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K. D. Ushynsky**

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The second issue of the materials represented by the Ukrainian and Chinese scholars are dedicated to acute issues of General and Contrastive Linguistics within the Chinese, English, Ukrainian and Russian languages; linguodidactic problems of teaching native and foreign languages within polycultural educational space; peculiarities of cross-cultural communication in geopolitical space alongside with psychological aspects of overseas students' and teachers' adaptation to study / work abroad.

The given articles may be of use to researchers, graduate students, postgraduates and practising teachers who are interested in various aspects of Sinology, Cross-cultural Communication, Pedagogics and Psychology.

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derived from Plato's (Ancient Greece) idealism of love. However, Confucian culture makes Chinese marriage and love notions embody poetic genius with rich moral psychological and aesthetical psychology.

Therefore, we draw a conclusion that with the development of society and cultural exchanges and integration between Chinese and western cultures people's cognition of Chinese and western marriage and love notion is changing slightly.

It can be presupposed that the fundamental essence will not be changed; the reason is that if a nation strives for long existence, it needs the ability to co-exist with other people. On the other hand, they cherish the foundation of their own culture, defend the source of national spirits, and preserve their own socio-cultural features.

Key words: Chinese, western, marriage, love, differences, reasons.

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AESTHETIC DISCOURSE IN TRANSLATION STUDIES

The research deals with studying an aesthetic discourse as a special communicative phenomenon, identifying and systematizing ways of verbal representation of its complex of communicative strategies and tactics, as well as representing specific linguistic and extra-linguistic characteristics of the discourse in translation, that is topical in the development of modern

technologies in linguistics, translation studies, cultural studies, intercultural communication, IT and other related disciplines. Various discourse markers of the aesthetic discourse are revealed, the communicative specificity of the discourse is established, the ways of verbal realization of strategies and tactics of the discourse are studied on the material of Ukrainian texts and their translations into English in the area of spiritual and material culture.

Key words: *aesthetic discourse, spiritual and material culture, strategies, tactics, translation.*

The development of discourse and translation studies in the area of aesthetics became possible and relevant as a result of theoretical and practical research made by native linguists and translators. These include, in particular, studying discourse analysis, various discourse classifications, specific linguistic and extra-linguistic characteristics of discourse markers (L. S. Vygotskiy, V. I. Tyupa) [3; 6]; linguistic and translation tools, features of rendering cultural markedness of aesthetic vocabulary in translation (S. Vlahov, A. H. Hudmanian, T. R. Kyiak, A. M. Naumenko, O. D. Ohui, S. Florin, D. I. Yermolovich) [2, p. 22; 4, p. 214; 5, p. 452; 7, p. 47]. Modern studies of discourse and translation fully reveal characteristics of translating different types of discourse in general, but the analysis of verbal representation of the complex of communicative strategies and tactics in the aesthetic discourse as well as its specific linguistic and extra-linguistic characteristics in translation is not perfect and requires deepening.

The purpose of the research is to identify the communicative specificity of the aesthetic discourse by studying its inherent communication strategies, tactics and ways of their verbal realization in Ukrainian texts and their English correspondences.

Ukrainian and English texts in the field of spiritual and material culture of a mankind selected by continuous sampling and totaling 1,000 pages were used as research materials.

The aesthetic discourse is a communicative speech practice of discussion and rational analysis of various artistic and aesthetic problems. The aesthetic discourse contains the original orientation at the utmost impartiality when discussing the problems of artistic living of a society and a personality. It creates an open intellectual space, provides opportunities for understanding and coordinating positions. At the same time it requires scientists of high professional competence, impartiality in judgments and assessments, intellectual honesty and tolerance.

In the aesthetic discourse there is a lot of what makes it a perfect example of scientific communication, built according to the logic of pure rationality, which does not take irrational components of human nature into account. Thus it creates a possibility to combine incongruous and accord discordant things [1, p. 115].

The aesthetic discourse can also be regarded as an inter-text, internally connected by the unity of a discussed subject.

One of the most important conditions for the performance of the aesthetic discourse is its informative, cognitive support. In the artistic and aesthetic field this problem is solved by several categories of researchers: art historians, experts in culture, aesthetics, philosophy, sociology, psychology of art and even theologians, when it comes to religious art and its liturgical significance.

The aesthetic discourse is a sense-making process of aesthetic information subject, object and recipient interaction. In this communicative situation the message content (aesthetic object) is an integrity of personal presence in the world; a message in the aesthetic discourse gets auto-communicative character. Quantification of such a message is minimal.

The aesthetic discourse does not offer a new mentality, actualizing only one of those possible (heroic, satiric, tragic, comic, idyllic, elegiac, dramatic, ironic), but it does offer a new language for its actualization. Since artistry does not have the attributes that would inevitably limited the opportunities of

language-making the quantitative characteristics of the coding aspect of artistic information tend to infinity [3, p. 241].

The communicative conciseness of the message in terms of the quantity of coding information tending to infinity leads to a cascade expansion of local (mode of self-actualization) subject, object and recipient isomorphism. Whereas the aesthetic discourse is a "dialogue of consent", it tends to its limit – to the total isomorphism, to identification of all three members of communicative event that, however, excludes its possibility per se [6, p. 12].

The linguistic specificity of the aesthetic discourse is based on its specific, multifaceted structure, cultural and national markedness, complex of social phenomena such as "subject", "culture", "nation", "state" and the following discourse markers and signs: lexical units (proper names, nationally biased units, terms), specific syntactic constructions; directing recipients to learning the World, genre originality of texts on culture, history, philosophy, etc., special tools of communication strategies, tactics and their reflection in language and speech.

