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**THE 2nd
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INTERNATIONAL CONFERENCE**

**BORYS GRINCHENKO
KYIV UNIVERSITY
INSTITUTE OF PHILOLOGY**

**UNIVERSITY OF BIALYSTOK
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CONFERENCE LOCATION: Kyiv Borys Grinchenko University,
Department of Germanic Philology and English Philology

The conference started as part of cooperation agreement between Borys
Grinchenko Kyiv University and University of Bialystok and is held annually,
alternating between odd and even years in Bialystok and Kyiv correspondingly.

The first conference was hosted by the University of Bialystok in 2017, the materials
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II міжнародна науково-практична конференція
з проблем
**ТЕОРЕТИЧНОЇ ТА ПРИКЛАДНОЇ
ЛІНГВІСТИКИ**

Київ – Білосток,
16 – 17 листопада,
2018

Conference program

| time | event | location |
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| 11.00 | Plenary Speaker 2 Dr. Zhabotynska S.A. | 227 |
| Coffee Break | | |
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| 14 – 15.00 | Lunch | cafeteria |
| 15.00 – 17.00 | Sessions and workshops | 203, 311 |
| 18.00 | Dinner | |
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| 13.00 – 15.00 | Sessions and workshops | 203, 311 |
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CHALLENGES OF TRANSLATION: HOW FAR DOES STYLE INTERFERE WITH RESPONSES FROM DIFFERENT CULTURES?

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Reader response theories (e.g., Rosenblatt 1938 / 1995; Iser 1978; Fish 1980; Miall and Kuiken 2002) argue that meaning is not stable and that interpretations will necessarily vary depending on each individual reader's life experience, language proficiency and cultural background, among other factors. If we consider that poems are made of language and that individuals construct meaning as they make sense of the language patterns on the page, we may hypothesize that different linguistic renderings of the same poem may bring about different reactions.

To verify this hypothesis, this paper compares translations of the same poem (Poe's "The Lake") into three different languages (Portuguese, Ukrainian and Russian) to check whether the solutions acknowledged translators found may actually lead readers from two different cultural settings, in this case Brazil and Ukraine, to a range of reactions. The findings from an earlier paper (Chesnokova et al. 2017) indicate that Brazilians evaluated the original in English as more mystical than the translation. They also considered the original gloomier, more mysterious and more exciting while the version in Portuguese was considered duller. The Russian translation appeared to be the most positively coloured one: it was evaluated as lighter and more encouraging than the original. At the same time, the participants perceived the text in Russian as more mysterious and more solitary than the English version. Alternatively, the poem in Ukrainian appeared to the participants to be sadder, gloomier, lonelier and more solitary than the text in the original. Yet it was evaluated as more interesting and more exciting.

As a follow-up from the previous study, in this paper we carry out a stylistic comparison between the original in English and three translations (in Portuguese, in Ukrainian and in Russian) line by line, and compare the analysis with the reactions of 500 participants divided into 5 groups: Brazilians reading the original version; Brazilians reading the translation into Portuguese; Ukrainians reading the original version; Ukrainians reading the

translation into Ukrainian; and Ukrainians reading the translation into Russian. We also compare the stylistic analysis of the authors of this paper to those of three expert readers in each language in order to validate the study.

The results indicate that each translation does indeed create a singular context that affects the readers' responses. In terms of methodology, this paper contributes by offering empirical data to individual and collective reactions. We demonstrate that the wording in which the poems are rendered affects the way readers perceive verbal artistry – for better or for worse. The implication for translation studies is the conclusion that translators should privilege effect over word-by-word renderings when performing their task. In terms of literature teaching, this paper indicates that teachers should be very careful when opting for translated texts.

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COMMUNICATIVE MEANING IN INTERCULTURAL COMMUNICATION

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Cognitive-discourse approach provides an organic interconnection and interaction of cognitive and communicative factors in the process of communication. Dialogic discourse as a sphere of human activity is systemic in its nature. It means that all components of the dialogue are closely linked with each other. In the dialogue of cultures a sentence, an utterance and a speech act can be considered as units of the same level, differing from each other only in the complexity of the internal structure. The sentence as a model of (sound) implementation of the thought has the

simplest structure. The utterance is characterized as a sentence, pronounced in a number of similar situations of communication. The speech act is characterized by one of the valid intentions, as it is realized in a particular communicative situation. Thus, it is necessary to expand borders of research of speech act and include into consideration of the contents of the communicative meaning such components of the situation as a motive, the search and selection of means of implementation of the relevant speech acts, understanding of intention, awareness of the necessity for the commission of these speech acts, the correlation of the axiological and empirical intentions of the sender and the addressee, forecasting and inference of results.

FUNCTIONAL PRINCIPLE OF SELECTING THE LANGUAGE MATERIAL IN THE STUDY OF MIDDLE ENGLISH OCCUPATIONAL TERMS

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The object of our study is the lexical and semantic system of the Middle English language, whereas its development is the subject of the research. General purpose of the study is to reconstruct the development of the lexical-semantic group of Middle English occupational terms on the basis of the methodology of system-functional historical lexicology and methodical algorithm for the reconstruction of the development of the lexical-semantic system of the Middle English language. Several historical and etymological lexicographic works* are the source of the language material under study, which comprises 2417 Middle English occupational terms, including 2015 surnames in their 7429 phonographic variants used 10204 times. As far as the nominative units are divided into those with the function of classification (i.e. common nouns) and those with the function of identification (i.e. proper names), we distinguish Middle English occupational terms according to the kinds of nominative function:

1. all the lexical and semantic variants of Middle English occupational terms as the entries of the historical dictionaries, e.g. writer(e ' (a) a scribe, copyist, court notary, etc.; also, a secretary; (b) a reporter of events, deeds, etc., a chronicler, historian; also, one who provides a written description; (c) a translator; also, a compiler; (d) a composer of original literary or philosophical works, poetry, etc., an author; also, the writer of a letter or other missive' (1150 MED);

2. Middle English occupational terms as proper names given in the historical dictionaries in the following ways:

1) as illustration of common nouns or their lexical and semantic variants a) in narrow contexts esp. personal names' word-combination, i.e. formulas, e.g. Rob. le Clother (1286 MED), Johannes le Schoyere de Londone (1313 MED); b) in broad contexts esp. personal names' formulas used in sentences, e.g. Navis Gert Scomaker applicans ibidem xxi die Julii anno supradicto (1396-7); 2) at the end of the dictionary articles, with lexicographic markers of usage, esp. 'as surname', viz. John le Webester (1252 MED), 'in surname(s)', viz. John Saddler (1287 MED), 'as personal name', viz. Henricus le Ferrur (1196 MED);

3) as word or its lexical and semantic variant with the meaning derived by lexicographers on the basis of personal names, viz. comber 'one who cards wool or makes cards' Radulfus Comberre 1200, Rad. le Kamber 1202, Will.le Comere 1286, Petro le Comber 1301, Rog. le Comber 1341 (MED); cōmbestere 'one who cards wool' John le Combestere 1297, Helena le Cambstere 1310, Rog. Camester 1327, Thom. le Comestere 1334, Nich. le Kambestere 1341 (MED);

4) as word or its lexical and semantic variant with the meaning derived by lexicographers on the basis of personal names and is accompanied with lexicographic markers of usage, esp. 'as occupational term', viz. springere 'a dancer; a fencer; one who traps animals' Thomas Pitreham, Sprynger, de hWytstaple (1346-7 MED), 'as surname only', viz. cūle~wright 'cowl~maker, tub maker' Joh.le Collowrighte (1292 MED), Thom. Kulewricth (1299 MED), 'in names', viz. cāle~maker 'one who makes coops for poultry' Super officio pulletrie, per man us Willelmi Kagemaker..x s (1391 MED), 'only as surname', vid. gramēre 'a grammarian, a scholar' Ricardus le Gramaire (1176 MED), 'only in names', viz. briddere 'bird hunter, fowler' Ricardus le Bryddere (1333 MED); aguler 'one who makes or sells needles' Bartholomeus le Aguiller (1206 MED);

5) as word or its lexical and semantic variant given without the definition of lexical meaning but with the lexicographic markers of usage, esp. 'as surname', viz. Laurence Coleman (1300 MED), 'in occupational surname(s)', viz. Simon le Horsdriver (1273 MED), 'in surname(s)', viz. Pet. le Pundermaker (1286 MED), Rob. le Netknetter (1287 MED).

Such a principle of distinction the nominating function gives us the possibility to obtain the following results as concerns Middle English occupational terms:

1. present linguistic information as to the amount of lexical and semantic group under study has been extended by 43% as far as we have found 1044 Middle English occupational terms used only as proper names;

2. prevalence of identification function as concerns Middle English occupational terms is proved by the following facts: a) four times predominance of occupational terms used as proper names over those used exclusively as common nouns (83% of occupational terms are used as proper names); b) chronological precession of occupational terms used as proper names as to those used as common nouns;

3. tendency to preserve language stability as concerns the scope of qualitative changes in the Middle English vocabulary is proved by 3:2 (61%:39%) correlation between those occupational terms used as common nouns in both Middle English and New English periods and those used only as proper names in Middle English period, esp. 10 of which are archaisms of the Old English period, 108 are mentioned as common nouns for the first time in the XVI-XIXth centuries, whereas 936 disappeared at the beginning of the New English period. These conclusions prove functional principle of selecting the language material to be very effective and fruitful in the prospective study of other lexical and semantic groups of Middle English vocabulary.

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READER'S RESPONSE TO CH. P. GILMAN'S THE YELLOW WALLPAPER: EMPIRICAL STUDY OF NARRATIVE PERSPECTIVE

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According to S. J. Schmidt [2], LITERATURE system consists of production, mediation, reception and processing. Literary texts are created, which is referred to as production. The agent involved in

the stage is an author responsible for the writing of the text. Then the mediator (e.g., the publisher) makes the literary product available to others, editing and publishing it. The next step is reception, or interpretation of the text, where the receiver – the reader attributes a meaning to the literary product. The final step is post-processing, where, for example, a critic, gives feedback to a piece of literary work [2]. We believe that, reader's response (the third stage) is the most important component of the LITERATURE structure.

According to W. van Peer et al., one can claim that X causes Y, if with a change in X we see a change in Y; logically, X has to precede Y; the relation between X and Y cannot be explained by any other variable [3, p. 89]. The authors view an experiment preferable over all other methods in dealing with literary products [3, p. 89], because it is about the best way to demonstrate causal relationship [3, p. 89] between two variables. In literary texts narration may be of different types. The first-person narration is subjectivized, while the third-person one is objectivized. The reliability of both narration kinds is questioned so far.

As we hold that the first-person narrators in English Gothic fiction are unreliable, the experiment was designed to test the following hypotheses:

in Ch. P. Gilman's *The Yellow Wallpaper*, the narrator is unreliable;

the gender perspective does not influence the (un)reliability;

the third-person narration is more reliable than the first-person one.

L. Haug [1] hypothesises that female narration is more reliable than male one. As women are more emotional than men [1, p. 20] and referring to their not really honoured and high position in society in the 19th century, as it is also described in Ch. P. Gilman's *The Yellow Wallpaper*, the difference in gender is questioned when it comes to narrator's unreliability.

