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## THE PECULIARITIES OF ODIOSTYLE OF JOANNE ROWLING IN THE CHOICE OF NAMES IN HARRY POTTER BOOKS

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Traditionally, phraseological unit is referred to as a lexical figure of speech that, depending on the context, can be in charge of carrying the main stylistic and expressive meaning. Tkachenko states that “a writer uses the created before him/her lexical, phraseological and idiomatic units as well as creates his/her own, and this is not just the collected amount of stylistically neutral and stylistically marked vocabulary, but also a new artistic quality” [4, c. 238].

One of the most interesting ways of creating characters by using lexical units of various degrees of idiomaticity uses the author of the series of novels about Harry Potter, J. K. Rowling. So, it is quite understandable to analyze, both literary and linguistically, the lexicon she uses to name various fantastic items, notions or events in her books.

The series of novels about Harry Potter is a literary tale in which, as opposed to the folklore tales, the plot and the structure are mostly created by a single author (or a number of authors). Both, the literary tale and the folklore tale, use myths and legends to explore such themes as magic, supernatural creatures, the problem of good and evil, life and death, etc.

It is a well-known thing that there are multiple animals accompanying the characters throughout the course of the books and any of these animals, fictional or not, has been chosen by the author by accident. A cat, in various representations in literature or cinematography, is known to be the favorite animal of witches, wizards or warlocks. The same goes with owls, frogs and snakes which are often represented as mythical creatures and witch's allies.

There are also creatures that have no or little relation to the real world and have been either borrowed from an ancient legend and changed appropriately for the story or created by the author herself. For instance, a lot of attention has been paid to goblins which are described as intelligent creatures that are extremely good with finances and work in banks. J. K. Rowling did not make up these creatures, but she certainly did change their main character traits. Goblins, before her, were mainly depicted as evil, treacherous and dumb beings. Similarly, she changes the elves, if in other sources they are being described as something similar to fairies, then in *Harry Potter* series they are simple servers with no rights.

Other supernatural creatures, with English or foreign origin, that appeared in books (leprechauns, pixies, dragons, centaurs, unicorns, etc.) were indispensable parts of the story with their own purposes and aims. Even adding not so significant, at the first sight, creature makes the story more complete and wholesome.

A special place in the books is given to the phoenix which is described as a large bird with a shiny golden tail and big black eyes. This bird is known for its extraordinary ability to return back to life from the ashes. These creatures can be called immortal as they retain their memories and “the shape of the body” after reincarnation [3, c. 12].

Besides, special names of fantastic creatures there are also numerous names of magical plants. Some of them are borrowed from English folklore and others are completely created by the author. The most noticeable plants in the book were mandrake and gillyweed.

A mandrake, also known as mandragora, is a magical plant which has the root that looks like a human (it looks like a baby when it is young and like a grown person when it is older). When a mandrake is being pulled out from the ground it screams extremely loudly and this sound can cause rupture of the person's eardrum [3, c. 89].

Gillyweed is a water plant which looks like a bundle of slimy, grayish-green rat tails. When a person eats this plant he/she acquires the ability to breathe underwater. The magic properties of gillyweed last for approximately half an hour [3, c. 92].

The special way of naming is not only limited to animals and plants, but the names of the characters have also been chosen for a reason. There are several opinions on the origin of every proper name in the books and that is why it is sometimes difficult for the translators to find the appropriate translation equivalent.

Let us begin with the analysis of the name of the protagonist of the books. Harry Potter has several origins: Sean Potter is a friend of J. K. Rowling, and Harry is her favorite male name. In United Kingdom, Harry is a very noble, even aristocratic name which first appeared in England after Norman Conquest. The word itself can be translated as “master of the house”.

Weasly, the family name of several characters, might have originated from the words ‘weasel’ or ‘wizard’. The first option can be supported by the fact that the family house of the Weasly family is called The Burrow. The explanation of the second option is rather obvious, all members the family were wizards. Ronald (Ron) Weasly sounds very similar to Running Weasel, which is the translation of the name of a great warrior of the sixth dynasty who was extremely good at playing chess (Ron's favorite game).

Hermine, which means eloquence, was a daughter of Helen of Troy as well as the main female character of Shakespeare's *The Winter's Tale*. It is also a name of one of the small planets [6, c. 87]. There is a belief that Rowling chose this name because it was not that popular and she wanted her main female character to be

unique and distinguishable among the other contemporary heroines. Grange is an association of farmers in Britain that fights for the animal rights and Hermione herself fought for the rights of elves in one of the books.

The name of the antagonist of the story, Tom Marvolo Riddle, has several meanings in it, 'riddle' as a mystery and 'marvolo' is similar to marvel (miracle). The word Voldemort consists of several parts: 'vol' means a flight in French, 'de' is a conjunction connecting two parts together and 'mort' – death in French and Latin. Combining those meanings together, we have the meaning of the whole name being 'the flight of death'. There is also quite similar name that exists in France -Voldemare [5, c.298] so, it could have just been taken by the author and slightly changed.

Albus means white in Latin and Dumbledore is a bumblebee in Old English. There is also a possibility that the word 'dumbledore' has something similar to the word 'humble' and the word 'd'ore', which means gold in French.

In Greek mythology, Minerva is a goddess of science, daughter of Jupiter and the protector of working people and their cities. Her decisions were known for always being strict, but fair. Minerva is also a Roman goddess of wisdom and art [2, c. 63]. The name McGonagall could have been inspired by the famous English poet – William Topaz McGonagall.

Severus Snape is one of the most fascinating characters in all Harry Potter books. Severus has been most likely modified from the word 'severe', meaning

strict, angry. Besides, there was an imperial dynasty, The Severan dynasty, which ruled the Roman Empire between 193 and 235 [6, c.324]. Septimius Severus, in full Lucius Septimius Severus Pertinax, was the Roman emperor who founded the dynasty and converted the government into a military monarchy.

Snape might have come from various words: to snipe (to shoot at someone from a hidden place), a snip (a manikin), snap (suddenly), snappish (quarrelsome, incompatible), a snake (a treacherous person), to snape (to rebuke). There is also a small town in Great Britain, called Snape.

The name of the Malfoy family can be associated with such words as 'malfeasance' and 'malformation'. 'Malfeasance' means doing a wrongful or illegal act, especially by a public official, which can be referred to Lucius Malfoy, Draco's father. It is also an interesting idea that Lucius sounds quite similar to Lucifer. 'Malformation' means deformity or monstrosity, which reflects the treacherous actions of all members of the Malfoy family.

It is also possible to look for the origin of the word 'malfoy' in other languages. For example, 'maleficus' means an evil-doer in Latin and 'malfoi' translates as unfaithful from French. The part 'mal' means evil, vicious and wicked and 'foe' is an enemy, which also describes the Malfoies [5, c. 238].

Draco, meaning dragon in Latin, was the name of a Greek tyrant who was infamous for his cruelty. He was the author of several severe laws, one of which was that a person must be hanged for stealing bread.

Let us move from characters' names to the names of the houses at Hogwarts School of Witchcraft and Wizardry. There are four houses: Gryffindor, Hufflepuff, Ravenclaw and Slytherin.

Godric Gryffindor was one of the four founders of Hogwarts and his name, Godric, has an Anglo-Saxon origin and means "God's ruler" in Old English [6, c.56]. The word 'Gryffindor' was borrowed from French and it means golden griffin. A griffin is a magical creature, half lion and half eagle, and there is a lion on the emblem of Gryffindor.

Rowena Ravenclaw was a Scottish witch and her name, Rowena, meaning white-haired and calm, has Celtic origins [6, c.126]. Rowena was also a daughter of mythological Anglo-Saxon king, Hengist, and a wife of Vortigern, "King of the Britons". Ravenclaw consists of two words: 'raven' and 'claw', and the combination of them both may be interpreted as grabbing something intensely, especially knowledge. Ravenclaws are known for their wisdom, cleverness, and wit.

The name of the founder of the house Slytherin, Salazar Slytherin, has in it the word 'sly', which means mischievous and sneaky, and the variation the word 'therein', which means within. So, it may be assumed that 'Slytherin' means mischievous within or it could also be associated with the word 'to slither', meaning the smooth movements of a snake. Concerning the name Salazar, there was a real person called Antonio Salazar who was a racist dictator, ruling Portugal extremely harshly [6, c. 366]. And, it was

Salazar Slytherin who was the great supporter of the pure-blood supremacy.

Having discussed the names of the houses, it is rather logical to analyze the name of the School of Witchcraft and Wizardry, Hogwarts. The word itself might have originated from the name of an ancient Celtic holiday, Hogmanay [1, c. 321]. It can also be a combination of the words 'hog', meaning a wild pig, and the word 'wart', meaning a raised bump on the skin (in fairytales and cartoons witches are known to have them on their noses). There also another, more pleasant, thought on the origin of the word 'Hogwarts' which state that it is a name of a flower, namely a type of lilies.

