDATION CHEZ LES ADOLESCENTS

Beaucoup de gens gardent de mauvais souvenirs de l'école et souvent la principale raison en est l'intimidation qu'ils ont vecue. Les enseignants peuvent dire que l'intimidation est un problème réel qui existe dans les écoles. Les enfants font attention à tout : ce que tu portes, comment tu parles, qui sont tes parents, ce que tu manges et meme comment tu vis. Si tu n'est pas comme la majorité, cela peut conduire à fixer et chercher de tes points faibles. M. Kravtsova s'intéresse à l'étude du theme de l'intimidation chez les adolescentes. Elle suppose que l'agresseur de l'intimidation diffère de l'estime de soi élevée et du désir d'etre au centre de l'attention.

De plus, des recherches internationales montrent que chaque deuxième enfant est soumis à des violences psychologiques et physiques. La première publication sur l'intimidation existait en 1905, mais rien n'a changé depuis cette epoque. Michkovskaya écrit dans son article : « Aujourd'hui comme il y a cent ans, les enfants « victimes » restent souvent seuls avec leurs problèmes. Ils préfèrent ne pas parler d'intimidation. La raison du silence est simple – ils pensent que ni les parents ni les enseignants ne peuvent les protéger ».Malgré ce fait, nous pouvons lutter avec cela de differentes façons, mais la façon la plus efficace est de montrer aux délinquants comment ils se regardent de coté. Il y a beacoup de films qui montrent l'intimidation chez les adolescentes de tout les cotés. Par exemple, le film « Telekinesis ». C'est la troisième projection de Stephen King du roman « Kerry ». Le personnage principal est Kerry et elle n'a pas d'amis. Elle est toujours taquiner. Son ennemi principal est une hooligan Chris. Les enfants et les adolescents utilisent Internet pour intimider les uns les autres.Il est indiqué par les résultats de la recherché de l'organisation britannique NCH (plus tot appelée Nation Children's Home). 16% des enfants interrogés ont déclaré avoir été intimidés à l'aide de messages et 7% des enfants interrogés ont été activement intimidés.

De nombreux chercheurs ont défini le terme « intimidation » differemment. Il y a beaucoup de gens avec beaucoup de pensées sur ce terme. Selon, l'intimidation est un modèle distinctif de nuire les autres, en particulier ceux qui sont plus jeunes, plus faibles, plus petites ou moins défendu qu'un agresseur. En outre, l'intimidation inclut des comportements qui visent à rendre quelqu'un autre se sentir inégal ou de le déprécier quelqu'un d'autre. L'intimidation peut etre physique, verbale, émotionnelle et cybernétique. Il y a plusieurs impacts sur les jeunes qui pourraient leur rendre susceptibles d'intimider les autres. Ces choses comprennent un tempérament agressif, des préjugés envers certains groupes de personnes et des expériences familiales négatives, telles que la violence physique ou émotionnelle. Les enfants sont plus impitoyables parce qu'ils ne connaissent pas et ne comprennent pas les limites de la douleur et de la violence. Beaucoup de ces enfants ont un complexe d'inféoriorité et ils ne reçoivent pas de souvent soins et d'amour que vous avez.

Ainsi tous les intimidateurs ont des problèmes psychologiques et ils peuvent etre plus sérieux que vous imaginez. Il ya certaines choses qui peuvent aider à décourager les situations d'intimidation. Les adolescents devraients etre encouragés à chercher des amis gentils qui puissent les supporter. Ils devraient essayer de se déplacer ensemble parce que les intimidateurs abusent souvent de ceux qui sont seuls. Rappelez-vous toujours que celui qui tente de vous humilier est déjà au niveau moins inférieur que vous.

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USE OF GAMES TO IMPROVE THE PRONUNCIATION OF CHILDREN WITH HEARING IMPAIRMENTS

In society, special attention is paid to the development of children with disabilities, especially children with hearing impairments, who are in need of hearing, training, education, social adaptation, rehabilitation, and the opportunity to find their place. Formation and development of speech, which is a means of communication and information exchange, and formation of pronunciation skills require long-term and difficulty from the teacher.

The practice of teaching children with hearing impairments has shown that learning together with children in different groups with hearing impairments did not work well. There are different classifications for the differentiation of hearing impaired children. In particular, the Italian scientist D.Cardano classified and distinguished three groups of profits:

- Immovable income;
- Early Profit (until speech is developed);
- Those that are late profits (speech is preserved).

It is a good idea to teach groups of children who have different hearing impairments. Any deaf child can have a hearing impaired, which can be used to improve the residue and use them in the educational process. As a result of new audiometric studies, 40% of children with hearing impairment detected hearing loss.