The participants of the experiment were chosen randomly. The current experiment involved 58 participants aged between 19 and 53 with SD (standard deviation) of 6.466. The median age was 22 as the majority of respondents were university students. The participants constituted two groups. Group 1 (27 respondents) was presented with the original fragment from Ch. P. Gilman's *The Yellow Wallpaper* (230 words) written in the first-person. Group 2 (31 respondents) were offered the same fragment rewritten from the third-person perspective. After reading the fragment both groups were given the specifically designed questionnaires with the

question whether the respondent believes the narrator after reading the fragment and why. The numbered itemizing rating scale was used next asking the participants to define the narrator's unreliability from 0 to 10, when 0 – the narrator is completely unreliable, 10 – fully reliable. The next task was to choose whether men's, women's or no one's perspective is reliable in English Gothic fiction. At the end of the questionnaire personal information, including sex and age was gathered.

The data collected were processed with the help of the computer program SPSS for Windows (version 25) in accordance with the standards of applying empirical research methods in the Humanities [3]. The ANOVA test (analysis of variance) was applied as there are more than two dependent variables, influenced by the independent one (IV) – the text type (first-person or third-person), gender or age of the participants. In order to claim that there is a correlation between two variables, p-value (sig.) or the probability of error should be lower than 0.05. Results indicate that in the reported experiment, $p > 0.05$ in all the cases, allowing us to conclude that the narration type does not influence the way readers perceive the story described in *The Yellow Wallpaper*, their decision to believe or not to believe the narrator and the level of the narrator's reliability. Thus, the hypothesis that the third-person narration is more reliable than the first-person one has been falsified. The level of the protagonist's reliability (from 0 to 10, where 0 – the narrator is completely unreliable, 10 – fully reliable) is slightly more than 5 in both groups. The narrator's story in Ch. Gilman's *The Yellow Wallpaper* is perceived by the participants of the experiment as a reliable one. 56.9% of the respondents have indicated that neither male, nor female point of view should be taken into account or that it does not matter when analysing text in terms of unreliability. It confirms our hypothesis that gender perspective does not influence the (un)reliability in English Gothic fiction.

Additionally, respondents' answers to open question were analysed in the qualitative way. Most of the participants used the following phrases describing the narration in support to their disbelief to the protagonist: mad story, emotionally coloured words, artificial (narration, emotions), (structure of the story) is not logically built. Commenting on what attracted her attention most of all, the respondent (a 27 year-old woman) writes the following: "It seems there are two narrators. Otherwise, the narrator acts controversially, changing (constantly!) the object of focus and intentions. Thoughts are too chaotic". The age of this respondent is

higher than the average, thus, as the answer is close to what we expected to find and given that the majority of the 3rd year students as experiment participants did not understand the value of the research (they did not think their answers over, but tried to fill in the questionnaire as fast as possible), the participants' age will be taken into account in further experiments.

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CONTROL INFINITIVE CONSTRUCTIONS IN EARLY MODERN ENGLISH

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Historical linguistics is concerned with the scientific study of language changes in the course of time, that is diachronically, and gives the overall deep concepts of language development trends. [2, p. 1-2]. The division of the history of a language into different periods implies that we have a rather clear picture of what language we are dealing with [1, p. 20]. A synchronic analysis views linguistic phenomena at a given time of speech evolution. The aim of the present paper is to characterize infinitive sentences in dynamic synchrony of Early Modern English period. Principles and rules that govern sentence constructions in the process of grammaticalization are those criteria which define language development and present norms of lingual analysis. In our research paper we highlight syntactic peculiarities of infinitive constructions in sentence patterns with verbs of will such as want, desire, wish, intend etc. in Early Modern English period.

We found out that within the investigated period the main volitional verbs of complex structures tended to be subcategorized

by non-finite clauses in the postposition. From our corpus data of W. Shakespeare and T. Middleton such verbs of will like want, desire, wish, hope, intend, choose, require, command, order, persuade take as their complements only infinitive clauses in order to implement their own actions. In historical linguistics such infinitive sentences are regarded as Accusativus cum Infinitive (a.c.i.).

These constructions are already witnessed even in Anglo-Saxon language with further usage in Middle and Early Modern English when being applied to express a single action [7, p. 73-110]. In theoretical linguistics they are mostly analyzed and considered as subject and object raising constructions. So, the paper preferably deals with characteristics of the complex sentence derivations with volitional verbs complemented by infinitive clauses as control structures where an implicit infinitival subject PRO is controlled by a subject or an object of the matrix predicate and focuses on contrasting them to the raising ones using generative grammar rules.

According to the Control Theory we define all volitional verbs from the investigated corpus data into three semantic groups of controlling element, namely [4, p. 286-287]:

1. Verbs of willing and expecting (want/expect type) – verbs of subject/object control such as want, desire, wish, hope, expect;
2. Verbs of promising (promise type) – verbs only of subject control such as promise, intend, choose, refuse, determine, attempt, offer, aim;
3. Verbs of ordering and permitting (order/permit type) – verbs only of object control such as require, command, order, persuade, induce, forbid, allow, permit, force.

Control sentences should be correctly identified and interpreted as well as distinguished from subject-to-subject/object raising constructions. Theoretical grammar separates raising infinitival sentences with raising verbs such as seem, appear, believe, happen and control infinitive constructions with verbs of controlling element as want, wish, desire, intend, command etc. In raising structures matrix predicates have not got their own thematic subject, but obtain the latter by movement of an external infinitive argument to the matrix subject/object position. Subjects of raising verbs originate internally in [Spec, VP] of the infinitival complement and then move to [Spec, TP] of the lower and then to [Spec, TP] of the higher matrix clause respectively. Control infinitives have got a special kind of a null pronominal subject as “big PRO” which is

denoted as a thematic infinitive subject with the theta role of an agent [5, p. 264-272].

In control constructions matrix subject or object is semantically connected with the main verb and referred the infinitival subject that is realized as PRO. Raising subject or object is not directly referred to the main verb. Syntactically it is located in the matrix clause, but semantically it entirely belongs and relates to the imbedded clause [3, p. 216].

(1) First Gentelman: “The great duke Came to the bar; ... which [CP [TP the duke i [VP desired [CP [TP [PRO i [VP ti To have brought viva voce to his face]].” (W. Shakespeare, King Henry VIII, ii, i, 11; 17-18) In sentence (1) the main predicate desired has two arguments, namely an external argument subject NP the duke and an internal argument the infinitival clause To have brought viva voce to his face. Subject PRO as the infinitive external argument originates in [Spec, VP] of the infinitival clause, syntactically raises to [Spec, TP] NP the duke merging with the latter.

Semantics of the verb desire determines its connection with subject NP the duke which takes control over the covert subject of the infinitival trace ti.

(2) Rosalind: “if I could meet that fancy-monger, would give him some good counsel, for [CP [TP he i [VP seems [TP [PRO i [VP ti to have the quotidian of love upon him]].” (W. Shakespeare, As You Like It, iii, ii, 381-384)

(3) Deep structure: ec seemed [he to have the quotidian of love upon him].

(4) Surface structure: he i seems [PRO ti to have the quotidian of love upon him]].

In example (2) we witness that the raising verb seem has not got the external argument in the deep structure (3), not requiring its generation in [Spec, VP] and not theta-marking it. In the surface structure (4) it is NP he that as an external argument of the infinitive to have originates in [Spec, VP] of the lower clause, further moves to the matrix subject position and then forms the united single thematic argument with the implicit subject PRO as the infinitival agent role appointed by the predicate have.

In the long run of our discussion we come to the conclusion that in Early Modern English period we regard infinitival sentences with volitional verbs as control constructions where controlling element is referred to the main clause both syntactically and semantically. In raising constructions PRO syntactically raises from the subordinate clause to the main one, but semantically it preserves in the infinitival clause. Control predicates have got

thematic subject and infinitival complement CP, but raising verbs don't theta mark subject, their infinitive complement is TP.

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PRAGMA-COMMUNICATIVE ASPECTS OF DONALD TRUMP INAUGURATION DISCOURSE

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This paper focuses on the problem of pragma-communicative aspects of Donald Trump inauguration discourse, 01.20.17. Being the first official appeal of the newly elected president to his/her nation, the inauguration discourse is "the communication between the authority and society, where the speaker represents the authority; it's the strategic communication from the point of its future plans" [2: 195]. In this case Donald Trump inauguration discourse is the discourse which contains the information of the speaker's past-present-future, where his past is represented by his pre-election success, his present is determined by his presidential status and his future is connected with the strategic development of the country. In his inauguration speech Donald Trump tries not

only to inform audience about something but to fulfill his pragmatic purposes - to influence the Americans. As his audience is varied from his supporters, neutral voters up to opponents, D.Trump uses different approaches and tactics to the addressee. In this case he tries to express his gratitude to the supporters for his having been elected the USA President and tries to influence his opponents to diminish their negative attitude to him up to the neutral level or even to orient them to join his army of supporters. In accordance with the following investigation results, the given speech contains both the features of the charismatic leader discourse with the appeal to the president supporters and the features of the manipulative discourse with D. Trump's appeal to the opponents. As the charismatic leader discourse, Donald Trump inauguration speech is the para-verbal medium which the speaker uses to influence his supporters with the aim of their behavior / thinking changes trying to create the state of exaltation, the state of charismatic ekstazm among the communicators [1: 9]. In this case, the speech effect is realized through the usage of the series undulate appeals [1:10], which are Donald Trump pre-election slogans: Together, we will make America strong again. We will make America wealthy again. We will make America proud again. We will make America safe again. And yes, together we will make America great again. As the manipulative discourse, Donald Trump inauguration speech is realized through the usage of the mechanisms of deictic field layering, adding and connecting. These mechanisms make it possible to influence addressee thinking and behavior under the speaker's angle. Thus, having features of the manipulative and of the charismatic leader discourse Donald Trump inauguration speech is a conglomeration of different tactics and techniques.

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A VISUAL NARRATIVE IN WHTV PROJECT*Elina Paliichuk*

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The paper embraces semiotic and cognitive peculiarities of media coverage of human trafficking situation and possible

development of the instruments to influence on target audiences through deliberate use of sensorial language. The study focuses on potential to use a narrative technique for warning about a dangerous scenario played by vulnerable categories of society.

What is a WHTV Project? Standing for “Warn Human Trafficking Victim”, the WHTV is an umbrella title for a series of interdisciplinary studies aimed at developing efficient verbal strategies for their usage in anti-trafficking social campaigns.

A Visual Narrative. The strategy involves narrative framing, with stories told by the human trafficking victims. Focalizing (Langacker 1987) on a victim’s account from 1st person, so-called “story of the self” (Mills 2006: 36), can provide an impressive textual close-up shot.

A Cobweb Technique. The groundwork (Paliichuk 2011) provides for possibility to use an iconic image of “cobweb” for triggering a victim’s experience and communicate warning messages to the audience. The image of the victim is placed in the center of the construct, with other participants’ actions directed thereto and being interrelated through stable links.

A Narrative Turning into a Visual. Personal narratives provide as-if-unbiased depiction of the situation. Yet, what has not been said by a journalist would be possible said by a witness of an event in her personal account, – vividly, emotionally, attitudinally. Avoiding direct viewpoints, media would resort to subtle mechanisms of shaping public opinion, with storytelling being among them. The typified stories are used as scenarios for showing the peripetia of illegal transporting of migrants, travelers, men, women and children sold into slavery, etc., as it is shown on the figure below.