Having analyzed the way some characters and items got their names in J. K. Rowling's books, it may be said that each and every literary piece brings new ways of studying a certain language or languages. It can also be stated with certainty that Rowling's choices of using and modifying different languages is one of the reasons of such extraordinary success of her books about Harry Potter. The presence of the original view on everything in the books helps the readers look at the magical world as at the real one.

The author uses all of the resources of the English language imaginatively and vibrantly, creating new lexical units on the basis of the existing ones. The fact that everything in her books has double or even triple meaning is one of the characteristic traits of J. K. Rowling's writing style. And exactly this personal author's style, that is also reflected in the choice of the stylistic devices, shows the intentions



of the author to depict the aim and purpose of every character, item, etc.

By and large, J. K. Rowling`s style can be described as intelligible and natural. The language is simple and coherent, as the books are aimed at children, above all. Moreover, the names of the characters, items, notions and events in the books were chosen or made up the way that it would be easy for children to find out what the characters or items are, only by their names.

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## THE “WAR” CONCEPT IN MODERN ENGLISH

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*The article considers and generalizes the concept of war in modern understanding, showing its place in media discourse. According to the dramatic change in international relations and geopolitical situation, a great variety of misunderstandings is increasing in the course of cooperation between the armed forces of different countries. Having taken into consideration this fact, there is a risk of ambiguity of interpretations of certain military notions (in particular the linguocultural concept “war”), due to the different worldviews and visions as well as many options of understanding of the same concept in different languages. After having been the topic of numerous debates, scientists claim that the solution to such misconceptions must be found in the etymological background of the linguocultural concept “war”.*

**Key words:** cultural linguistics, concept “war”, worldview, the concept of war, language consciousness, etymology.

The end of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century can be characterized by the rapid growth of the popularity of mass media and its impact on society. War along with its components have become commonplace both in the media discourse itself and in people’s lives. The main reason for that serves the realization that traditional forms of war have changed today.

From the point of view of the humanities, the term “concept” is considered to be one of the most widely used and controversial, namely in linguistics, cultural linguistics, philosophy and psychology. At the same time, each of these branches of knowledge has its own definition of this term. This is due to various ways of interpretation of the term “concept” and its

initial meaning in the worldview of scientific research.

The concept as the subject of the investigation appears with the emergence of cognitive linguistics in the 70-80s of the twentieth century. A theoretical foundation is provided here with help of the works of the following researches: Stepanov Y.S, Karasik, V.I. Demetskaya, V.V. Clausewitz, C. Bordirev, M. Wierzbicka, ...etc. However, with such a variety of cognitive, linguistic, cultural explorations, the very nature of the concept, as well as its structure, definition, functioning in media discourse, remain still insufficiently developed. This is, partially due to the fact that most researches focus on textual reality, while the concept, which is directly part of the discourse, remains out

of the scientists' attention. That is why a comprehensive study of its components seems relevant, namely the study of "conceptosphere" of media discourse. The study will draw conclusions about mental models of reality, which is reflected in language in general, as well as in the minds of native speakers.

The aim of this article involves solving the following issues: identify the meaning of the term "concept" in the field of cultural linguistics; to describe the main ideas of the researchers about the definition of the term "concept"; identify the concept of "war" from the historical point of view, giving some examples of the words that appeared in modern English. Here, conceptual analysis is chosen as the research method.

The term "concept" in linguistics is not new, but over the past few decades it has received a new interpretation, since antecedently the term "concept" was determined as equivalent to the term "notion". As for linguistics, concept, in contrast to notion, has more multidimensional structure. Modern linguistics represents an immense range of research approaches to understanding the concept.

Professor of the Australian National University Wierzbicka understands the concept as something from the world "Ideal", which has its own name and reflects the culturally conditioned idea of man about the world "Reality"[12]. Researcher Maslova, analyzing different interpretations of the term "concept" and approaches to its study, comes to her own conclusion about the understanding of the concept as a semantic entity that has

linguistic and cultural specifics and in one way or another characterizes the bearers of a particular ethnoculture. "The concept, reflecting the ethnic worldview, marks the ethnic linguistic picture of the world". But at the same time it is "a quantum of knowledge that reflects the content of all human activity"[8].

In this article, the most relevant basis for the study is the concept of "war" from the point of view of cultural linguistics. According to Stepanov, within the framework of this approach, the concept is viewed as "a clot of culture in the mental world of man; this is what culture enters into the consciousness of the whole linguistic community" [9]. The linguistic and cultural approach to the analysis of the concept is aimed at highlighting the peculiarities of the national mentality, which has been formed over the centuries and is a reflection of the history of the people through cultural concepts. Thus, the concept can be understood as "a unit of collective consciousness, which is stored in the national memory of native speakers in an objectified form" [9].

As stated by Karasik, a concept is a multidimensional education in which conceptual, figurative and valuable sides are distinguished. The semantic aspect of a concept is its linguistic fixation – fixation of its name, its description and definition. In other words, it is a comparative characteristic of a concept in relation to other sets of concepts. The figurative side of the concept is the gustatory, visual, tactile and auditory characteristics of objects, mainly presented as conceptual metaphors. The valuable side of the con-

cept describes the importance of mental education, both for the individual and for the entire language community [6].

Demetskaya considers the concept as a unit of cultural semantics, where its evaluative element prevails with explicit (or implicit) negative (or positive) connotations, i.e. it's all related to the concept of emotions and associations, which are sometimes not directly expressed in some cultures, but are still perceived by the speakers of the language culture. In the narrow sense of the word, this means that when analyzing any linguocultural concept, two types of information – factual and evaluative are present [5].

The worldview of the military sphere in any culture has its own content and set of concepts. Thereby, the linguocultural concept “war” refers to universal concepts, since it is found in all cultures and languages, and, therefore, has a wide range of related concepts, i.e. correlates.

In this regard, the reflections on war formulated by the military theorist Karl von Clausewitz (1780–1831) in his work “Principles of Warfare” are of particular interest. Clausewitz envisioned war as a dynamic process, whose nature and understanding changes with every change in the political system. He advocated public control of the military, believing that the main causes of war were political goals, but their number may increase due to common stereotypes, biases or historical hostility between the two peoples [4].

Later on, the researchers have decided to study the understanding of the linguistic and cultural concept of “war” in the historical context of armed conflict from

the early twentieth century to the present followed the example of the United States of America. Taking into account the scale and volume of language material related to the military sphere, it is necessary to choose words that already exist at that time, but with a changed meaning, or new – that appeared during each significant for US armed conflict. However, due to the limited volume of the article in this paper, only the most striking examples are covered.

Every language is a dictionary of words and every war has its own dictionary. For example, during the American Civil War (1861-1865), cheek hair extensions were named after General Ambrose Burnside. Later, the order of the words changed places and turned into “sideburns”[3].

Until the Civil War, “bushwhacker” meant “villager living in remote forest areas”, but after the war the word came to mean “ambushed”, “guerrilla”.

The term “camouflage” firstly appeared in English in the late 1800s and became popular during the First World War. It meant “some act or means of disguising an object or person in order to deceive the enemy” [2]. It is noteworthy that from the point of view of zoology, “camouflage” means the coloring or disguise of animals hiding from predators.

Before World War I, secret documents were labeled “hush-hush”, which in reality meant “highly secret, confidential, secret.” It appeared in English in the 1910s, and its frequency of use increased during World War II [10].

For the first time the term “shell

shock” was recorded in English in 1915, when soldiers began to show signs of decline in moral stability at the front during military operations. Posttraumatic stress term disorder did not occur in English until the 1980s, although post-traumatic syndrome already existed in the 1960s [1].

Many new words and phrases were introduced into the English language by the Second World War: “nose dive”, “blitz (krieg)”, “storm trooper”, ... Nowadays, these words are widely used, and no one thinks about their origin. However, the most important change occurred in 1947, when “the Department of War” was renamed “the Department of Defense” [2].

The Gulf War gave English “smart bombs”, “surgical strike”, “precision bombing”, and “collateral damage”. In modern armed conflicts, chemical and biological weapons have become “weapons of mass destruction”.

Language, like the entire world, is in constant motion. The way in which various wars and armed conflicts change the world also changes the way we speak and think. Thus, the concept should be considered as a “quantum of knowledge captured by words or phrases that ensure both the preservation of the ethnos experience and the direct receipt of this experience” [7].

The considered examples allowed us to formulate the following conclusions.

Firstly, under the influence of linguistic and cultural characteristics, mental representations can differ. The historical experience of their speakers is concentrated in a certain language and in a certain culture, and the mental representa-

tions of these speakers may differ from the ideas of the speakers of another language and culture.