The strategic orientation of the aesthetic discourse is simultaneously addressing issues such as implementing basic functions of aesthetics and culture (cognitive, conceptual and narrative, estimating, explanatory, worldview, educational) and achieving educational and entertainment purposes (disseminating knowledge and culture, establishing intercultural communication). The effectiveness of implementing specific aesthetic discourse strategies and tactics provide various communication approaches, verbalized with the help of units of all language levels and, to a certain extent, extra-linguistic means [6, p. 12].

The aesthetic discourse according to its linguistic and communicative characteristics refers to a personal type of discourse, namely, to the existential one. In the aesthetic existential discourse a subject attempts to bare his/her inner world in all its richness, the communication is extensive, with extremely rich

meanings, all forms of literary language are used; existential communication is mostly monologic and represented by works of art and literature. Compare fragments from Lesia Ukrainka's "The Forest Song":

1. Ukrainian (original)

– А я й не знав, що в них така розмова.

Я думав – дерево німе, та й годі.

– Німого в лісі в нас нема нічого.

English (translation)

– I never knew that trees could talk like that.

I thought they were but speechless growing things.

– In all the forest there is nothing mute.

2. Ukrainian (original)

Не зневажай душі своєї цвіту,

бо з нього вирросло кохання наше!

Той цвіт від папороті чарівніший –

він скарби творить, а не відкриває.

У мене мов зродилось друге серце,

як я його пізнала. В ту хвилину

огнисте диво сталося...

English (translation)

Do not despise that flowering of your soul,

For from your music this our love was born!

Like to the magic blossom of the fern,

Which hath creative power within itself,

So in me there was born another heart

When I found that I knew your songs. Right then

A fiery miracle took place

The complex instrumentarium of the ways of cognitive communication in the aesthetic discourse consists of the following lexical components: proper

names of various classes (referring to objects of material and spiritual culture, geographical names, etc.), historical and biblical expressions, internationalisms, nationally and culturally, socially and domestically biased units, specific terms; grammatical and syntactical components: indefinite-personal and impersonal sentences, narrative and descriptive constructions, prevalence of present and past tense. Dominant are the culturally marked linguistic and extra-linguistic background, the literary norm of oral and written language with some elements of informal style. For example:

Ukrainian (original)

– *Ой любчику, не тра мені й питати...*

Вже десь ота корчма стоїть на світі,

що в ній балює досі свита й шапка.

– *Не був я в корчмі...*

– *Хто, дурний, повірить!*

English (translation)

– *But, dearie, I don't need to ask you where...*

Some place where there's a tavern, where a fool

Can swill, and gamble all his clothes away.

– *It was no tavern...*

– *Who'll believe it, dolt!*

The analysis of the aesthetic discourse representation tools demonstrates that linguistic and extra-linguistic parameters of the discourse have comprehensive and synthetic nature and are closely related to the subject's (artist's) idiolect that can create infinite instrumentarium of verbal expression of the encoded information in the studied languages. The problems of artist's idiolect in aesthetic discourse in translation and linguistic studies are promising for further studying by graduate students, undergraduates and scholars on issues of domestic and foreign philology and philosophy, cultural studies, intercultural communication and other related and relevant disciplines.

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翻译中的审美问题

本文致力于研究翻译中的美学-一种特殊的文化现象，识别和系统化的方式 - 语音固有的复杂交际策略和战术，以及特定的语言和非语言符号

的代表性研究。以及翻译的研究话语的特定语言和非语言的特点表现，那就是与现代技术，语言学，翻译学，跨文化交际，文化，IT 等相关学科的发展有关。

研究目的 - 通过探索内在的交际策略，战术和实施语言的方法来识别审美话语的交际细节。研究过程中逐渐确定了审美话语迹象，这类话语的特点表现在研究贯彻话语的语言政策和策略的方式，确定具体的语言现代审美话语的对人类的精神和物质文化以及将乌克兰语材料翻译成英文文本范围现代审美话语。

复杂的工具是指在审美话语认知信息包括词汇组件传输方式：历史主义：Onim，历史主义，biblicisms，国际主义，民族，文化和社会现实的国内（物质和精神文化，地名对象的名称）；具体规定；语法句法和术语：不定人称句及泛人称句，叙事和描述性的设计，现在时和过去时的重要地位，普遍被标记的文化和语言和语言之外的背景下，演讲和写作的文学规范与对话风格的一些元素。

审美话语表现手段分析表明，所研究的话语的语言参数有一个全面的，综合性以及密切相关的主体（艺术家）的个人习语，可以口头无限表达信息的工具进行研究的语言。

主体的审美话语试图揭示他内心世界所有的丰富性，通信部署，以及极富个性的感觉，通过运用文学语言的基础上同所有形式的言论表明：存在的沟通主要是独白，由艺术和文学作品为代表。

审美话语的战略方向也解决诸如美学和文化研究（认知，概念和叙述，评价，解释，思想，教育），以及教育和娱乐的目的（知识和文化，建立跨文化交际的传播）实现基本功能的实现。实施具体的审美话语的战略和战术的有效性提供各种通信方式，通过各种语言水平的单位手段语言表达，以及，在一定程度上，语言之外的手段。

关键词：精神与物质文化，审美话语，翻译的交际策略。