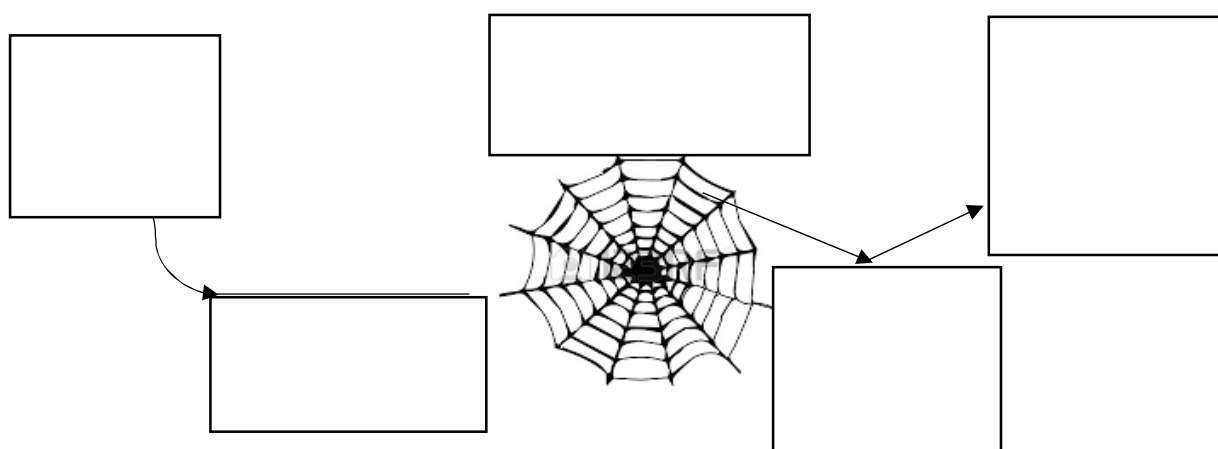


Figure 1. Cobweb Narrative Framing
hdimagelib.com/cobwebs+vector?image=480738091

This scenario includes: 1) description of settings and social background, circumstances and causes of the possible catch in the human trafficking net; 2) the offer made by a trafficker and a reaction thereto; 3) getting into a trafficking scheme: illegal transportation, loss of documents, loss of rights, illegal migration, forgery, deception, coercion, labour exploitation, sex exploitation, etc.; the actions made with a victim are zoomed, her feelings are brought to light (rendering of aural and tactile senses is enhanced); 4) possible escape, stories told by victims; 5) the future is rather vague.

The flow of events resembles cobweb construct at particular stages, with the image of victim depicted as a generalized character, translating emotional patterns to the audiences at risk due to its front line presentation. The analysis of the survivor stories at the Equality Now website (EN) proves the existence of the cobweb-like plot components in a subjectivized narration:

1.1. Settings. Poor economic or political conditions, domestic or social violence, be it in a rural or urban location, running from poverty or war – these are elements of the beginning of a story: My family's home was located in Unyama, a village outside of Gulu, in northern Uganda ... Lowyal was 13 years old when kids started bullying her everyday at school. ... Eventually, her "friends" introduced her to "the game" and started walking the stroll under the constant threat of pimps and johns (EN).

1.2. A Turning Point. The action starts as soon as a potential victim reacts to a lure. She would receive a prospective offer from a trafficker, or her relatives would be promised certain amount for her being sold. Victim's initial actions are shown scarcely. The image is static, she is a vulnerable, unprotected and helpless person, whereas the trafficker's is dynamic. Pretending to be friends, facilitators, agents, the perpetrators of human trafficking work like spiders, preparing a cobweb and trying to lure victims (Wisniewski, 2010: 73). As soon as a victim contacts a trafficker, she finds herself in slavery conditions, – forced, coerced, and exploited.

1.3. Zooming on Victim's Passiveness. At this stage, passive condition of a victim is zoomed through depiction of selling, transporting, and exploiting procedures. When lured into a trafficking scheme, she becomes deprived of her documents, enslaved, and forced to work as a prostitute. Losing identity, she becomes an object undergoing all the actants' actions. Her passive role is magnified in a story due to tactile and sound images: I've been tortured and abused ... cried, screamed ... (EN).

1.4. Survival Storytelling. A narrative has no climax, with a fact of breaking free just being stated. The accent is shifted to

denouement: She ran away and was picked up Today, she's a brilliant poet and spoken word artist who dreams of one day becoming an architect and building schools for children in Africa (EN). A victim's life is broken into past and present, with her future being vague: "In my eyes, everything was ruined and just burning." Today, Lowyal is back at school..." She wants to be a nurse or a doctor. She says, "Now I put my family first." (EN). Outcomes. A typical human trafficking plot is visualized in media by means of a circular cobweb-like construct. It is a scenario told by real victims after their escape. The results of a detailed interpretative analysis of its elements, and preliminary conceptual analysis of the trafficking situation in media, allow for possible employing of such construct in anti-trafficking campaigns.

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ЖІНОЧЕ МОВЛЕННЯ У ДРАМАТУРГІЧНОМУ ДИСКУРСІ В. ВАССЕРШТАЙН

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При вивченні гендерних особливостей драматургічного дискурсу багато дослідників в першу чергу звертають увагу на вплив гендерного фактора на стратегії комунікативної поведінки. У нашому дослідженні ми проаналізували жіноче мовлення у драматургічному дискурсі сучасного американського драматурга Венді Вассерштайн на прикладі п'єс "The Sisters

Rosensweig” та “Isn’t it Romantic?” та виявили низку особливостей у жіночому мовленні цього драматурга. Гендерні відмінності комунікативних стратегій в діалозі проявляються зокрема також і в тому, як чоловіки і жінки реагують на висловлювання співрозмовника. Так, згідно нашого дослідження, у жінок простежується більша кількість мінімальних реакцій типу *yes, hmm, well*, ніж у чоловіків. Невід’ємною частиною драматургічного дискурсу В. Вассерштайн є питання. З огляду на те, що діалог передбачає комунікативну взаємодію двох співрозмовників, необхідно мати засіб, який став би рушійною силою розмови, дав їй розвиток. Саме такою рушійною силою є питальні речення у п’єсах.

Їх рема висловлює запит інформації, тобто є в змістовному плані є відкритою: вона програмує відповідну рему. У процесі спілкування питання грають важливу роль. Крім прямого запиту інформації, вони можуть, зокрема, використовуватися для створення сприятливої атмосфери в розмові, для залучення в нього інших учасників. Таким чином реалізується принцип співпраці, характерний для жіночої мовної поведінки. Жінки часто задають питання, метою яких зовсім не є запит інформації. Навпаки, часто їх питання спрямовані на співрозмовника, і їх метою є досягнення рівності в діалозі, пом’якшення категоричності висловлювання і вираження готовності прийняти заперечення, якщо це необхідно. Одночасно такі питання можуть випереджати розповіді, сприяти подальшому розвитку теми, перевіряти, чи поділяють співрозмовники точку зору мовця. Це підтверджується і нашими прикладами п’єс Венді Вассерштайн:

SARA: Tess, who are you talking to? Hello my baby sister! [W. Wasserstein, *The sisters Rosensweig*, p.6]

TESS: Can I give this to my mother? My mother’s in desperate need of hope and rebirth.

GORGEOUS: Aren’t my sister fabulous? They’re really such funsy people! (p.28)

SARA: Tell you what? Hello, my sisters. Hello, Tessie.

PFENI: Why? Am I being self-indulgent? And maybe even just a little bitchy? [W. Wasserstein, *The sisters Rosensweig*, p.87]. Наведені приклади, показують, що в мові жінок частіше, ніж в мові чоловіків зустрічаються риторичні запитання. Риторичне питання це одне з найбільш виразних мовних засобів, і з найдавніших часів вони залучали жваву увагу вчених-лінгвістів у всьому світі. Подібні пропозиції є результатом перенесення деяких характерних рис одного комунікативного типу

пропозиції на інший. Зокрема, це спосіб висловити твердження в структурній формі питального речення. У звичайній розмові вони є способом вираження загальновідомих істин і використовуються для досягнення єдиної точки зору з того чи іншого питання, що особливо характерно для жіночого мовної поведінки. Особливістю риторичних запитань у драматургічному дискурсі В. Вассерштайн, є те, що вони, як правило, вимагають мінімального відповіді або не вимагають його зовсім, наприклад:

PFENI: Your name is Murf the Surf?

MERV: But I'm sure the school called your mother just to let her know. What? So I'm right.

SCOOP: Did I say anything? I didn't say anything. Where does he edit? [W. Wasserstein, *The sisters Rosensweig*, p.55].

Риторичні питання зазвичай відрізняються підвищеною емоційністю і тому особливо характерні для жінок:

SARA: Oh! How was it? Well, I'd stay that furrier has some very special skills. (p.76)

PFENI: Really? You mean like synthetic animal covering?

Риторичні питання у п'єсах В. Вассерштайн зазвичай мають додаткові модальні значення – емоційні значення ронії, сарказму, роздратування, відчаю, наприклад:

GORGEOUS: Do I look like Audry Hepburn? I swear I feel just like Audry Hepburn.

HARRIET: Mother, do you think its possible to be married or live with a man, have a good relationship and children that you share equal responsibility for, build a career, and still read novels, play the piano, have women friends, and swim twice a week? [W. Wasserstein, *Isn't it Romantic?* p.133].

Як приклад жіночої комунікативної стратегії в діалозі можна привести три діалоги, запозичені з п'єси В. Вассерштайн "The sisters Rosensweig". У них передається розмова сестер, ці діалоги являють собою хороший зразок еволюції стратегій ведення бесіди в залежності від зміни загальної ситуації і атмосфери розмови. Першим представлений типовий жіночий діалог. Тема його плани на майбутнє однієї з сестер. Стратегія ведення бесіди теж цілком традиційна, вона являє собою стратегію взаємодії і підтримки. Це втілюється у вигляді мінімальних відповідних реакцій, що виражають увагу та інтерес *super, brilliant, my luv*.

SARA: Pfeni's books are super. Brilliant. Having separate category for women's writing is counterrevolutionary.

TESS: Well, it doesn't matter anyway. I'm going to study hairdressing so I can make my way in the world. [W. Wasserstein, *The sisters Rosensweig*, p.7].

SARA: Tessie, my luv, if you want to be a hairdresser, I'll still love you and be very proud of you.

Розглянемо інший приклад діалогу у п'єсі.

GORGEOUS: Rabbi Pearlstein is a very wise man.

SARA: Then tell him to concentrate on his income tax. Besides, there is someone in my life. Nick Pym's coming for dinner tonight.

GORGEOUS: Nick Pym is a Nazi.

SARA: Nick Pym can trace his lineage back to the Duke of Marlborough.

GORGEOUS: That's fine, sweetsie, but we can't. He is a philanderer and a Nazi. You said he screws a lot of other women.

SARA: I never said that! [W. Wasserstein, *The sisters Rosensweig*, p.35]

Якщо в першому випадку перед нами ввічлива розмова, то в другому розмові наших героїнь про особисте життя помічаємо емоційність, яке виражається в репліках учасниць розмови. Стратегія підтримки залишається незмінною, однак, це вже не ліниве "піддакування" з ввічливості, в промові співрозмовниць помітна велика зацікавленість.

Вони висловлюють власну думку з приводу почутого і формулюють висновки. Проаналізувавши жіноче мовлення у драматургічному дискурсі в. Вассерштайн, ми виявили, що головна відмінність жіночих зв'язкових висловлювань від чоловічих полягає в тематичній спрямованості цих висловлювань. Це пояснюється відмінністю інтересів представників різних гендерів, а також стереотипними думками, існуючими в суспільстві. Жіночі монологи – міркування і розповіді – є невід'ємною частиною жіночої бесіди, вони мають свою особливу структуру, часто містять висновки. Також у нашому дослідженні, знаходить підтвердження той факт, що жіноча стратегія ведення діалогу полягає в прагненні до взаєморозуміння і орієнтованості на співрозмовника, однак, нерідкі й випадки відступу від цієї норми, особливо це помітно в ситуаціях конфлікту та хвилювання.