Secondly, the linguistic picture of the world is a fundamental object of research in modern linguistics and is a complex process, the study of which is dictated both by the development of linguistics as a whole and by its individual directions, in particular, cultural linguistics.

Thirdly, the main unit of this work to determine the historical component of the linguistic picture of the world and intended for research English language combined with the culture and consciousness of people, serves as a concept.

Finally, nowadays, the linguocultural concept of “war” plays an important role, since it takes place in the life of any nation. Historical, etymological and etymological analyzes of words that appeared in the English language during the twentieth century in the course of armed conflicts make it possible to determine additional, previously undetected lexical and semantic features in the content of the key lexeme of the linguocultural concept “war”.

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## ФОРМУВАННЯ ХУДОЖНЬОЇ КУЛЬТУРИ МАЙБУТНІХ ВИХОВАТЕЛІВ У ПРОЦЕСІ ФАХОВОЇ ПІДГОТОВКИ

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***Анотація.** У статті розглянуто поняття художньої культури, її роль для професійного становлення майбутніх вихователів. Охарактеризовані компоненти художньої культури, умови розвитку художньої культури майбутніх вихователів при вивченні предметів художньої спрямованості.*

**Ключові слова:** художня культура, майбутні вихователі, художня діяльність.

**Key words:** art culture, future educators, artistic activity.

Питання формування художньої культури майбутніх вихователів в процесі професійної підготовки нерозривно пов'язано з розумінням ролі і місця культури в сучасному світі, нових реалій в розвитку освіти, що передбачає розробку нових підходів до культурологічної підготовки студентів.

Мистецтво як частина загальнолюдської культури, найбільш повно сприяє всебічному розвитку особистості (І.Зязюн, О. Рудницька, С.Шацкий та ін.); формує творчу складову людини (Л.Виготський, А.Буров, М. Каган, А. Мелік-Пашаєв, Е.Ігнат'єв, Б.Ломов, Б. Теплов та ін.) [ 1, 3 ].

На основі досліджень В.Зінченка, В.Жіліна, В. Кузіна, Б.М. Неменского, Н.Ростовцева, Г.Сухоруковой, Т. Суцловой, Т. Шпікаловой, В. Шорохова, присвячених проблемам підготовки педагога засобами образотворчого мистецтва, ми дійшли до висновку, що мистецтво є універсальним засобом формування культури особистості,

яке, інтегруючи емоційний та інтелектуальний боки людини, максимально сприяє залученню до духовної культури, загальнолюдських цінностей, при якому відбувається її творчий та моральний саморозвиток [ 5 ].

У дослідженнях [ 1, 3,4,5 ] підкреслюється, що пріоритетним напрямком сучасної вищої педагогічної освіти, важливою складовою художньо-творчої підготовки майбутнього педагога має стати формування художньо-естетичної культури особистості: її інтересів, потреб, почуттів, емоцій, художньо-образного мислення, творчості.

Під художньою культурою особистості майбутнього вихователя нами розуміється інтеграція загальнокультурних, художньо-естетичні знань, які є духовно-моральними і інтелектуальними складовими особистості; культурно-орієнтований світогляд, заснований на позитивному ставленні до творчості, до феноменів культури; що виявляється у художньо-творчий

Таблиця 1

Рівень сформованості компонентів художньої культури майбутніх вихователів

Групи	Інформаційний	Комунікативний	Емоційно-чуттєвий	Аналітичний	Креативно-творчий	Всього
1 курс, психологи	36%	25%	15%	14%	10%	100%
1 курс, логопеды	40%	22%	14%	15%	9%	100%

спрямованості професійно-педагогічної діяльності.

Найбільш значущими складовими художньої культури майбутніх вихователів в процесі професійної підготовки нами виокремлено наступні: інформаційні, комунікативні, емоційно-чуттєві, креативно-творчі, аналітичні.

На виявлення цих компонентів художньої культури майбутніх педагогів було спрямовано дослідження студентів 1 курсу ДЗ «Південноукраїнський педагогічний університет факультет імені К. Д. Ушинського», факультету дошкільної педагогіки та психології. Методами послужили усні опитування, анкетування, експериментальні тестові завдання. Результати запропоновано в таблиці.

Коротка характеристика результатів. На більш високому рівні у студентів розвинено інформаційний компонент, тобто рівень загальнокультурних знань в галузі художньої культури. Приблизно однаковий рівень з ним займає комунікативний компонент. І як це не парадоксально, низький рівень розвитку креативно-творчого компонента (творча діяльність), чуттєво-емоційного (чуйність на засоби виразності художньої мови живопису і графіки) і аналітичного (характеристика художнього образу).

В студентів як логопедичної, так і групи психологів, труднощі викликали завдання творчого характеру, коли від майбутнього педагога потрібно підключення творчого, креативного мислення, робота на рівні образу, розшифровка сенсу художнього твору (часом неочевидного і неоднозначного). Характеристика образу зазвичай описувалася у скупих термінах: «красивий, тривожний, веселий, сумний, темний, яскравий», що не розкриває змістову складову живописного твору, свідчить про нерозвинене творче мислення.

На основі аналізу досліджень І. Зязюна, О. Рудницької, Т. Суислової і ін. ми виділяємо такі умови організації процесу художньої підготовки майбутнього вихователя в процесі викладання предметів художнього циклу «Основи образотворчого мистецтва з методикою викладання в закладах дошкільної освіти», «Художня праця та основи дизайну»:

- формування культурних потреб студентів, здатність до культурного самовизначення, самопізнання і рефлексії;

- формування спрямованості майбутнього фахівця до досягнення духовних цінностей, переконань,



– максимальна наближеність до практики, активне засвоєння найважливіших загальнокультурних понять,

– розвиток критичного мислення, художніх умінь і навичок;

– суб'єкта-суб'єктна взаємодія в навчально-виховному процесі; співтворчість;

– впровадження в навчальний процес особистісно-розвиваючих технологій і культуровідповідних педагогічних засобів.

Освітний процес, побудований за цими умовами, на наш погляд, є важливим чинником становлення художньої культури майбутніх вихователів. Очікуваним результатом стане креативна й гуманна творча особистість.

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## INTERDISCIPLINARY APPROACH TO THE STUDY OF COLOUR

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For thousands of years, color has been the subject of study in many sciences: the definitions of this concept, approaches to its study and even periodization have changed. Today the concepts of «color» and «color designation» are multidimensional and have many interpretations. First of all, color is not studied only by linguistics, but by such sciences as physics (the object of study: color particles and waves), chemistry (the molecular composition of various elements and dyes), psychology (the effect of color on the emotional state), art history (principles of color compatibility, color harmony), cultural studies (symbolic meanings of color for any culture), etc. Despite the differences in the periodization of the history of color and approaches to its study, scientists have proven that the very first verbalized colors in the language are white, black and red.

With the advent of the Christian religion, the color symbolism underwent serious changes, for example, red began to mean the blood of Christ, which he shed out of love for people, and for this reason this color has become a symbol of love. Symbolism was also influenced by icon painters and theologians, who developed

aesthetic criteria for beauty, depending on the correct use of colors.

The next stage in the development of human aesthetic thinking falls on the Renaissance, since for the first time people are in the center of attention, and not God, and it is the person who is praised by painters and poets. Thanks to this shift in focus, the concept of «harmony» comes to the fore in the study and questions of color systematization. The main works of this period devoted to the study of color are the works of Leonardo da Vinci and «Three Books on Painting» by Leon Battista Alberti. Da Vinci identifies six simple colors in his notes, starting with white. However, we note that many philosophers do not classify white and black as colors, since one is the cause of all colors, and the other is their absence. Nevertheless, da Vinci attributed white to the number of simple colors along with yellow, green, blue, red and black [1, p. 157]. Thus, these colors include red (fire), blue (air), green (water), and gray (earth).

In modern times, the approaches and principles of studying color have undergone significant changes. This has become possible, among other things, thanks to advances in physical optics.

Thus, the religious symbolism of color was pushed into the background. All developing sciences are based on rationalism. However, the educational level of the common population remained relatively low and therefore led to a split in the interpretation of color symbols. So the interpretation of color symbolism became more individual and dependent not only on education, but also on cultural affiliation and other social factors. Isaac Newton's «Theory of Color» became one of the most famous during the period. It is still in the use. Newton divides the color palette into seven primary colors and proves that all colors existing in nature can be obtained from them [3, p. 39].