Children with hearing impairments are also taught to read fluency when pronouncing pronunciation. Reading from a lip is the perception of the oral speech that comes from speaking members. It is difficult, and you need to understand how careful it is. Hence, these types of children are faster and more tired than normal children. It is advisable to use typical speech in helping children. Using this method, children's emotions can be easily alleviated and facilitate the acquisition of learning materials.

The basis of special correction education for children with hearing impairments is:

- the hearing aid will be improved;
- oral speech is formed;
- lifelong learning skills;
- prepares psychologically for school education.

Teaching a snow-catching child is a requirement for complex pedagogical skills, in pre-school educational settings, with the presence of surdopedagogist at home.

Teaching through lab, speech and pronunciation is based on different pedagogical technologies and game exercises. In particular, the following exercises will be held to develop the lab training:

1. "Show" - in this game, bring the child's attention together and give the task: "Show your nose." The child shows. "Show your forehead" and so on. Each correct answer of the child is encouraged.

2. "What's in me?" - in this game the child will lock up to 4-5 toys that know the names. Each toy is called one by one, and the child gives it a "yes" or "no" answer. This game teaches children to learn from lab.

3. Another way to teach a learner during a lesson: Several child toys that are familiar to the child are put away at different intervals on the table, and the sounds of these animals' sounds are sung to indicate that the animal belongs to it, the child will be asked. For example: chicken, cat. Every correct answer is encouraged.

Lip-reading exercises can take 1-2 minutes for children aged 4-5, and children aged 6-7 may take 5-6 minutes.

Logopedist should examine the speech of each child in his group before starting a lip-reading campaign to teach correct pronunciation. Articulation exercises should be performed before correct pronunciation. These exercises include language exercises, breathing exercises, and audio exercises. It also includes exercise that develops smaller hand movements and exercises that stimulate hearing.

Exercise may help us to use beech and bean. We mix the chickpea and beans on the table and put two boxes in front of the baby. We ask the child to separate the chickpea separately into a separate bowl and put the beans in a separate bowl. The logoped child should keep track of how long he can do this exercise.

In addition to these exercises, the use of cluster-based learning sessions to teach free-learning and open-minded learners the development of oral speech, the ability to think, it provides good results.

Participation of all learners in the cluster ensures that the core of the ideas is identified. This is a way of summarizing ideas and finding links between them. This method can be used individually or on a group-based training session with students with defective learning. They write down what they think.

The use of such pedagogical technologies and games in the educational process is an interesting way of enabling the students to extend the thinking and thinking of the pupils, and to deepen the learning material.

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PARTICULARIDADES DE ORGANIZAR EL DESCANSO VERANIEGO EN LOS CAMPAMENTOS INFANTILES

En la sociedad contemporánea el sistema de organizar el descanso veraniego en los campamentos infantiles de diferentes tipos sigue provocando mucho interés de los didácticos y pedagogos. La experiencia de estar en un campamento, según muchos psicólogos, pueda considerarse como una posibilidad práctica natural de obtener la experiencia individual de la vida. En este caso es muy importante organizar en el campamento tales actividades, que posibiliten el desarrollo del conocimiento de sí mismo y autoeducación. Se trata de las actividades comunicativas, deportivas, laborales, cognitivas, estéticas, artísticas y creativas, educativas etc. La interacción entre los niños contribuye a manifestar la iniciativa y demostrar la actividad personal. Es necesario crear un ambiente para poder participar en la vida común, proponer sus variantes para resolver las tareas colectivas.

Los trabajadores pedagógicos del campamento elaboran las formas y métodos de trabajo, que están orientados a los principios humanos y democráticos, incluyen las tradiciones nacionales, culturales e históricas, provocan la iniciativa e intereses de los niños. Además en los campamentos crean las condiciones para atraer la atención de todos los niños a los entrenamientos deportivos, posibilitan el desarrollo de sus capacidades creativas.

Todo lo indicado tiene el objetivo concreto: ayudar a los niños a adquirir la experiencia personal y la del autoservicio en las condiciones de la convivencia con sus compañeros, lejos de casa y del cuidado de sus padres.

La estancia en un campamento infantil pueda formar la habilidad de tomar sus propias decisiones y asumir la responsabilidad personal.

Para muchos niños las relaciones con las personas en el campamento presentan un nuevo tipo de relaciones con los adultos, en la mayoría de los casos es una cooperación exitosa, por eso después del descanso tanto los niños como sus educadores tienen ganas de seguir comunicándose. Para los niños, el período, pasado en el campamento y libre de deberes escolares, está lleno de acontecimientos y amigos nuevos, las oportunidades fantásticas. Por esas razones es necesario crear en los campamentos infantiles la atmósfera de la comodidad máxima durante la estancia de los niños en "un país pequeño".

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