ДО ПИТАННЯ ВЖИВАННЯ ПРИКМЕТНИКІВ З КОМПОНЕНТАМИ ПОДІБНИЙ, ВИДНИЙ В АНГЛІЙСЬКО-УКРАЇНСЬКИХ СЛОВНИКАХ СПЕЦІАЛЬНОЇ ТЕРМІНОЛОГІЇ

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Одним з істотних недоліків сучасної української термінології та термінографії є значна кількість скалькованої термінології, поширена у різних галузях знань. Непритаманна українській мові лексика широко використовується в технічному мовленні, що є прямим наслідком доби російської окупації 20–80 х рр. та централізовано насаджено протягом цього періоду «зближення» української мови з російською [9, с. 227–229]. З проблем калькування з російської мови в українській термінології осібно постає питання паралельного вживання у термінологічних українських словниках (як перекладних, так і тлумачних) прикметників із кінцевими основами подібний та видний, що визначають ознаки предметів асоціативним чином. Модель словотворення складних прикметників із кінцевою основою видний впроваджено штучно 30 х рр. ХХ ст. через директивні зміни в українській термінологічній системі, впроваджені російською окупаційною владою з метою систематичного підпорядкування української мови російській [15, с. 211–212]. Часто така скалькована модель словотворення використовується в перекладі біологічної номенклатури [15, с. 213], медичної термінології [8, с. 91] тощо. Наведених складних прикметників в сучасній українській лексикографії необхідно уникати, надаючи перевагу питомим українським моделям: основоскладенню з компонентом подібний [8, с. 91] або афіксальному творенню [16, с. 99–100; 27, с. 39].

Дослідження автором низки спеціальних англійсько-українських словників із фокусом на складних прикметниках з другою основою видний демонструє, що лише у незначній кількості зареєстрованих випадків у перекладних словниках наводяться дублети – складні прикметники з компонентом подібний або прикметники, утворені афіксальним словотворенням. Це підтверджує існування зазначеної проблеми в українських термінологічних системах. Також проведено дослідження українсько-російських перекладних словників, виданих до правописної реформи 1932 р. Результати дослідження свідчать, що словники, видані 1909–1930 рр., не містять жодного складного прикметника з другою основою видний, натомість надаючи перевагу афіксальному словотворенню, а також, рідше, вживанню другої основи подібний [21].

У межах укладання сучасних англійсько-українських словників та перекладних словників в інших мовних парах

автор пропонує дотримуватися саме таких двох моделей, які можна вважати питомими. Для вироблення підходів до уніфікації української термінології в контексті використання наведених вище моделей словотворення автором проведено дослідження конкретного випадку та здійснено переклад низки термінологічних словосполучень зі словом *cell* у галузях медицини, анатомії, зоології, ботаніки тощо. Перелік термінологічних словосполучень до перекладу сформовано на базі тлумачних словників англійської мови: «Oxford Dictionaries» («Oxford Living Dictionaries», «Oxford English Dictionary (OED)»), «Collins Dictionary», «Macmillan Dictionary», «Cambridge Dictionary», «Longman Dictionary of Contemporary English», «Merriam-Webster» і «Webster 1913». Створення словникових статей для відповідних термінологічних словосполучень здійснювалося на базі дослідження описів відповідних словосполучень у зазначених тлумачних словниках та спеціалізованій англійській літературі та подальшого аналізу спеціальної одномовної української літератури у конкретних галузях знань. Після віднайдення українських термінологічних відповідників здійснено додаткове дослідження в українських джерелах щодо вживання у відповідних термінологічних словосполученнях складних прикметників із основами на подібний та видний, а також прикметників, утворених афіксальним словотворенням. Усі відповідні випадки реєструвалися для подальшого аналізу та вироблення пропозицій щодо уніфікації. З повним переліком перекладів у межах опрацювання термінологічних словосполучень зі словом *cell* можна ознайомитися в матеріалі, опублікованому автором в онлайн словнику «Київський словник» [14].

Таблиця 1. Пропозиції автора щодо усунення складних прикметників з компонентом *видний* за створення сучасного англійсько українського словника

| Англійське термінологічне словосполучення | Переклад через словоскладення з компонентом <i>-видний</i> (калька з російської мови) | Пропозиції автора щодо уніфікації |
|---|---|-----------------------------------|
| <i>goblet cell</i> | келиховидна клітина [20, с. 67] | келихоподібна клітина [4, с. 59] |
| <i>hygroscopic cell</i> | бульбашковидна клітина [17, с. 25] | бульбашкоподібна клітина [24] |
| <i>motor cell</i> | бульбашковидна | бульбашкоподібна клітина |

| | | |
|---|--|---|
| | клітина [17, с. 25] | [24] |
| retort cell | ретортовидна клітина [12, с. 118] | ретортоподібна клітина [17, с. 64] |
| sickle cell | серповидний еритроцит [6, с. 254] | серпоподібний еритроцит [7, с. 34; 19, с. 386] |
| sickle-cell anaemia | серповидноклітинна анемія [13, с. 651] | серпоподібноклітинна анемія [6, с. 254; 10, с. 256] |
| sieve cell | ситовидна клітина [24] | ситоподібна клітина [23, с. 88] |
| signet ring cell | персневидна клітина [5, с. 85] | перснеподібна клітина [18, с. 289] |
| spindle cell | веретенovidна клітина [11, с. 166] | веретенoподібна клітина [3, с. 34; 26, с. 171] |
| target cell | мішеневидний еритроцит [22, с. 92] | мішенеподібний еритроцит [7, с. 17; 22, с. 92] |
| Усталена афіксальна модель словотворення (вдосконалення не потребує) | | |
| foam cell | – | піниста клітина [7, с. 172; 18, с. 676] |
| granular white blood cell | – | зернистий лейкоцит [26, с. 34; 3, с. 52] |
| Kupffer cell | – | зірчастий ретикулоендотеліоцит [3, с. 45] |
| nongranular white blood cell | – | незернистий лейкоцит [26, с. 34; 3, с. 52] |
| prickle cell | – | шипуватий епідермоцит [4, с. 405] |
| squamous cell | – | плоский (лускатий) епітеліоцит [3, с. 33] |
| stellate cell | – | зірчаста клітина [4, с. 290] |
| stone cell | – | кам'яниста клітина [12, с. 17] |

Джерело: Власне дослідження автора; результати опубліковано у [14]

Як видно з наведеної вище таблиці, на сьогодні відсутній усталений підхід до вживання відповідної термінології у спеціальній українській літературі в галузях медицини, анатомії, зоології, ботаніки тощо. Внаслідок цього відсутня й база для створення якісних спеціальних англійсько українських словників з єдиним підходом до опрацювання термінів та термінологічних словосполучень. Запропонований підхід до перекладу таких термінів та словосполучень із усуненням скалькованої моделі творення прикметників з компонентом видний дозволяє не лише консолідувати принципи укладення сучасних українських двомовних словників, а й надалі поширити єдину практику щодо уніфікації української

термінології у спеціальних галузях знань. Застосування такого підходу дозволить уникнути невизначеності щодо тлумачення термінів та полегшить упровадження нової термінології в широкий науковий ужиток.

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LINGUISTIC INDICATORS OF PERSPECTIVE IN DRAMA

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The term 'perspective' is one of the central issues in the study of narrative. As far as narrative is predominantly related to prose, perspective is basically studied in prosaic texts. However, in our view, the research of dramatic texts is equally possible. It seems feasible to consider dramatic texts not only as a visual presentation of the play, but also as its lingual presentation. The language of dramatic texts plays a dominant role in understanding and interpreting of how this visual presentation should be performed [3, p. 141]. M. Short asserts that we can interpret a play comprehensively, analyzing its original text rather than its visual presentation [5, p. 264]. The viewpoint on perspective in dramatic texts differs from prose fiction texts. The main difference lies in absence in the majority of dramatic texts of narration as such that serves as a field of realization of perspective in prose. Thus, there are specific ways to demonstrate perspective in drama. But before listing them, we find it necessary to define the notion of perspective in drama.

Henceforth, we hold that perspective in this study spans (1) a physical position of a character (2) a reader's metaphorical physical position towards events in a play, and (3) an author's or a character's attitude, feelings and evaluation of a certain phenomenon or a character. Consequently, dramatic texts provide both an author's and a character's perspective. The first one can be found in a prologue, an epilogue, author's remarks, songs of chorus, no-addressee lines, lines addressed to the audience, built-in narratives and epic characters' narratives. The character's perspective in its turn is represented in character's monologues, dialogues or polylogues. M. Short distinguishes certain linguistic indicators of perspective in prose fiction texts. They include schema-oriented language, value-laden expressions, given versus new information, thought presentation, character perception, deictic expressions, social deixis, sequencing of actions and events and ideological viewpoint [5, p. 265]. P. Simpson and D. McIntyre complement them with such indicators as graphology, presupposition and Grice's Co-operative principle [7, 4]. Some of these can be equally applied to dramatic texts and way demonstrated in the examples from O. Wilde's *An Ideal Husband* [9], B. Shaw's *Pygmalion* [6] and J. Galsworthy's *A Family Man* [1]. Schema is a structured cluster of concepts that refers to phenomena or objects. So, schema-oriented language is special vocabulary that is used to form a schema, social role, stereotype or script in a text [8, p. 328]. For instance, O. Wilde in *An Ideal*

Husband [9] uses schema-oriented language to characterize the one of the main characters as a “dandy”. So, O. Wilde uses a metonymy the result of Boodle’s Club [9, p. 473], a metonymy a well-bred, expressionless face [9, p. 473], a metaphorical hyperbole the first well-dressed philosopher in the history of thought [9, p. 507] and a simile like the latest edition of something or other [9, p. 522] to highlight that Lord Goring is a man who takes care of his looks, emphasizes the aesthetics of appearance and behaviour, follows the trends and pays a great deal of attention to his manners and language.

All of these characters’ perspectives on Lord Goring form a perfect example of a “dandy” stereotype. Such perspectives allow readers to shape the image of the character according to their expectations. Value-laden language expresses an attitude towards anything that is described [2, p. 28]. Henry Higgins’s attitude towards Eliza Doolittle in B. Shaw’s *Pygmalion* [6] can be taken as an example. So, B. Shaw uses a metaphor a squashed cabbage leaf and a hyperbole a woman who utters such depressing and disgusting sounds has no right to be anywhere – no right to live [6] in Henry Higgins’s perspective on Eliza Doolittle to stress that Henry Higgins highly disrespects this woman and treats her as a useless creature. Henry Higgins’s perspective changes throughout the text, so the metaphors a tower of strength [6] and a consort battleship [6] are used towards Eliza Doolittle.