To systematize the primary colors, as well as to obtain their combinations, the scientist introduced a color chart, which was later called I. Newton's color wheel. It included seven basic colors: red, orange, yellow, green, blue, dark blue, violet [3, p. 42]. In contrast to Newton's theory, in the 18th century, J.V. Goethe created his theory, including the study of color a new psychological aspect, according to which all phenomena, one way or another related to color, were studied not only from the point of view of optics, but also from the point of view influence on a person. Within the framework of his «Teachings on Color» he calls it «the sensual and moral action of colors.» J.V. Goethe distinguishes two types of influence: psychological and physiological, which affect the psyche and physiology of a person. Thus, he became one of the first to propose a relatively clear system for the effect of color on the human

body. His research goes beyond physics and physiology into an area closer to psychology. In Goethe's theory, color is not only the physical sensation of a person; it gets the status of a symbol.

In the 19th century, color was actively studied not only in physiology and psychology, but also in philosophy. In the 20th century, each area of knowledge begins to form its own methods and principles for studying color. In addition to the traditional name, symbolism and additional meanings are also studied. The beginning of the 20th century was marked by the so-called «coloristic explosion», when color began to be used not only in painting, but also in literature and architecture. During this period, new trends in art appeared: Cubism, Futurism, Suprematism, Neoplasticism, Functionalism, Purism, Constructivism, Orphism, Expressive Abstractionism. Color becomes a symbol of cultural and social significance.

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## LINGUISTIC ISSUES OF TRANSLATION OF SOCIAL EUPHEMISMS IN THE UZBEK LANGUAGE

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***Annotation.** The purpose of this article is to cover linguistic issues of translation of social euphemisms in the Uzbek language, the theoretical and practical significance of the work is that it is possible to apply the main point of view and conclusions later on the study of this topic, the result of the work can give an opportunity for learners of the Uzbek language to the theoretical conclusions of this work will help further the study of language euphemism in general, visual means, the scope of research on the issues of norm, criterion and boundary setting, in addition to opening the way to the study of major scientific and monographic plan.*

**Keywords:** euphemism, euphemism of the Uzbek language, linguistics, social euphemism, euphemism of non-linguistic means.

Euphemism should be regarded as lexical unity, it is worth mentioning that lexicology. Descriptions of taboo and euphemism only one lesson in the textbooks “introduction to linguistics” and “Uzbek language Stylistics” included in the program in size is no more. Three main ideas about tabu and euphemism in general science it is possible to divide into groups. These are:

1-euphemism with a primitive worldview (taboo) it appears in the influence and disappears at the cultural stage of society;

2- euphemisms exist as a language fact, a passive lexical layer;

3-euphemisms are the same in time, they say that speech serves as a tool, also for style.

In addition to paving the way to study, the theory of technology in general, Stylistics, language, and speech, speech culture, the art of Word application, artistic skills, the study of visual means, the issues

of setting a norm, criterion, limit to them further help the scope of the study. Eufemism in the determination of various misconceptions, superstitions, religious beliefs the events of the surrounding world, in the name of the determination of a clearly defined thing of the result of lexical prohibitions, what caused human cynical expressions indicates its application. In other words; it is shameful to say, it is terrible to be heard, it is considered dangerous, unpleasant, something that evokes bad feelings in a person soft, gentle, pleasant, caressing, carefree, beautiful meaning-content it is said that the expressive word and phrase (euphemism) is replaced. The fact that there is not enough information on this topic and this topic is scarce since it is studied, we can also find out the diffemisms that enter into the euphemisms included in the scope of the study, also occurred in the Turkish language lexicon of euphemism it is associ-

ated with some manifestations that occur, that is, death and we planted euphemisms.

A distinctive feature of euphemisms is their constant transformation. The euphemistic words used in the language as euphemism later defined this feature losing begins to be used in its meaning and to form a new euphemism word the need arises. The term “euphemism”, adopted in the languages of the whole world (German euphemisms, French euphemism, English euphemism) Greek “eupheme” (a good, original word) appeared from the core. Due to the verbal subject or environment, he or she is a person who has a habit of doing or cynicism, rude or politely can be judged by point of view.

Euphemism has its peculiarity. It is the linguistic essence of euphemism it is to show. For the process of euphemisms, there are the following aspects:

The speaker expresses his opinion through language and speech units. In the process basically, from the tools that di-

rectly express the meaning of concepts uses, concrete objects, reality, human activity environment, and human attitude is reflected in speech. But these are mitigations of the situation, rude does not describe, avoid using words directly, communicate the culture is important in expressing respect and others among the speakers. In our speech, only the specified subjects and units related to the environment are also it is applied.

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## LINGUOCULTUROLOGICAL ASPECTS OF A FAIRY TALE'S STUDY

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One of the topical issues considered in modern linguistics is the linguistic image of the world of a certain ethnic group, its diversity of national-specific components, their similarities and differences. At the same time, domestic and foreign linguists, such as Vendina T.I., Vezhbitska A., Serebrennikov B.A., consider the national picture of the world, expressed in language, from the point of view of cognitive linguistics, describing it as a set of concepts characteristic of the language, and also investigate issues related to the ability of individual subsystems of language to accumulate a person's ideas about the world around.

In this regard, such an interdisciplinary science as cultural linguistics is attracting more and more attention of scientists from the point of view of studying the manifestation of the culture of an ethnic group, represented and enshrined in the language.

The relevance of the chosen topic is due to the facts that at this stage of the development of cultural linguistics there is not enough information and description of the multi-fragment national image of the world, mentality, way of thinking accumulated in the language of English folk tales.

The complexity of creating a linguistic description of a full-scale fairy-tale picture of the world is associated with the genre originality of the English folk tale; inconsistency of its structural, plot-like, literary characteristics with the standard adopted in national folklore; the existence of diffuse forms that combine the features of works of different folklore genres.

As a result, the purpose of this work is to conduct a linguoculturological analysis of folk tales of the British Isles, to study its linguistic and cultural characteristics, as well as to reveal exceptional characters or lexical units characteristic of a certain region of the British Isles.

In recent decades, dozens of studies have been carried out by such scientists as N.I. Tolstoy, V.N. Toporov, M.M. Mayakovsky, T.A. Mikhailova, B.A. Serebryannikov, E.S. Kubryakova, V.I. Postovalova, and A.N. Pavlenko in linguistics, ethnolinguistics and cultural studies in order to recreate folk culture in full and study its features at every stage of the development of the people.

Researchers of oral folk art have a genuine interest in the study of fairy-tale texts due to their genre originality, and this process takes place in several directions.

The modern definition of a linguistic-stylistic analysis of a text is a multidimensional phenomenon, involving the study of a linguistic text by researchers as a multifaceted phenomenon in which the nominative units of the language, covering words, phraseological units and free combinations, are subject to research from the point of view of all connotative and background meanings that are inherent in them as linguistic names, representing one or another type of cultural and historical content. (Anisimova, 2003: 11)...

The folklore texts of the fairy tales of the British Isles are distinguished by a high linguoculturological potential, and this depends, first of all, on such basic features of folklore as loyalty to tradition and collectivity.

It was revealed that the linguoculturological analysis makes it possible to describe a folklore sample as a cultural and linguistic phenomenon, in which the specific features of the national culture of the ethnos that created it are described. At the same time, the core of the national culture is such a picture of the world that allows showing the integrity of an individual ethnos in the linguoculturological sense in the process of its historical development.

Turning to the fabulous text as one of the variants of a folklore work, we consider it necessary to outline the main features of the fabulous text before carrying out its linguoculturological analysis. The fabulous text is perceived by us as a closed set of features with a complex mechanism, all parts and levels of which coin-

cide and the purpose of which is to determine the author's thought about the transmission of specific aesthetic and cognitive information. It is difficult to imagine mastering the linguistic picture of the world of the English folk tale without turning to other genres of folklore and other forms of culture, which implies the use of research results on folklore studies, linguistic folkloristics, ethnography and etymology, as well as the use of methods of component, contextual-situational, definitional, etymological and comparative analysis (Bobunova, 2001).

The main goal of linguoculturological research is to search for the main idea of the text, i.e. that concretizing emotional meaning that lies in the textual basis, in this case, the author's point of view regarding the described reality becomes the dominant.

Linguoculturological analysis of the text plays a significant role, since the reader is given a specific goal – to read and extract as much information as possible from this text. Due to the versatility and complexity of the text of a fairy tale, when interpreting it, we set the task of extracting the maximum of the meanings embedded in it. Thus, the interpretation of the text is the clarification and processing of the semantic, ideological, aesthetic and emotional information of a literary text, obtained through the construction of the author's vision and cognition of reality.

The purpose of studying a folk tale in an ethnolinguistic aspect is to recreate a system of ideas about the world, archaic beliefs, to demonstrate human activity in previous eras, as well as their way of life.

The reflection of the central elements of ancient culture, enshrined in the lexical composition of the English fairy tale, is seen by us through a comparative analysis of both the structure and content of other forms of folk culture, and specifically folklore texts, for which it is necessary to involve the methods and results of linguistic folkloristic, linguocultural, ethnographic, ethnolinguistic and etymological research.

The fairy-tale picture of the world is an integral image of the world, reflected in the language of the fairy tale, and is part of the folklore picture of the world, determining the features of the latter. The reality that exists in the language of fairy-

tale texts is at the same time an idealized and true image of reality, characterizing both people's hopes and expectations, and the existing conditions of life and everyday life.

The nomenclature and quantitative characteristics of lexical units represent the most important areas of the surrounding reality for a person. Combining them into groups based on the principle of thematic correlation, as well as studying the composition of lexical and semantic groups, represented by a set of general subject content, allows us to describe the originality of the reflection in the fairy picture of the world of various areas of extra-linguistic reality.



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## PHRASEOLOGICAL UNITS AS REFLECTION OF ENGLISH CULTURE CODE

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***Abstract:** The article deals with the reflection of the culture of the English nation with the help of phraseological units. The connection between phraseological units and mental traits of the people is considered. The specificity of the internal context of idioms in the presence of different codes, which make up a large layer on a national basis, is investigated.*

**Key words:** *phraseological unit, culture, food code, component.*

Language, as one of the main features of a nation, expresses the culture of the people who speak it. Learning a foreign language involves not only learning a new way of expressing thoughts, but also getting acquainted with the source of information about the national culture of the people – the native speaker of the language being studied [4, p. 32]. In recent years, phraseology in the broad sense has become a unifying theme for an increasing number of theoretical and practical linguistic studies. Among this broad palette of investigations into the meaning, structure or use of set phrases, cross-linguistic research is one of the major and most fascinating topics [1, p. 191].

Phraseological units are the most valuable basis for the study of the language and culture of any nation, since in their semantics phraseological units reflect the long process of development of people's culture and transmit cultural guidelines from generation to generation. Studies of linguists in this sphere are quite

fruitful. Linguists such as A. I. Alyokhin, N. M. Amosov, O. V. Kunin, O. I. Smirnytsky were engaged in the development of phraseology theory and the study of English phraseology. It is worth mentioning Sh. Balli and L. P. Smith, L. Mason, A. Quick.

English has a very rich phraseology. It reflects the originality of people's life and culture. In English, there are a large number of phraseological units associated with the traditions, mythology and religion of man. The facts of the country's history, geography and economy are widely represented in the meaning and in the component composition of many phraseological units. Some researchers note that a large layer of phraseology in each language arises precisely on a national basis. In the formation of phraseological units, linguistic and extralinguistic factors play a role, which relate to the field of the history of the people who speak the given language. In this case, there is a continuous

accumulation of socio-cultural experience, which is reflected in the system of the phraseological foundation of the language.

Phraseology of the English language is distinguished by its national identity, and is also an important source of sociocultural information about the country of the language being studied. The extralinguistic factors involved in the formation of phraseological units of the English language determine the national identity of its phraseology. The national and cultural component is an integral part of the structure of the meaning of the phraseological unit due to the fact that phraseological units are based on a figurative representation that arises in the minds of representatives of a particular linguocultural community. Cultural events, sports, everyday life, customs, beliefs and behavior of people, their attitude to the world and each other are reflected in the phraseology of the English language. Phraseological units store and transmit information about the norms, values and social principles of the society.

National and cultural specificity of the internal context of phraseological units is possible in the existence of different codes in their composition: gastronomic, somatic, artifactual, zoonotic, as well as through understanding linguistic and cultural information, which is embedded in the semantics of units.

Food is a major identifier in culture because it not only represents such a broad and showy layer of culture as cooking, but also serves as a basic factor for human survival, and therefore will always

play an important role in human life. It is well known that England is not very sophisticated in the field of cooking – it appreciates simple and hearty cuisine. A true English breakfast is a banquet of bacon, eggs, sausage, fried tomatoes, mushrooms and beans. In turn, roast beef, lamb or pork with vegetables and potatoes, and stewed beans and toast are considered “real food”. O’Driscoll claims that the British eat a lot of fried foods, and in addition to the popular products listed above, also referred to as milk, butter, tea. A “ploughman’s lunch” which consists of crusty bread, butter, cheese and pickle is a well-known pub snack [5, p. 185, 190].

Therefore, the study of the food code in English phraseologies is quite interesting. The most represented types of food in English phraseological units include such components as fish, meat, cheese, butter, apple. For example, we considered the linguistic and cultural features of the “fish” component. Starting from the fact that beer is a popular drink in Britain since the Middle Ages, it can be argued that fish and meat, as snacks that are appropriate for beer taste, are popular foods in the British diet. Fish and meat are associated with a large number of phraseological units. Another factor of frequency is the fact that the ocean and the sea, that wash the island, offer a huge selection of fish. Therefore, the menu and daily routine of the British were closely linked to fisheries. Fish were accessible even to the poor. The mundane of such a product is reflected in English phraseological units, where fish is often a metaphorical embodiment of the dish: “*Another kettle of fish*” (another matter

altogether). Phraseological units with biblical etymology “*loaves and fishes*” (earthly goods) reflects that fish and bread are of equal value. This brings us to the second important characteristic of fish as part of the diet of the English – it became especially important in Christian times. During the fasting, fish replaced meat – one of the main products of English cuisine [6]. The relationship between these two products is reflected in the proverb of ‘*make fish of one and flesh of another*’ – all just.

Fish was an indicator of a person’s belonging to a particular religion, and therefore, taken into consideration the religious and political strife in Britain, fish was also a measure of trustworthiness. During the times of Queen Elizabeth, only Catholics held posts, and they were considered politically unreliable. Protestants, however, stopped eating fish in the fasting days to prove their devotion to their country. This tradition turned to folklore, engrossed in the idiom “*to eat no fish*”, which means “not to keep fasts, not to be Catholic, to be trustworthy.” In English phraseology, attention is often paid to the specificity of the product in question, often with a negative connotation: “*a fishy story*” (a tale of a white goby). Fish can represent a person with negative qualities: “*Cold fish*” – insolent; “*odd fish*” – weirdo, weird, weird man. Particular attention is paid to the fish smell:

“*Best fish smell when they are three days old*” – guests and fish spoil after three days.

“*Fish begin to stink at the head*” – the fish starts to get bad in the head. Such an

emphasis is closely linked to the poverty of the poor.

Representative component in idioms with a food component is “meat”. “Meat” components include meat, beef, mutton, bacon. In the English idioms we have analyzed, in most cases, these images symbolize happiness, success, something necessary or appropriate. We connect this with the fact that at the end of the 13th century meat began to be associated with physical strength, subsequently becoming an integral part of the diet of aristocrats [6, p. 10]. Thus, meat in English culture is not the food of the common people, the poor peasants did not consume it:

“*Bring home the bacon*” – achieve great success. “*Carry meat in one’s mouth*” – to be a source of profit. “*Cry roast meat*” – tell everyone about your happiness.

An image expressed in the English lexeme “cheese” is often found in phraseological terms denoting poverty (bread-and-cheese marriage – одруження з бідняком). This is due to the fact, that cheese was previously made in almost every home across England. Cheese has been a typical food of farmers, miners, soldiers and builders for several centuries [5].

Another figurative component is the word “butter”. In English phraseological units, this image has a positive connotation and is associated with well-being, luxury:

“*Butter one’s bread on both sides*” – to afford excessive luxuries.

“*Have one’s bread buttered for life*”, “*bathe like cheese in butter*”, “*like butter to my liking*” – to live in abundance.

Now we consider the linguocultural features of the symbolic component of “apple”. Among the types of food it is not without reason one of the most represented: it is known that there are more than three thousand varieties of English apples, and in 1990 the Day of the Apple was established in the UK, indicating that England is an apple region. The idiom “the apple of your eye” means a person or a thing whom you are extremely fond and proud. In Old English the phrase referred to the pupil of the eye, considered to be a globular solid body; it came to be used as a symbol of something cherished and watched over. But apple image originates in the Bible and mythology and has a negative connotation:

“*Apple of discord*” – a subject of dissention.

“*Apple of Sodom*” – a false success [2].

The most common baking dish is the food component of “bread”. Bread is a “hard-to-get type of food; this feature was rethought in the categories of value that made bread the most revered type of food”. Confirmation of this is found in such idioms:

“*I live by bread*” – a word of honor, I swear by life.

“*Cust your bread upon the waters*” – do good without expecting gratitude or immediate reward. This expression comes from Ecclesiastes 11:1: “Cust your bread upon the waters: for thou shalt find it after many days”.

“Bread and circuses” – material benefits and entertainment employed by rulers or political parties to keep the masses happy and docile. This is a translation of the Latin Phrase “panem et circenses”, which appeared in “Juvenal’s Satires” and which alludes to the Roman emperor’s organization of grain handouts and gladiatorial games for the populace [2].