Thus, Henry Higgins recognizes that Eliza Doolittle is a strong woman and a fighter and even starts to respect her in his own way. Thus, the example demonstrates how the character’s perspective can change throughout a play. Deixis is concerned with the issues of distance and proximity in time, space and social relations and centres the fact that speakers tend to interpret deictic terms in relation to where they themselves are positioned [4, p. 50]. There are three types of deixis: personal, temporal and spatial. The spatial deixis expresses the actual position of the speaker towards something, so it expresses perspective that concerns physical position of the speaker in the space. The following example is taken from J. Galsworthy’s comedy *A Family Man*: He goes over to the door and opens it. His wife is outside in a hat and coat. She comes in [1]. J. Galsworthy uses the verb goes to indicate the movement of Builder as he moves away from the reader. The use of the verb comes to refer to Mrs. Builder’s movement suggests that the reader is positioned as if he/she is within the room in terms of physical perspective. Thus the deictic expressions give the reader a feeling of being involved in the situation and help to interpret a dramatic text

and its characters more precisely. To sum up, perspective in dramatic texts is expressed with the help of certain linguistic indicators listed above.

Schema-oriented language helps the reader to shape the image of the character according to any well-known pattern of a character's archetype. Value-laden language reveals to a reader an author's and a character's evaluation of any phenomena and objects. Deictic expressions determine a reader's angle of vision of the situation. Thus, linguistic indicators of both author's and character's perspective gradually form the reader's perspective on characters and events and help him/her to interpret them.

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СТАТИСТИЧНИЙ АНАЛІЗ ХЕШТЕГІВ (НА МАТЕРІАЛІ СОЦІАЛЬНИХ МЕРЕЖ TWITTER, INSTAGRAM І GOOGLE)

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З появою соціомедійних мереж (наприклад, Twitter, Instagram, Facebook та ін.) хештег (#) став головним символом усіх мікротекстів. У своїй роботі ми розглядаємо стилістичні, синтаксичні та статистичні особливості хештегу на основі досліджень М. Запавіньї [10], М. Галлідея [4], М. Т. Бастоса [2], Е. Кунья [3], а також інших науковців [1, 6, 7, 8]. Ю.С. Наволока [1] розглядає хештег у якості реклами у соціальній мережі Instagram. Аналіз тематики текстів виявив, що у більшості мікротекстів використовується мінімальна кількість слів, що дозволяє швидко зрозуміти суть інформації [1]. Дослідниця відзначає відсутність складних безсполучникових та складносурядних речень, а також нечасте використання складних речень, оскільки складносурядне речення перешкоджає швидкому сприйняттю тексту. Головною особливістю хештегів, що створені простими односкладовими та двоскладовими реченнями, є написання слів разом [1], що потребує більше уваги з боку читача та концентрації на тексті. Прості односкладові речення більш лаконічні, експресивні, динамічні. Таким чином така графічна особливість дозволяє ефективно впливати на аудиторію. У своєму дослідженні науковець робить висновок про взаємозв'язок між структурою хештега та його семантикою та прагматикою. Оскільки для передачі інформації в Інтернет-рекламі використовується мінімальна кількість слів, а саме мікротекстів, це дозволяє аудиторії швидко та адекватно сприймати інформацію.

Хештеги лінгвістично багатофункціональні та представляють різні типи міжособистісних значень у соціомедійних текстах. Додавання тегів до постів у соціальних мережах стало результатом швидкої форми лінгвістичних інновацій [10]. Більшість підходів до вивчення хештегу базуються на розумінні хештегу як елементу спілкування або дискусії [7]. Так, на думку М. Запавіньї [10], функції хештегу збігаються з визначеними засновником системно-функціональної лінгвістики М. Галлідея [4] трьома основними функціями мови: 1) концептуальною, що відображає досвід мовця щодо його внутрішнього світу й об'єктивної зовнішньої дійсності; 2) міжособистісною, що полягає у встановленні та підтриманні соціальних стосунків, рольової структури впливу на співрозмовника, оцінюванні тощо; 3) текстовою, яка забезпечує подання інформації у вигляді зв'язного висловлення [4, 10]. М. Т. Бастос [2], та Е. Кунья [3] вивчають хештег у кількісний спосіб і у своїх роботах надають статистичний аналіз хештегів у Twitter.

Науковці, аналізують топові хештеги та визначають, що на кількість вживання певного хештегу впливають події у країні та будь-які інші надзвичайні ситуації. М. Т. Бастос [2] та Е. Кунья [3] доходять висновків висновку про те, що хештеги змінюють свої позиції у рейтингах через їх актуальність та активність користувачів. За допомогою хештегів користувачі соціальних мереж пропагують політичні лозунги та настрої суспільства [2]. Із використанням методики, запропонованої М. Т. Бастосом [2], та Е. Кунья [3], ми провели статистичне дослідження хештегів #kiev, #ukraine і, #kievcity., які обрали методом суцільної вибірки. За допомогою програми Keyhole [5], яка робить моніторинг хештегів по всьому світу, аналізуючи конкретний хештег у 1500 постах за 2 тижні, ми отримали такі результати (Рис.1).

| Хештег | Користувач | Пост | Оригінальний текст | Коментар | Топ Сайт |
|-----------|------------|------|--------------------|----------|---------------------------------|
| #kiev | 46 | 60 | 56,70% | 3,33% | Instagram, Twitter, pro-fhi.net |
| #ukraine | 79 | 92 | 41,3% | 1% | Twitter, goo.gl, buff.ly |
| #kievcity | 104 | 135 | 100% | - | Twitter |

Рис.1 Статистичний аналіз хештегів

Хештег #kiev був використаний у Instagram, Twitter, pro-fhi.net 46 користувачами у 60 постах. Найбільша кількість користувачів, а саме 34,29 %, були з України; 20 % – з США; 8,57 % – з Канади; 5,71 % – з Росії і ще 2,86 % користувачів використали хештег (#kiev) у таких країнах, як Колумбія, Іспанія, Германія, Швеція, Туреччина та Індія. Хештег (#ukraine) використали 79 користувачів у 92 постах. Найбільша кількість їх (25 %) були з Великої Британії; 17,5% – з США; 12,5% – з Німеччини; 7,5% – з України та Франції; 5% – з Росії; 2,5% – з Польщі, Таїланду, Філіппін, Японії, Угорщини, Австрії, Латвії, Литви, Естонії та Індії. Хештег (#kievcity) використали 104 користувача у 135 постах. Він трапляється лише в оригінальних постах та лише у Twitter. На відміну від попереднього прикладу хештег (#kievcity) використали 97,85% користувачів з України, а з США та Казахстану – 1,08%. Як ми зазначали раніше, програма Keyhole аналізує лише ті хештеги, які були опубліковані упродовж 2 тижнів. На основі проведеного статистичного аналізу можемо зробити висновок про те, що хештег (#ukraine) використовувався частіше за хештег (#kievcity). Це зумовлено тим, що (#kievcity) характерний лише для мешканців столиці України, у той час, коли хештег (#ukraine) вживали, в основному, згадуючи ситуацію чи новини в країні. В той самий час хештег (#kiev) був використаний частіше ніж (#kievcity), оскільки він стосувався новин чи ситуацій у місті Києві та відвідування столиці. Найбільшу кількість коментарів набрав хештег (#kiev) 3,33%, у той час, як

(#kievcity) жодного. Топові соціальні мережі, де були виявлені усі хештеги (#kiev,#ukraine,#kievcity) – Twitter, Instagram, Google. Необхідно зазначити, що результати можуть змінюватися через низку причин: національні свята країни, надзвичайні ситуації, культурні заходи та ін, а рейтинг хештегів змінюється кожні 2 тижні.

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CONCEPTUAL METAPHORS AS AN IDEOLOGICAL TOOL IN THE PUBLIC SPEECHES OF POLITICAL LEADERS

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This study discusses conceptual metaphors reconstructed via analysis of linguistic metaphorical expressions (ME) which, being conventional for political discourse, signify POLITICS, ECONOMY, and ONE'S OWN COUNTRY target conceptual domains as the highlights of politicians' public speeches. The data – ME coming from the 2014-2015 public speeches of B. Obama's, president of the USA, and V. Putin's, president of Russia – are obtained from official Internet resources. The data are processed according to the methodology developed earlier by the author of this paper. Grounded on the findings of Conceptual Metaphor Theory, this methodology represents an algorithm for exposure and further description of conceptual metaphors employed in a thematically coherent discourse, and manifested by multiple ME numbering dozens and over. Their analysis, aiming to portray a particular metaphorical system as a whole, enables an in-depth study of the target and source conceptual domains, and a thorough account of their cross-mapping influenced by the discourse type. In this study, focused on political discourse, the systems of conceptual metaphors tracked in the public speeches of each president are regarded separately and in comparison. The obtained results expose the speakers' ideological worldviews, and the workings of conceptual metaphors as instruments for exerting influence on the public. Such influence is provided in a number of ways, including the use of key ideological concepts (kics) manifested with ME. Being represented with regularly iterated words, kics make the respective information primed and entrenched in the recipients' minds.

INTERDISCIPLINARY STUDIES IN CONTEMPORARY LEXICOGRAPHY: A PRACTIS-DERIVED THEORY

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A wash of practical problems concerning principles of compiling dictionaries and methods of handling their data has always circulated through various lexicographical paradigms (LP) i.e.

intuitive (proto-lexicography), lingo-centric (classical linguistic lexicography), functional (anthropocentric lexicography), and, finally, interdisciplinary. However, it was the advent of computer, information and cognitive sciences that gave way to numerous interdisciplinary researches under umbrella of e-lexicography (machine-readable dictionaries (MRDs), lexical data bases (LDBs), various natural language processing (NLP) systems and human-readable e-dictionaries in late 1970-80-s [De Schryver 2010; Granger 2012, p. 1-2]) or digital lexicography with transformable Web-based dictionaries [De Schryver 2010].

Moreover, at present it is relevant to talk about intelligent (adaptive) lexicography and I-dictionaries. Still, such innovations transform dictionary only in some aspects and lack a unified systematic view on lexicographical research as a whole. Specifically little attention has been paid to the problem of underpinning theory and methodology of information structuring in learner's dictionaries. Current approaches to solution of this problem relate to one or more of the three core aspects of dictionary: (1) the subject matter, (2) user or (3) metalexical coding. The first deals with various methods of processing dictionary data and building data dictionaries. By means of corpus integration, better selection of data, efficiency of access, automatization, customization, hybridization etc. [Granger 2012, p. 3] researchers attempt at creating a data-guided dictionary. Various methods of corpus, LDBs and big data analyses [Benjamin 2014] are put into practice of selection and automatic processing linguistic data. Among such examples are Croatian Encyclopaedic Dictionary [Dembitz 2005] as a system based on cluster grouping and satisfying closure criteria by compression [the same, p. 2] and Wiktionary – the result of collaborative lexicography. Still the reciprocal relations between AI and lexicography on this level seem to be troublesome. On the one hand, existing dictionary data lack necessary formalization and systematic relations to serve as an input to computational processes and applications in NLP [McCracken 2016]. On the other hand, applying various computational tools to enhance metalexical systems is often counterforced by the old editorial limitations [Granger 2012, p. 3; Rundell 2015]. The latter addresses mainly e-dictionaries, digital and digitalized dictionaries mimicking their printed counterparts and lacking better connectedness and availability of data [McCracken 2016, p. 513-514].