We can conclude that the connection between phraseologisms and mental traits of the people can be traced in two directions: taking into consideration the mental traits, you can find them reflected in phraseologisms, and vice versa – by analyzing the phraseologisms to identify the mental traits that are characteristic of native speakers.

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## METAPHOR: PSYCHOLOGICAL AND LINGUOPHILOSOPHICAL ASPECTS



O'viya Vysotska

In modern linguistics there is a clear tendency to use metaphor in different directions: semiotics, psycholinguistics, sociolinguistics, cognitive linguistics, structural linguistics and, of course, stylistics. Studies of language metaphor are present in the works of the following researchers: Yu. Levin, B. Plotnikov, S. Kurash, N. Arutyunova, V. Grigoriev, V. Gak, N. Cherkesova, I. Arnold, G. Sklyarevskaya, I. Tolochin, V. Borisov, R. Jacobson, J. Lakoff, M. Johnson, and many others, which developed a number of both theoretical and practical approaches to understanding metaphor. First of all, we note that the amount of knowledge about metaphor has accumulated in linguopsychology, where in particular the psychological interpretation of metaphor is found in the works of S. Freud, G. Bloom, W. Rothenberg, D. Gordon, and others, and the problem of philosophical interpretation of metaphor is covered in the works of H. Ortega y Gasset, P. Reeker, O. Losev, O. Freidenberg, E. Nightingale.

Metaphorization spreads with the development of language and the development of science, where stylistic figures as a result of a combination of heterogeneous components of content that emerged

in context, are implicitly separated from the context, revealing meaning in metaphor and ensuring its proper understanding by participants. The fundamental difference between metaphor and semantic analogy, in our opinion, is that in the first case there is a transition of a linguistic sign from one semantic plan to another, and in another – the development of its meaning within the same. In the choice of metaphor, the external similarity of objects often plays a decisive role, in which a generalized semantic feature – an invariant – is clearly traced. That is, in the process of generalization of a psychological or philosophical concept, a feature that is relevant to the speech act is singled out.

The diversification of numerous definitions of metaphor has its roots in the classical Aristotelian interpretation: “Metaphor is the transfer of a name either from genus to species, or from species to genus, or from species to species, or by analogy” [2]. Philosophers, linguists, and psychologists rely on this classical definition of metaphor, hence the broad interdisciplinary understanding of metaphor is present in such sciences as psychology, philosophy of linguistics, literary criticism, and so on. Today, the existing con-

cepts of metaphor, the researcher W. Kugler divides into substitution theory and prediction theory, which logically complement each other.

Thus, the first group of theories of metaphor considers it as a formula for replacing a word, token, concept, name (nominative construction) or "representation" with another word, token, concept, concept or contextual construction. The second group concerns the methodological idea of "semantic anomaly" or "paradoxical predication" [12]. In our opinion, this interpretation of metaphor emphasizes the pragmatics of metaphorical construction, linguistic or intellectual action, emphasizes the functional meaning of the semantic convergence used or the combination of two meanings.

According to Yulia Tymoshenko, "in philosophical discourse metaphor is mostly considered in the context of problems of cognition and language" [8, pp. 29-35], and P. Reeker concludes that metaphor is inherent in the creative consciousness in general [7, pp. 229-242]. It is the understanding of metaphor as an "instrument of thought, a form of scientific thinking" emphasizes H. Ortega y Gasset. Metaphor, according to the philosopher, serves as the tool with which we can reach the most remote parts of our conceptual field. The scientist claims that objects that are close to us are easy to reach, open the mind to access to distant concepts, "metaphor expands the boundaries of thinking" [6, pp. 68-81].

In this context, it is worth noting the extensive opinion of O. Freidenberg, who believes that metaphor is a kind of transi-

tional link between image and concept. It does not identify objects by identifying their "properties", but allows literary means to establish the similarity of objects, leaving them identical to themselves, working only at the level of similarity of properties. Metaphor "conveys concreteness in such a way that it turns to its own foreign speech, ie to such concreteness that turns out to be an abstract and generalized new meaning" [10, p. 235.] O. Losev emphasizes the originality and unexpectedness of the metaphor. "Metaphor does not indicate any subject other than itself. It is in itself a subject self-sufficient and deep enough to consider it for a long time and think about it, without moving on to any other subjects" [5, p. 156].

Thus, as we can see from the views of scientists, in the philosophical aspect, metaphor, associated with the specifics of knowledge of the world, is interpreted as an important form of penetration into the inner nature and essence of things. It directly reflects the structure of understanding, human experience, embodied in the metaphor in symbolic form, because metaphor is a certain symbolic language, it is part of the symbolic world of man. [4]. Thus, metaphor in the philosophical sense is understood as a specific feature of thinking that is realized in language through symbolic concepts that often exist at the level of nuclear, invariant (archetypal) metaphors.

Psychologically, S. Freud associated metaphor with the realm of the unconscious, in particular with wit as a type of mental activity aimed at obtaining pleas-

ure, which results from the saving of mental energy [9, p.5-87]. Similarly, a psychological explanation of the tendency to metaphor is offered by American researchers, who, based on Freud's psychoanalysis, identify metaphor with sublimation, resulting in a new path (quoted by Arutyunova), [3, pp. 5-18.].

We will add that in recent years special attention has been paid to the study of metaphor by such new psychological sciences as neuro-linguistic programming and Gestalt theory. Today we can say without exaggeration that no psychotherapeutic direction is complete without the use of metaphors. Since metaphor is the embodiment of hidden meanings, the language of metaphor is a symbolic language of human communication, a link between different semantic meanings (in the cognitive aspect), it activates the hidden mechanisms of the unconscious, using archetypal elements where space to attract metaphor for psychological purposes per speaker is extremely weighty.

Thus, the cognitive direction of modern linguistics is characterized by an understanding of metaphor not only as a linguistic but also a mental fact that conceptualizes our picture of the world. Particularly interesting in this aspect is the conceptual approach to metaphor, which was proposed in the 80's by J. Lakoff and M. Johnson in their famous monograph "Metaphors as we live" [11]. The main provisions of conceptual analysis are that metaphor refers not to the level of language technique, but to the level of thinking and activity, ie here human experience is the basis for the creation of metaphori-

cal concepts and numerous meanings.

The essence of the metaphor is to understand and experience one kind of thing in terms of another, say for example "argument – dispute – The long argument was resolved in the scientist's favorite when the expedition returned with new evidence." Here is a convincing picture of metaphorical taxonomy, which clearly shows our way of thinking and behaving in a situation of controversy, which is realized in everyday discourse, or another example. The argument about the Darwinian theory is far from dead.

Note that in the field of view of linguists next to routine (linguistic) and individual are generalized, invariant metaphors, which are split by analogy and associations between different contextual concepts, forming smaller metaphors of meaning. We can say that the semantic field of metaphor is closely related to nationally marked figurative pictures of the world, its ontological models, for example, The boundary argument was often close to breaking out into open conflict;

An interesting thesis about the psychological aspect of metaphor in terms of meaning-making was expressed by O. Losev, a well-known scientist in this field. The skill of the artist of the word is to create his own unique figurative meaning, which he discovers in the basic metaphor or through its presence, and because of this he realizes himself in the text [5]. Sharing the original opinion of the scientist, we also believe that it is key for the science of metaphor to outline its semantic boundaries and deep potential of meaning formation as an object of study,

which includes concepts: linguistic metaphor, metaphorical field, a number of structural families, etc.

As we can see, metaphor as a subject of research in linguistic works is an effective cognitive model that can illuminate and obscure various aspects of the object, it is complex and multifaceted, helps to identify not only universal but also specific meaningful nuances of human thinking.

In conclusion, we can say that a wide range of scientific achievements of scientists indicates the formation of a new direction – linguomethaphorology, which will unify the diversity in the system of interpretations of metaphors and systematize existing interpretive approaches, describe ways and sources of metaphors in the linguistic practice of communication. aspects. Thus, the field of research related to metaphor in one way or another is constantly expanding, because metaphor fully covers the entire anthropological vector of development of psychology, linguistic philosophy and linguistics. In the terminological sense, it exists in two main meanings – metaphor in the context of thinking (thought) and in the plane of language. In conclusion, we can summarize that today the understanding of the term “metaphor” is no longer limited to a simple transfer by similarity or analogy, but is in fact a complex multifunctional discursive category with a tendency to separate as an independent scientific-interdisciplinary term.