The second approach addresses I-dictionaries. It is based on user-factor taken into consideration in the process of creation and

further self-improvement of dictionary. The idea of an intelligent system analyzing its user and providing fuzzy simultaneous feedback (monitoring and logging individual user's look-up strategies), gradual definitions by means of fuzzy answer set programming (considering to the level of user's language proficiency, background knowledge, and perceived difficulty), and improving statistical structure of its own (by means of co-occurrence-based data-mining techniques and clustering to detect user behavior / preferences and update a user's profile) is based on AI technologies, namely, those dealing with NLP [De Schryver 2010, p. 585-593]. There is a vast selection of NLP tools i.e. information extraction (IE), information retrieval (IR), named-entity recognition (NER), parsing, chunking, part-of-speech (POS) tagging, wordsense disambiguation (WSD) etc. [Mishra 2018, p. 6-14]. Such a dictionary is expected to be capable of autonomous selection of items from meta-databases and transforming ways of their presentation depending on user's needs. Hence, its core features are adaptiveness and intelligence [De Schryver 2010, p. 585-586]. However dependency on dictionary use can lead to wrong inferences and incorrect language use in result. Besides likewise the functional lexicography this approach is concerned more with object-relevance («What for?»), rather than subject-relevance («Who for?»). Hence it does not provide any tools of tracking neuro-cognitive processes and structuring of mental lexicon. Finally, unlike the two technological approaches the third emerges at the intersection of cognitive (C.) (c. psychology, psycholinguistics, neurolinguistics, c. linguistics, c. semiotics etc.) and informational sciences (computational linguistics, knowledge and software engineering, NLP etc.) and aims at bridging the gap between lingo-centric objectivity and functional subject-orientation by means of implementing various knowledge-based models into dictionary research. These are meant to be the prototypes of unified information models for better interaction of AI and Human user. The latter is viewed as an information processing system of outstanding plasticity and capability to adaptation through knowledge acquisition; human is both cognitive and semiotic in nature [Rieger 2003], hence cognitive semiotic (CS) lexicography [Zlatev 2012] and I-dictionary should follow the natural semiotic cognitive information processing (SCIP) and cognitive structures inherent in human beings [Rieger 2003].

Within the framework of lexicography such inter- and intradisciplinary CS collaborations are few in number but promising for the future i.e. integration of c. framing, c. metaphor,

c. metonymy, c. polysemy etc. [Csabi 2014], cognitive foundations of construction and presentation of meaning [Ostermann 2015] and comprehensive methodology of semantics of lingual networks (SLN) for building conceptual ontologies by basic propositional schemas [Zhabotynska 2010]. Currently SLN has proved to be highly successful in compiling combinatory thesaurus dictionaries for FLL / SLL. To sum it up contemporary interdisciplinary studies in lexicography has two vectors: (1) from technological praxis to theoretical implications and (2) from groundbreaking cognitive semiotic studies to practical projects in the field. Hopefully the two ends will meet for the better of human beings and «other meaning-seeking and meaning-making beings» [Zlatev 2012, p. 19].

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ІНФОРМАЦІЙНО-СТРУКТУРНІ ОСОБЛИВОСТІ АНГЛІЙСЬКИХ ТА ФРАНЦУЗЬКИХ ЛОКАТИВІВ У ПИСЕМНИХ ПАМ'ЯТКАХ ХІХ СТ.

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Теорія інформаційної структури (ІС) вивчає принципи, за якими ми поділяємо інформацію на стару і нову, більш значущу та менш важливу та як граматики кодує ці поняття. Мета нашого дослідження – описати особливості маркування ІС англійським прислівником *there* та французьким *là* у пам'ятках писемності ХІХ ст. Зазначимо, що за основу нашого дослідження були взяті методика Е. Прінс (стара :: нова інформація для дискурсу) [1] та формула Л.Ріцці [2] для визначення таких компонентів речення як топік і фокус. Розглянуті приклади вживання французького прислівника *là* в свідчать, що найчастіше він маркує стару інформацію, особливо при розташуванні його перед структурою VO (24,5 %), після SV

(22,64 %) та на початку речення з порядком слів SVO (20,75 %). Коли адверб вживається в кінці структури SVO, а також переду дієслову, зазвичай він позначає нову інформацію: 11,3 % та 5,7% відповідно. Напр.: «Là l'esclave étoit hors de la loi commune à tous les citoyens, hors de la société par conséquent, et il ne trouvoit pas, dans le pouvoir public, d'asile contre l'oppression du pouvoir domestique auquel il étoit soumis». У реченні *là* позначає стару інформацію, що відома з попереднього дискурсу. У прикладі: «...mais la religion est ce qu'il y a de plus naturel à l'homme pour former saraison et régler ses actions, si l'on voit la nature de l'être là où elle est, c'est-à-dire, dans la plénitude de l'être, dans l'état de l'être accompli et parfait...» адверб *là* маркує нову інформацію, невідому читачеві, що розкривається далі в реченні. Дослідження англійського адверба *there* демонструє, що в більшості випадків прислівник маркує стару інформацію, особливо при порядку слів SV + *there* + (O) (34,15 %): «But not a cloud was *there* – the blessed sky Was all serene». У реченні «*There the Thunderers stand! in their fortress of shade*» *there* розташований в ініціальнойній позиції та вказує на нову інформацію, тому що до цього в тексті немає ніяких згадок про *the Thunderers*. Отже, французький та англійський прислівники, незважаючи на позиційні особливості розташування у кожній із мов, найчастіше вживаються як маркери старої інформації.

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THE NOTION OF OBLIQUE SUBJECT IN GERMANIC LANGUAGES

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Subject is traditionally associated with nominative case [6, p. 204]. However, NPs that behave syntactically like subjects are not always canonically case-marked, i. e. they occur in accusative, dative or genitive. In particular, this phenomenon is observed in Germanic languages at different stages of their development. Such non-nominative arguments have been labeled as oblique / quirky /

logical subjects in the literature [1; 4; 5]. Consider the examples from Old English and Modern Icelandic [5, p. 124; 6, p. 209].

OE and him *ðæs sceamode*
 and to-them DAT of-that GEN shamed '
 And they were ashamed of that' (*ÆCHom I*, 1 18.10).
 MIc *Mig vantaði hnífinn*
 Me ACC needed knife-the NOM
 'I needed the knife'.

At least two contrasting viewpoints on the syntactic status of oblique subject-like NPs are presented by scholars; hence, the issue is still under debate [2; 4]. On the one hand, it has been argued that Old Germanic languages, namely Old Icelandic, do not provide data to support an oblique subject analysis [4], so non-nominative logical subject arguments should be regarded as syntactic objects. Over the course of time, non-subject arguments may have acquired subject properties and become the structures that justify an oblique subject analysis of Modern Icelandic. This diachronic process is defined as reanalysis leading to a change in the possible content of the Specifier position of IP, whereby it has become an exclusive subject position. Non-nominative NPs in that position may have kept their oblique case, and become oblique subjects [4, p. 99–110; 3, p. 825].

The reanalysis takes place in three stages in a specific order. At the first stage, subjects can be oblique (dative) and objects can be nominative. At the second stage, subjects can still be dative but objects that were nominative at stage one have been replaced by accusative objects. At stage three, subjects that were dative at stages one and two have been replaced by nominative subjects and objects are accusative as at stage two. Consider the following examples from Old Icelandic, Middle English, and Faroese [5, p. 49–55].

OI *likaðe yðr vel finn finnskatrîn*
 liked 3SG you DAT PL well fine NOM SG finntax NOM SG
 'Did you like the fine tribute paid by the Finns?' (1300, *Egils saga*).

ME *þonne soðlice Gode licað ure drohtnunge*
 then truly God DAT SG likes 3SG our living ACC PL
 'Then truly, God likes our way of life'.
 Fa *Eg dámi væl hasa bókina*
 I NOM like 1SG well this ACC book ACC
 'I really like the book over there'.

On the other hand, the supporters of the oblique subject hypothesis claim that the syntactic status of non-nominative

subject-like NPs has not changed at all from object status to subject status: it was a change from non-canonical to canonical case marking, so-called ‘Nominative Sickness’, that has affected all the Germanic languages to a varying degree [2, p. 439]. According to this analysis, no change has taken place in Icelandic, Faroese, and German, where oblique subjects have been preserved. In the remaining Germanic languages, oblique subjects have changed into nominative subjects [3, p. 873].

The following tests have been applied to determine prototypical subject properties and, thus, prove the oblique subject hypothesis: (a) syntactic position, (b) conjunction reduction, (c) clause-bounded reflexivisation, (d) long distance reflexivisation, (e) subject-to-object raising, (f) subject-to-subject raising, (g) pro-infinitives (control infinitives) [1; 2, p. 441–463; 5, p. 60–68].

The conclusiveness of subjecthood tests varies depending on the language and the stage of its development. For example, the ability to be realised as the unexpressed argument (PRO) of infinitives is a property confined to subjects. In the following sentence from Modern Icelandic, the control verb *vonast til* ‘hope, expect’ takes an infinitival clause introduced by *að* ‘to’ with the verb *leiðast* ‘be bored, annoyed’, which selects for a dative subject [2, p. 456–457].

Mic Sveinn vonast til að — leiðast ekki krakkarnir.

Sveinn NOM hopes for to PRO DAT be-bored INF not kids-the NOM

‘Sveinn hopes not to be annoyed by the kids.’

Yet, certain doubts have been expressed as to how convincingly the tests prove subjecthood of oblique NPs, for it is still not entirely clear whether subjecthood tests reveal the properties of syntactic or semantic (logical) subject [7, p. 523]. Another question arises concerning the reasons for preserving or eliminating oblique subjects from different modern Germanic languages, which definitely calls for further research.

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PRINCIPAL PROBLEMS OF NATURAL LANGUAGE PROCESSING SYSTEMS

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Current application as well as perspectives of natural language processing (NLP) was specified in [3]. The study specifies the use of parsing for the purposes of automatic information search, question answering, logical conclusions, authorship verification, text authenticity verification, grammar check, natural language synthesis and other related tasks, such as analysis of ungrammatical sentences, morphological class definition, anaphora resolution etc. [3]. However NLP can by no means be called a smooth process. Numerous difficulties arise due to a number of objective reasons, such as the existence of hundreds of natural languages, each possessing syntactic rules as well as variations thereof in a language. Within the same language, there are words that may have different meanings depending on the context of use. Even the graphic level suggests some technical difficulties. Thus NLP has to consider the encoding type, used in a particular

document. The text can be stored in different encodings: ASCII, UTF-8, UTF-16 or Latin-1[5: 74].

Special processing types may be required for punctuation and for numbers. Sometimes it is necessary to handle the use of characters that represent emotions (combinations of characters or special characters), hyperlinks, recurring punctuation marks (... or ---), file extensions and user names containing dots. Splitting the text into fragments or elements usually means presentation of the text in the form of a words sequence. Should it be the case, the words are referred to as the "lexical element", "lexeme", or just "token", and the process of splitting the text is called "tokenization". This process does not cause particular difficulties in languages that use spacing characters to separate words, but in languages similar to Chinese, this is much more difficult to do, since the characters can denote both syllables and entire words. Moreover, English itself can present some difficulty during the tokenization process, since in English there is a large number of alternative ways of formal representation of the self-same word: it can be spelled together, separately or it can be hyphenated.

Words naturally are combined into phrases and sentences. Determining the boundaries of sentences may also be associated with certain difficulties, although the first glance suggests that it might suffice to find full stops indicating the ends of sentences. But dots can also occur inside sentences, for example after abbreviated words etc. However, grammatical analysis suggests more serious problems, concerning analysis accuracy, than those, connected with text formal representation. Firstly, much depends on the quality of the part-of-speech tagging, which should be very high (97-98%) [2], but in long sentences it is often possible to encounter an incorrectly recognized part of speech, which leads to further analysis errors. Secondly, existing automatic parsing gives accuracy of about 90-93% [2], which means that in a long sentence there will almost always be parsing errors. For example, with the accuracy of 90%, the probability of speech-part tagging without any error for a sentence of 10 words long will be 35% [2]. The current state of research gives hope for an improvement in the quality of parsing, but often the right syntactic analysis also presupposes understanding the semantics of the sentence. However there seem to be sentences, which at present can be parsed by a "human" analysis only. So, in the sentence "I hit a man with a camera" there can be two different variants of parsing, depending on whether we believe that the hit man had a camera or the camera was used as the instrument for hitting. Of course, to get the most accurate

syntactic analysis, it should make sense to leave some of the most likely options, and then determine the correct one by a combination of different factors, including semantic ones.