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## ОСОБЛИВОСТІ ВЕРБАЛІЗАЦІЇ ІНДИГЕННОГО КОНЦЕПТУ WIGWAM У СУЧАСНОМУ АНГЛІЙСЬКОМОВНОМУ ДИСКУРСІ

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**Ключові слова:** індигенний концепт, публіцистичний дискурс, «wigwam»

**Key words:** indigenous concept, publicistic discourse, lexical unit “wigwam”

Вивчення імпорту концептів (термін В.І. Карасика) є актуальним на сучасному етапі розвитку лінгвістичних студій, про що свідчать праці, присвячені проблемам концептуальних запозичень (Л.В. Беспала (2012), Н.С. Битко (2011), Н.А. Булахтина (2009), Л.В. Герман (2011), А.Ю. Єпімахова (2010), В.І. Карасик (2002), Т.Б. Новікова (2005), Н.С. Платонова (2011), А.С. Сарсенбаева (2011), J. Grzega (2003), V.I. Skybina (2006), A. Wierzbicka (2001), H. Wolf, F. Polzenhagen (2009) та ін. Аналіз імпортованих з індигенних лінгвокультур у концептуальну систему сучасної англійської мови концептів представлено окремими роботами (А. Wierzbicka [4], О.Ю. Моїсеєнко [3], О.В. Домнич [1; 2]), у яких увага приділяється дослідженню адаптації англійської лінгвосистеми в різних лінгвокультурних ареалах світу. Проте мультिवаріантна поліетнічна англійська лінгвокультура не є об'єктом вивчення лінгвістичних студій, що й визначає актуальність пропонованої розвідки.

Проаналізувавши газетно-журнальний дискурс національно-терито-

ріальних варіантів поліетнічної англійської мови (ПетАМ), відзначимо, що концепт, вербалізований лексичною одиницею «wigwam», функціонує в п'яти варіантах (із восьми досліджуваних нами), а саме в American English, Canadian English, New Zealand English, Kenyan English й Indian English.

Англійськомовна номінація поняття «вігвам» найбільш повно представлена в тлумачному словнику Collins Dictionary Online і має такий вигляд: «wigwam noun (in British English) 1. any dwelling of the Native Americans, esp. one made of bark, rushes, or skins spread over or enclosed by a set of arched poles lashed together Compare tepee. 2. a similar structure for children wigwam; (In American English) 1. a Native American dwelling, usually of rounded or oval shape, formed of poles overlaid with bark, mats, or skins, tepee; 2. See the Wigwam = Tammany Hall (the building in which the Tammany organization had its headquarters) «[1620-30, Amer.; Eastern Abenaki wíkəwam house <Proto-Algonquian \*wi·kiwa·zmi; cf. wickiup] [5].

**Концепт WIGWAM у національно-територіальних варіантах ПетАМ**

Лінгвоареал	Країна	%співвідношення
Прохододний (австрало-новозеландський)	Нова Зеландія	9.8 %
	Австралія	
Холодний (північноамериканський)	США	59.8 %
	Канада	26.3 %
Теплий (азіатський)	Індія	3 %
	Сінгапур	
Гарячий (африканський)	ПАР	
	Кенія	1 %

Квантитативний аналіз концепту WIGWAM у газетно-журнальному дискурсі. З п'яти національно-територіальних варіантів ПетАМ (AmE, CaE, NZE, InE, KeE), найбільша кількість лексем (вони вербалізують розгляда-ний концепт) спостерігається в AmE – 59.8%, а найменша в KeE – 1%. У CaE функціонує 26.3%, а в NZE – 9.8% і в InE – 3%, відповідно.

Оскільки згаданий концепт – це автохтон Північної Америки, то закон-омірним є те, що найбільша кількість (лексичної одиниці-репрезентанта – термін М.В. Піменової) представлена саме в холодному лінгвоареалі (північноамериканському) – 86.1%. Теплий і гарячий лінгвоареали (азіатський і африканський) відзначені незначною кількістю, що свідчить про практичну відсутність уживання лексеми-репрезентанта та відсутність актуальності цього концепту в цих лінгвокультурних регіонах. Додамо, що цей концепт не прижився й не функціонує в південноафриканській та сингапурській лінгвокультурах.

Частиномовний аналіз концепту WIGWAM у газетно-журнальному дискурсі. Стосовно до частиномовної

належності відзначимо, що із загальної кількості лексем-репрезентантів концепту WIGWAM, найбільш чисельним є іменник – 66% ((CaE) «Steps away from Parliament Hill, Verna Polson, head of the Algonquin Anishinabeg Nation Tribal Council, had been in a wigwam since Monday without eating or drinking» [6]). Прикметники складають 34% від загальної кількості ( (AmE) «Stay at the nearby historic and family-friendly Wigwam Resort for pre- and postgame golf, pool time, spa and lawn games» [7]). Дієслівна форма досліджуваному дискурсі відсутня.

Як бачимо, 2/3 частини всіх лексем, що вербалізують концепт WIGWAM, представлено запозиченням номенів, які репрезентують реалії індигенного етносу, а саме феномени та явища суперконцепту КУЛЬТУРА індигенних національних лінгвокультурних спільнот. Ад'єктивна форма становить 1/3 від загальної кількості лексем, що вербалізують розглядалий концепт. Прикметникова форма лексеми «wigwam» представлена також у низці вільних та стійких словосполучень (наприклад, (KeE) «The first 72 participants to register will receive a

pair of Wigwam socks courtesy of Fontana Sports Specialties» [8]), (CaE) «Range tenures under the Range Act appear to have been applied, inadvertently or otherwise, to over 50 conservation sites in BC, totalling over 22,000 hectares including critical properties on Vaseux Lake, Columbia Lake and Wigwam Flats» [9]).

Словотвірний аналіз концепту WIGWAM у газетно-журнальному дискурсі. Похідні лексеми утворюються тільки способом конверсії. У результаті конверсії від іменників утворюються ад'єктиви (наприклад, (InE) «Dylan paints the Wigwam Motel in Arizona – guests can sleep in purported native-American style lodging – the Brooklyn Ice Cream factory at the foot of the Brooklyn Bridge in New York City and the «Harem Slave» carnival sideshow in Alabama» [10]). Отже, серед дериватів домінує ад'єктивна форма, інші форми похідних відсутні.

Обстежений матеріал дає підстави для таких висновків. Концепт WIGWAM, представлений у кожному з досліджуваних лінгвоареалів, найбільш повно репрезентовано саме в холодному лінгвоареалі (північноамериканському) – 86%. Це пояснюється тим, що згаданий концепт є споконвічним індигенним лінгвокультурним концептом Північної Америки. Найбільша кількість лексичної одиниці-репрезентанта (66%) представлена саме номенами, котрі репрезентують реалії індигенних національних лінгвокультурних спільнот. Ад'єктивна

форма трапляється також і представлена здебільшого в структурі вільних та стійких словосполучень. Похідні лексичні одиниці утворені способом конверсії, у результаті чого формуються ад'єктиви.

Перспективи подальшого дослідження в цій царині полягають у моделюванні концептів, які функціонують у концептосфері поліваріантної англійської мови, а також у встановленні концептуальної й лінгвальної специфіки індигенного компонента на підставі аналізу інституційного дискурсу сучасної поліетнічної англійської мови.

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## ВИКОРИСТАННЯ АНГЛІЙСЬКИХ СЛІВ АМЕРИКАНСЬКОГО ПОХОДЖЕННЯ В НІМЕЦЬКІЙ МОВІ

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**Ключові слова:** англо-американізми, запозичення, іноземні слова.

**Key words:** foreign words, reciprocity, anglo-americanisms.

В процесі кількісного зростання вокабуляра сучасних європейських мов велику роль мають англо-американізми. Невдоволення щодо засмічення, наприклад, німецького мовлення англійськими (американськими) словами та виразами не вгаває більш як 50 років. І справді, якщо у 18 ст. було зареєстровано тільки 11 запозичень, то на початку 20 ст. – 392, а сьогодні лексикографи просто не можуть прослідкувати за зростанням використань англійських слів в німецькій мові.

Про англо-американізми в німецькій мові зібрано багато матеріалу, є словники та довідники, опубліковано великі дослідження і короткі замітки[5]. Відношення всіх інтенсивно вживаних англо-американізмів до неологізмів новітнього часу в принципі проблемне, так як одні з них вже були записані в словник іноземних слів ще в 1945 р., а інші епізодично з'являлися

раніше. Так достатньо популярне сьогодні слово *die Party=kleine Veranstaltung* ( воно входить до складу багато численних, більш нових найменувань: *Silvester Party, Geburtstagparty*) вже було відоме з літератури, що описувала життя англомовного суспільства.

Неологізми *das (der) Blackout* і в німецькій мові повторює всі ті значення, в яких це слово використовується в рідній мові[3]. Як розмовне слово воно означає „короткочасна втрата пам'яті” і використовується з іронією або жартівливо.

Багато англо-американізмів співіснують з німецькими синонімами, в одних випадках це слово, що виникло як калька, в других, навпаки, англо-американізми введені в обіг як синоніми німецького значення. Так, слово *das Hearing* замінюється калькою *die Anhörung*.

Іноземні слова часто мають перед рідними синонімами ту перевагу, яка

характеризує мовця в соціальному плані. За допомогою таких слів людина стверджує свій культурний і суспільний авторитет. Якщо в минулі часи престижними були латинські цитати, а потім французькі цитати і слова, то сьогодні ця роль перейшла до англо-американізмів.

Їхнє використання диктується те-пер вже бажанням підкреслити не високий рівень освіченості чи знання мовного етикету, а інші якості, що цінуються сьогодні суспільством: рівень інформативності про нове, сучасне.

Англійське слово *talk* („бесіда“) входить до складу іншого англomовного слова „*Talkshow*“, цей неологізм позначає телепередачу, яка складається з бесіди відомих громадських діячів, аналогічної нашим „круглим столам“.

Подібні слова використовуються постійно авторами і з метою створення певного соціального колориту (дорогі ресторани, звички багатих гурманів та ін.)

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## ТРУДНОЩІ ОПАНУВАННЯ НІМЕЦЬКОЮ МОВОЮ У СУЧАСНОМУ СВІТІ

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**Ключові слова:** опанування мовою, мовознавство, граматичні форми, спрощення.

**Key words:** language acquisition, linguistics, grammatical forms,

### **Simplifications.**

Якщо замислитися якою складною є німецька мова, то можна точно сказати, що про це говорив ще сам Марк Твен. Видатний американський письменник неодноразово доводив, що англійську мову можна вивчити всього за 30 годин, французьку – за 30 днів, а от щоб вивчити німецьку мову то для неї необхідно виділити приблизно 30 років, і взагалі цього не вистачить. Жартуючи поет говорив, що німецьку можна проголосити мертвою мовою, оскільки опанувати її час буде лише в мертвих, абож її варто суттєво спростити для кращого опанування.

І тепер, коли пройшло близько ста років, з такої заяви суспільству, слова славетної людини неначе були почуті. Про це говорить відоме опитування, яке пройшло в німеччині приблизно

10 років тому, коли дві третини опитаних заявили у світ, що німецька мова стрімко погіршується. Головною причиною цьому є поглиблення спілкування людей в інтернеті. Наголошується на те, що суспільство поглинають соціальні мережі, і велика кількість молоді забуває про необхідність читання книжок, газет, наукових статей, а також однією з причин є молодіжний сленг та популярність вживання англіцизмів.

Більшість експертів з 2012 року і на сьогодні критикують молоде покоління, а саме за їх обмежений запас слів. Від так в соціальних мережах з'явилася така заява від анонімного читача: «Німецька мова в соцмережах біднішає й перетворюється на вторинну сировину. Її скорочують, спрощують і знову переживають без жодної креативності».

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Але хочеться сказати, що мовознавство не заперечує молодіжний сленг, так як він не погіршує німецьку мову. Тому критику молодіжної мови деякі медіа особистості не підтримують. У молодих поколінь завжди виникали слова, які не розуміли старші, для зручного спілкування між собою. Вона вирізняється прямою, гнучкістю, креативністю, запозичення з інших мов та новими трендами. Експерти з Товариства німецької мови звертають увагу на те що для нового покоління сленг є способом підлітків відокремитись від дорослих, мати можливість для вільного спілкування з однолітками та експериментів у мові.

І тому вони підтримують спрощення і зміну граматичних форм так як думають, що це є природнім розвитком. Тут можна сказати, що мовні пе-

ретворення завжди призводять до спрощення структури мови. Граматичні функції, які вичерпали себе і злилися з іншими функціями, поступово виходять з обігу. Тому Товариство німецької мови, незважаючи на те що постійно отримує зауваження від представників освіти з приводу помилок молоді в орфографії та граматиці, воно ставиться спокійно до нових тенденцій у німецькій мові.

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## НІМЕЦЬКІ ФРАЗЕОЛОГІЗМИ У ГАЗЕТНО-ПУБЛІЦИСТИЧНОМУ СТИЛІ

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**Ключові слова:** фразеологія, система фразеологізмів, мовні явища.

**Key words:** phraseology, phraseological system, linguistic phenomena.

Фразеологія як галузь загальної лінгвістики в останні десятиліття привертає все більшу увагу дослідників, мовознавців, істориків, етнологів, науковців, письменників, художників. Вона, як і мова, є скарбницею народу, здобутком його мудрості та культури, узагальнюючи багатий матеріал про історію певного суспільства, боротьбу з гнобителями й нападниками, про звичаї, ідеали, мрії та сподівання. Особливу роль у втіленні національної та культурної самобутності народу та його ідентифікації відіграють фразеологізми, що виникають на основі образного відображення дійсності і відображають побутово-емпіричний, соціально-історичний та духовний досвід мовного колективу.

Сьогодні дослідники та науковці приділяють особливу увагу одній із важливих складових мовного образу світу – фразеологічній. Наведемо при-

клади:

Auf plötzliche Einfälle könne man nur bauen, wenn der rote Faden sitze.

Фразеологізм **der rote Faden** походить з твору відомого німецького письменника Й.В. фон Гете «Фауст», має значення «провідна ідея, основна думка, лейтмотив».

**Der blaue Engel** – “betrunkenes Mädchen” (п’яна дівчина). Цей фразеологізм у німецькій мові пов’язаний із художнім фільмом “Der blaue Engel” (перший звуковий німецький фільм, створений за романом Г. Манна “Professor Unrat” (1905) режисером Джозефом фон Штенбергом.). Наведена словникова дефініція свідчить про те, що фразеологізм *der blaue Engel* побудований на концептуальній метафорі, що сучасна жінка не є янголом. Наявність компоненту *blau* у складі значеної фразеологічної одиниці пояснюється тим фактом, що однією з



мотивуючих ознак нового найменування є «п'яний», а компонент blau має у своєму конотативному макрокомпоненті таку ознаку. У сучасній німецькомовній пресі цей фразеологізм вживається також як описове ім'я Марлен Дітріх, відомої німецької кіноактриси, яка виконала першу свою роль, роль головної героїні зазначеного фільму.

ЗМІ генерують велику кількість фразеологічних нововведень з національним та культурним потенціалом. Наведемо приклад. Blaue Zone hat Zukunft. Im Kreuzviertel wurden zwei Drittel der Verkehrsschilder eingespart. Den Schilderwald sollte sie auslichten und den Verkehrsteilnehmern wieder mehr Eigenverantwortung übertragen. Mit großen Erwartungen trat die sogenannte Blaue Zone im Herbst 1997 in Teilen der Altstadt. Фразеологічне новоутворення **blaue Zone** позначає в столиці Баварії місце для паркування власного транспорту біля дому лише для мешканців цього дому. Поява фразеологізму в пресі стала можливою завдяки ініціативі мешканців центральної частини Мюнхена, які позначають цю зону дорожніми знаками синього кольору.

Фразеологічна інновація **Schwarz-Rot-Gold** у наступному контексті не виступає як позначення трьох кольорів прапора Німеччини, а як назва країни «Німеччина». Отже, замість назви країни (Deutschland), яка відома всім, автор використовує фразеологізм Schwarz-Rot-Gold для створення прагматичного впливу на читача. Якщо автор писав би тільки (Deutschland) у

статті, це не впливало б на читача, тобто не сприяло б викликати у нього патріотичне піднесення настрою, емоції: Keine Frage Grün ist in. Und Schwarz-Rot-Gold rennt dabei an der Spitze. So bedrohlich die Berichte über den Klimawandel sind, für den Standort Deutschland erwächst.

Особливості національного світосприйняття передаються у системі фразеологізмів як комплексно, так і окремими своїми компонентами, їх первісним значенням, їх загальним змістом, пов'язаним з особливостями побуту, звичаїв, історії, культури, умов життя певного народу. Нові аспекти взаємодії лінгвістики, культурології, філософії розширили межі змісту аналізу мовних явищ, чим зумовили ефективність семантичних досліджень. Національно-культурна інформація, зафіксована у газетно-публіцистичних фразеологізмах, стосується моральних, етичних, релігійних поглядів, традицій та практичного досвіду. Кожна мова містить фразеологізми, що органічно пов'язані з історією, традиціями, звичаями, різноманітними проявами життя того чи іншого народу. Цілісний пласт мовного розмаїття шліфується упродовж століть та формується у фразеологізмах. Виступаючи в ролі експонентів культурних знаків, фразеологізми сучасної німецькомовної преси не лише зберігають пам'ять про обривну вмотивованість значення, а й відтворюваність із покоління в покоління, «передають» відтворене в їх культурних конотаціях світорозуміння носія мови.

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