Sometimes, during the NLP it is essential to determine the relationships between words in different syntactic groups. Such co-reference resolution defines the relationships between specific words denoting the same object, that is, they have the same referent in one or several sentences. For example, in the sentences "The town is small but beautiful. It is located at the foot of the mountain". The word "it" co-refers to, that is, is referentially identical to the word "city". Co-reference phenomena derive from fundamental patterns of text organization. Since the text has a linear structure, and the situation it describes is usually non-linear, the text almost inevitably should contain repeated nomination of elements in the situation described. At each new reference to the same object, a new nomination of this object is made based on what has already been said about this object and on that knowledge which is not verbalized in the text. Although the problem of coherence in linguistics has been thoroughly studied, the practical implementation of this theoretical knowledge is quite complicated [1: 41]. Should a word have several semantic interpretations, in order to determine its meaning in this particular case, it may be necessary to utilize word sense disambiguation (WSD) [reese75].

Sometimes this means solving some difficulties. For example, in the sentence "Mary returned home." The word "home" may mean "housing that someone is living in" or "the state or city where someone lives". One of the most open problems in NLP is ambiguity of its units, which can occur at all language levels. It comprises the phenomena of polysemy, homonymy and synonymy. Ambiguity can be either lexical (existence of more than one word meaning, for example, "bank"); syntactic, or structural (when one sentence has several possible grammatical options and, accordingly, has a different meaning, such as attachment ambiguity, when a PP can follow both a VP and a NP within the same sentence with the corresponding meaning change: "The police shot the burglars with guns"); semantic ambiguity (when the same sentence can be understood differently in different contexts, although lexical or structural polysemy is absent: "All philologists stick to a theory"); pragmatic ambiguity (when the same sentence can be understood differently in different contexts, where it may exist "My brother thinks he is a genius"). Existing systems of lexical ambiguity solutions have accuracy in the range of 60-70% [4: 1165] and are

more likely to be presented as separate methods. Solving the issue of unambiguity will require the integration of several sources of information and methods. Thus the primary task for a syntactic analysis is determining whether the sentence is grammatically correct in terms of generally accepted rules for constructing phrases in a particular language. However, the task of understanding the text by the machine is recognition of the grammatical structure of a sentence, which allows a formalized presentation of the text meaning. The syntactic structure can act either as an intermediate result, which is an input for further semantic analysis, or as a convenient representation of natural language text for solving applied problems, for example, in information-analytical systems or machine translation systems.

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THE ANALYSIS OF SEEM-CONSTRUCTIONS FROM THE STANDPOINT OF GENERATIVE GRAMMAR

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Generative grammar has had a huge impact on theoretical syntax since 1950s. During the last years the views on theoretical syntax have undergone a number of changes due to the developments in the syntactic theory referred to as the Minimalist Program [7, 8, 9]. Minimalism leads to re-examination of the concepts standardly assumed in previous works in syntax and to exploration of ways in which Minimalist concepts can be incorporated in a more classical approach [2, 6, 5, 10, 11]. The aim

of the paper is to analyze seem-constructions from the standpoint of generative grammar in the history of the English language. The object of the paper is seem-constructions. The subject of the paper is structural characteristics of seem-constructions in the historical perspective. The English language allows a number of clause-internal and clause-external syntactic operations which are either impossible or limited in other languages. One of the clause-internal effects is the relatively large degree of freedom in selecting the basic syntactic functions of subject and object which results in a great number of alternations, that is occurrences of a verb with a range of combinations of arguments and adjuncts in various syntactic contexts such as transitivity alternations or the middle construction. Among the clause-external effects are raising constructions, syntactic operations that move arguments across clause boundaries [4, p. 2].

Raising is a syntactic operation that causes certain types of matrix (main clause) verbs to trigger the movement of an NP/DP from the subject position of an embedded clause to the subject position of the main clause [13, p. 284]. It turns out to be another instance of the more general A-movement operation by which T attracts the closest nominal which it c-commands to move to spec-TP. Words like seem/appear (when used with an infinitival complement) have the following property: the subject of the seem/appear-clause is created by being raised out of a complement clause, and for this reason these verbs are known as raising predicates [14, p. 138]. Three types of raising are recognized in the linguistic literature and are exemplified below: - subject-to-subject raising (1) Sue₁ seems to t₁ be tired. - subject-to-object raising (2) We believe them₁ to t₁ retire next week. - object-to-subject raising /tough-movement (3) He₁ is difficult to argue with t₁. In (1) and (2) above, the subjects of the subordinate clauses, Sue and they respectively, are moved to the subject/object position of the higher clauses. In (3), it is the object of the subordinate clause which is realised as subject of the matrix clause [4, p. 203].

In the case of subject-to-subject raising, there are two possible structural variants with complement clauses that are controlled by a number of verbs and adjectival predicates. D. Biber's findings show that in all registers subject-to-subject raising is used for the great majority of complement clauses that are controlled by seem and appear, be likely, be unlikely, be certain and be sure [3, p. 732]. In languages like English, the subject is the essential grammatical part in the structure of the sentence, i.e. the T-head is assumed to have the uninterpretable feature, called the EPP-

feature. This feature is an implementation of what used to be the Extended Projection Principle, a principle which requires that the subject position of a sentence be filled [16]. But the EPP-feature was not always necessary. For example, in the Old English language the subject was not always explicated in the surface structure of the sentence. In the Middle English language the presence of the subject in the structure of the sentence was necessary, frequent usage of raising structures with raising verbs like *seem*, *happen* is observed [1; 12, p. 28]. In Early Modern English final formation of syntactic structure and semantics of raising constructions takes place. During this period the verb *seem* functions as raising verb (4): (4) If I could meet that fancy-monger, I would give him some good counsel, for he seems to have the quotidian of love upon him [20, p. 210]. When the verb *seems* selects an infinitival complement clause in (16), the thematic subject of the embedded infinitive *he* is in the matrix subject position, which means that it has undergone the process of raising, namely movement to [Spec, T] of the matrix clause. In (4) the derived NP merges with *have* (V) to form the V-bar *have the quotidian of love upon him*. This V-bar then merges with (and assigns the agent θ -role to) its external argument/thematic subject *he*. The resulting VP *he have the quotidian of love upon him* is then merged with the infinitival tense particle *to*, so forming the TP *to he have the quotidian of love upon him*. This in turn merges with the raising verb *seem* to form the VP *seem to he have the quotidian of love upon him*. Without a C-head from which T can inherit its features, the embedded T lacks tense and agreement features (T is defective). The defective T cannot value the case feature of a DP, the infinitival T-head *to* is unable to assign nominative case to the embedded subject-DP *he* in [Spec, v]. Without its case feature valued by the embedded defective T, the embedded thematic subject remains active.

The derivation now proceeds with TP combining directly with the raising verb *seems* in order to derive the VP, which in turn merges with the affixal null light verb in order to derive the matrix vP. Since *seems* is unaccusative and does not have a full argument structure (there is no external argument in the matrix [Spec, v]), the matrix vP is not a phase. The vP combines with matrix T to form the T'. Since matrix T is finite and has uninterpretable ϕ -features, it acts as a Probe and searches a Goal in its c-command domain. Matrix T can enter an agreement relation with the embedded subject and assign case to it. The EPP-feature of T subsequently causes the embedded subject to raise to the matrix subject position

[2, p. 23]. The subject DP he then merges with the T' to derive the TP. The derived TP finally merges with a null declarative complementiser to form the CP (5): (5) Thus, in the Early Modern English language there is a final formation of subject raising constructions with the verb seem due to the following factors: - T-head has the EPP-feature requiring the position of the subject to be filled; - subject raising is only possible with infinitival TPs; - the verb seem is unaccusative and doesn't have a full argument structure; - the verb seem is a one-place predicate whose only argument is its infinitival TP complement, to which it assigns an appropriate θ -role – perhaps that of theme argument of seem. This means that the VP headed by seem has no thematic subject.

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PRIMARY AND SECONDARY DISCOURSE CONNECTIVES ANALYSIS IN THE HISTORY OF THE ENGLISH LANGUAGE

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We analyzed the historical origin of the most frequent discourse connectives in the English language. Two specific groups of discourse connectives: primary and secondary are studied. Lexically frozen connectives (primary) arose from parts of speech (particles, adverbs and prepositions) or combination of two or more words. Primary connectives were not primary connectives from their origin but they gained this status during their historical development – through the process of grammaticalization. They are mainly one-word, lexically frozen, grammatical expressions with primary

connecting function, whereas, secondary connectives are multiword structures containing lexical word or words, functioning as sentence elements or even separate sentences. The paper investigates the historical origin of the most common connectives in English and points out that they underwent a similar process to gain a status of present-day discourse connectives. Key words: discourse connectives, discourse relations, primary discourse connectives, secondary discourse connectives, historical origin, grammaticalization.

ON SEMANTIC BLENDING IN THE PHRASAL VERB

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The part of speech status of the postpositional constituent as well as the structural and semantic unity of the phrasal verbs with the particles up and down are under discussion and still need a thorough investigation that is the objective of the given paper. They constitute a specific group of non-phraseologized two- or three-word combinations which are semantically blended first in speech and then recorded in the English vocabulary. Their number is constantly growing making the language more expressive and enriched. J. Firth suggests that the collocation of a word is not just a 'juxtaposition' but it is an order of mutually expectancy [4, p.195-196].

Most of the works follow the traditional approach to the VERB + POSTPOSITION (PARTICLE) collocation with the postposition in enclitic, i.e. a clitic which joins with the preceding word. However, there are several illustrations when postpositions are shifted to proclitic, for instance, grade + up = upgrade. According to I. Anichkov, there are 5 classes of phrasal verbs where postpositions are either: (1) of spatial meaning; or (2) of the abstract value; or (3) emphasizing or reinforcing the meaning of the verb; 4) or semantically inseparable from the verbs; or (5) postpositions specify an aspective character of the verb [2, p]. The author tries to give a comprehensive classification of positions based on their use in the language although he does not differentiate between two major groups of prepositional phrases: (1) free and (2) set or idiomatic combinations, then there are postpositions of lexical meaning and of grammatical meaning.

We believe that from the historical perspective for the prepositions with a lexical meaning there is an opportunity to form with the preceding verb an idiom, when the prepositions with a

grammatical meaning together with the preceding verb remain free word combinations.

The correlation of the phrasal verb constituents is investigated in the framework of the conceptual integration theory [Петрович, 2004; Кубрякова, 2004; Fauconnier Turner, 2002, et al.]. In the English linguistics phrasal verbs are considered to be arbitrary combinations of a notional verb and one or more particles. Seith Lindstromberg writes when two or more words combine quite naturally, they form 'collocations,' if they can co-occur frequently they are 'strong' collocation. And to retain their common meaning no substitution of either constituent is allowed [5, p.5-6].

According to the Conceptual Blending Theory (Fauconnier and Turner 1994, 1998, 2006, 2008) which is based on the Conceptual Metaphor Theory and the Mental Spaces Theory, it holds that words, symbols, images, and concepts subject to cognitive operations are combined into a network of "mental spaces" for meaning creation. A conceptual integration network often involves two input spaces related by a generic space and, hence, a blended space. The network model, by mere definition, is concerned with "on-line, dynamic cognitive work people do to construct meaning for local purposes of thought and action" [3, p.368]. Blending, therefore, is considered central to the way people think. Then conceptual integration—"blending"—is a general cognitive operation on a par with analogy, recursion, mental modeling, conceptual categorization, and framing. It serves a variety of cognitive purposes.

The latest study of the prepositional verb is presented by Svitlana Nedelcheva in her paper wherein she defines that the typical feature of the verb + particle constructions (VPCs) or phrasal verbs (PCs) is their idiomatic meaning that does not rely on its context [6, p.75].

Let's consider the combinability possibility of the constituents in the phrasal verb structure, first, we define the post-positionals as particles originating from adverbs, prepositions, and particles Their frequency in the text – the length of text fragments in the British National Corpus is over 100 ml word forms – UP (2075021) and DOWN (92116). They were verified in various lexicographic sources like 'Third Barnhart Dictionary of New English' (1990), 'Oxford Dictionary of New Words' (1998), 'Concise Dictionary of New Words' (1996), 'Twentieth Century Words' (1999) and Oxford Dictionary of Phrasal Verbs by A.Cowie and R.Mackin (1995). While examining the lexical-semantic word-formation of English phrasal verbs, R. Yezhkova notes that most phrasal verb constructions have rather a

complex semantic structure, which in the process of its formation is influenced by three main factors: 1) the original polysemantics of the verb in the phrasal construction; (2) a set of semantic components of the other constituent (constituents) of the construction; and (3) the invariant of the semantic and structural model (models) [2]. We suggest that in the language system both verbs and particles are true polysemantic units, what is recorded in the dictionary entry, but in the construction functioning in discourse they are monosemantic, besides their common meaning does not depend upon the context of the construction itself.

In the following sentences we shall consider the way of the two constituents' spaces blending, first, we shall scrutinize all the recorded components of the verb give and the particle up semantic structures to pinpoint the components which can generate an idiomatized phrasal verb. The dictionary entry reveals the following components in their lexical meaning: *to offer something to someone, or to provide someone with something; to pay someone a particular amount; give of your money, time, etc.; to tell someone something; to punish someone by sending them to prison for a particular period; to allow a person or activity; a particular amount of time; to calculate that something will last a particular amount of time; to produce or cause something; to perform an action; to organize a party, meal, etc.* (Cambridge Dictionary).

Then we shall compare the referred semantic structure with that of the particle UP: *towards a higher position; towards a higher value, number, or level; out of the ground; in into a vertical position; in or into a vertical position; very near; to a greater degree; in order to increase; if a level or amount is up, it has increased; up and about/around; into existence, view, or attention; so as to be equal in quality, knowledge, or achievement; in a state of being together with other similar things; tightly or firmly in order to keep sth. safe or in position; broken or cut into smaller pieces; made smaller in area; when a period of time is up, it is over* (Cambridge Dictionary). The intra-contrastive semantic analysis reveals a possible blending of the both spaces differentiating the common feature of 'time' actualized by the verb GO 'to calculate that something will last a particular amount of time' and the particle UP 'when a period of time is up' (Cambridge Dictionary). For instance: 1. By the beginning of the 1960s the government had given up the attempt to encourage employers to take special note of the needs of older workers. (BNC). The blending generated the PHV □ V (GIVE "when a period of action is up, it is over) + UP = give up "leave, abandon (sth), job, appointment, carrier."

In the process of the language development the combinability of the verb give with other particles generated a number of phrasal verbs enriching the vocabulary: *give sth away; give sb away; give sth back; give in; give sth in; give sth off; give yourself over/up to sth; give onto sth; give out; give sth out; give over; give sth over to sth/sb;* (Cambridge Dictionary) that results in blending their components into a new contensive entity. However, the particle also can be also selective in combining with the verb.

To verify the results of the analysis obtained in the first case we shall consider the phrasal verb break down. The verb break includes 16 components among which the component “*to destroy or end something, or to come to an end*” may attract the component “*of the particle down (to fall) damaged, destroyed*” (Cambridge Dictionary) causing two mental spaces blend and the appearance of the idiomatized phrasal verb, for instance: 2. The marriage broke down in 1934, but the couple were never divorced. (BNC). The blending generated the PHV □ V (BREAK “to destroy or end something) + DOWN “(to fall) damaged, destroyed” = break down “cease, fail, be cut, collapse communications, contact, relations.”

Our next step will be means of translating English phrasal verb into Ukrainian.

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СЕМАНТИЧНИЙ АСПЕКТ МЕДІЙНОГО ПОЛІТИЧНОГО ТЕКСТУ

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З розвитком високих технологій з'явилися і нові способи спілкування між людьми: один з них – медіатексти різної семантики, які досліджуються лінгвістами з погляду структури, семантики, прагматики, когнітивістики.

Актуальність дослідження політичного дискурсу визначається тією важливою роллю, яку він виконує в сучасному суспільстві, а саме: здійснення політичної влади, переконання і маніпуляція людською свідомістю. Метою нашої статті є опис деяких семантичних особливостей новинних політичних медіатекстів.

Розглянемо статтю Obama may be the “no we can’t” President (the Times, January 21 2009). Поштовхом до її написання стала інаугурація 44-го президента Сполучених Штатів Барака Обами. Основна тема статті – промова містера Обами. Разом із цим автор розкриває цілий ряд інших тем (підтем): робить прогнози на майбутнє, проводить невеликий екскурс у минуле Америки, висвітлює плюси та мінуси оптимістів та песимістів, порівнює Барака Обаму з іншими американськими президентами. Даніель Фінкельштейн (автор статті) завуальовано намагається переконати нас: ставши президентом Сполучених Штатів, Барак Обама нічого доброго для країни не зробить. Негативна оцінка автора виражається в основному імпліцитно, зрідка – експліцитно.

Цілий ряд стилістичних засобів допомагає мовцю у негативізації образу голови держави. Епітети: the guru of bemused, soaring rhetoric, cool detached demeanor, can’t do spirit, defiant language, a nagging fear, decline is inevitable, the memories are short, bullish assertions, stunning force, a downbeat message, an economy badly weakened, a collective failure, ruthless pragmatics, a clear-eyed realism, poetic phrases, arresting ideas, prudent use, a distinctly different tone, relentlessly optimistic та інші. Ряд метафор: a wave of optimism, a surge of hope, rhetoric lifts hearts, address full of defiant language, predictor of victory.

Уся стаття побудована на антитезах. Даніель Фінкельштейн порівнює рожево-оптимістичну передвиборчу компанію Обами з

його стриманою промовою під час інаугурації, робить невеселі прогнози щодо майбутнього супердержави.

Існує ціла тематична сітка «минуле та майбутнє США»: future generations, the next generation, this country, free men and women, a nation at war, earlier generations, a next era.

Стаття починається не зі слів промови Барака Обама. Даніель Фінкельштейн використовує алюзію на фільм за участі Джима Керрі, герой якого завжди казав «так» (Yes we can). Автор порівнює долю 44-го президента з гуру, вчення якого виявилось недієздатним. Свій провал він пояснює: When I said that I was riffing. Таким чином, негативізація починається вже на початку статті.

Барак Обама відомий своєю оптимістичною передвиборчою кампанією. Проте і в оптимізмі Барака Обама Даніель Фінкельштейн вбачає приховану запоруку майбутньої невдачі: Depressed people see reality correctly, while non-depressed people distort reality in a self-serving way..., depressed people though sadder, are wiser.

Суб'єктивна думка автор усім зрозуміла: Prepare for quite the opposite (чи не єдине експліцитне вираження позиції автора статті) – коротке речення, що підсумовує усі логічні ігри, які веде журналіст.

Повернемося до заголовку статті – Obama may be the “no we can’t” President. Це повідомлення виражає концептуально-тематичну основу тексту, що повторюється у статті в розгорнутому вигляді. Заголовок не лише орієнтує читача на отримання нових відомостей але й яскраво відображає авторську інтенцію події. Газетні тексти мають значний вплив на соціум, політичні статті формують людську свідомість.

Заголовок – опора для читача у розумінні тексту. Разом із тим, інформація, подана у заголовку, не є вичерпною. Obama may be the “no we can’t” President – повідомлення, що виражає головну інтенцію адресанта – довести до адресата свою негативну оцінку щодо інаугурації новообраного президента Сполучених Штатів. Ставлення автора до ситуації виражене за допомогою лексем: no we can’t – оцінка Барака Обама як недієздатного керівника країни.

Однією з важливих функцій заголовка є зацікавлення читача. Тож це повідомлення відіграє провідну роль у тексті. Заголовок не лише номінує події, він також є частиною предикації та комунікації.

Як вже зазначалось, інформація, подана у заголовку, не є вичерпною, проте вона надзвичайно насичена. Адресант обрав

розповідну форму впливу на адресата. Але повідомлення Obama may be the “no we can’t” President може закінчуватися трьома крапками. У такий спосіб автор наштотує читачів на певні роздуми, втім негативна оцінка вже закладена у свідомості адресата.

Заголовок розглянутої статті не є прикладом стислого повідомлення про події, що відбулися у світі. Пресупозицією читачів є, звичайно, інаугурація Барака Обама. Та автор статті не ставить за мету номінацію події. Встановлюючи контакт з читачем, повертаючи його увагу, Даніель Фінкельштейн непомітно моделює наше сприйняття. Воно завчасно негативне. Адресати починають ставити під сумнів авторитет 44-го президента Америки. Такий заголовок виконує інформативно-афективну та оцінну функції, витісняючи номінативну.

Автор наведеної статті, Даніель Фінкельштейн, повертає читацьку увагу до головних тез, вживаючи питання. Знак питання – наче знак оклику: «Зверни увагу на подальшу інформацію». Провідна тема статті: «Що краще для людини, яка обіймає посаду президента – бути оптимістом або песимістом?». Адресант спочатку наводить аргументи на підтримку перших, показує позитивні сторони оптимістично налаштованих високопосадовців, подає певні статистичні дані. Проте власна думка автора інша – він вбачає негативні наслідки для країни, керманіч якої – стовідсотковий оптиміст, адже така людина не може об’єктивно сприймати та оцінювати реальний стан речей.

Автор висловлює досить негативну оцінку події. Мовці задля цього використовували експресивну лексику та відомі алюзії. Цікаво, що для вираження позитивної та нейтральної позиції, стилістичні засоби вживаються не так часто. Цитування – це провідний прийом у статті. Власне авторські слова можуть бути представлені кількома короткими ремарками. У таких статтях подаються здебільшого сухі факти. Авторське коментування майже відсутнє. Журналісти наводять окремі цитати з виступів політиків, такі, що є підтвердженням та доказом доброго посадового імені.

Таким чином, адресант медійного політичного тексту маніпулює свідомістю адресата, застосовуючи такі семантичні засоби як алюзія, антитеза, цитування, епітет, метафора, паралельні конструкції, риторичне питання. Політичному тексту притаманне вуалювання автором своєї комунікативної інтенції, у випадку негативізації політика. Сьогодні, коли кількість інформації у світі зростає щосекунди, журналісти роблять усе можливе задля того, аби привернути читацьку увагу, зацікавити

адресата. Нажаль, це призводить до надмірної суб'єктивності у висвітленні подій.

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