

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
Державний заклад
«Південноукраїнський національний педагогічний університет
імені К. Д. Ушинського»

ТИПОЛОГІЯ СУЧАСНОГО ДИСКУРСУ

Київ
Освіта України
2016

УДК: 378+81'42(075)

ББК 81.2я73

А 43

*Рекомендовано до друку вченою радою Державного закладу
«Південноукраїнський національний педагогічний університет
імені К. Д. Ушинського»
(протокол № 3 від «29» вересня 2016 р.)*

Рецензенти:

Науменко Анатолій Максимович — доктор філологічних наук,
професор

Карпенко Олена Юріївна — доктор філологічних наук, професор

Бровченко Тамара Олександрівна — доктор філологічних наук,
професор

Редакційна колегія: Т. М. Корольова (відповідальний редактор),
Н. С. Жмаєва

Типологія сучасного дискурсу : Монографія. — К.: Освіта України,
2016. — 160 с.

У монографії представлено результати дослідження особливостей функціонування сучасного дискурсу на матеріалі англійської, німецької, російської та української мов. Об'єктами дослідження постають інституційні типи сучасного дискурсу (діловий, фольклорний, науковий, медійний) та персональні типи сучасного дискурсу (естетичний, дискурс художньої літератури, дискурс молоді). Визначено типологічно спільні та специфічні характеристики різних типів дискурсу шляхом вивчення властивих їм комунікативних стратегій, тактик і способів їхньої актуалізації в германських та слов'янських мовах.

Книгу призначено для фахівців у галузі філології, аспірантів та студентів, які цікавляться проблемами дискурсології.

ISBN 978-617-7480-10-4

© Т. М. Корольова,

Н. С. Жмаєва, 2016

© Освіта України, 2016

CONTENTS

INTRODUCTION	4
INSTITUTIONAL DISCOURSE TYPOLOGY	8
Business Discourse Typology	8
Documentary Discourse <i>O. V. Popova</i>	8
Business Internet-Discourse <i>I. M. Derik</i>	28
Folklore Discourse <i>T. A. Druzhyina</i>	42
Scientific Discourse Typology	54
Popular Science Discourse <i>T. M. Korolova, H. V. Syvokin</i>	54
Scientific Proper Discourse (Wissenschaftlich-technischer Diskurs) <i>S. P. Grushko</i>	73
Media Discourse Typology	84
Educating Radio Discourse <i>N. S. Zhmaeva</i>	84
Infotainment TV Discourse <i>Ye. Yu. Savchenko</i>	96
News TV Discourse <i>S. Yu. Yukhimets</i>	110
PERSONAL DISCOURSE TYPOLOGY	122
Aesthetic Discourse <i>O. V. Velychenko</i>	122
Fictional discourse. Discourse, Text, Sentence: Phenomena and Notions Relationship <i>O. M. Obraztsova</i>	134
Social Discourse of the Youth <i>O. V. Alexandrova</i>	146
AFTERWORD	157

INTRODUCTION

The present paper is devoted to the study of a rather complicated phenomenon of modern linguistics — discourse. The ambiguity of interpretation of the term in scientific literature of today makes it necessary to specify the definition of the term in linguistics on the one hand and to develop the approach of comprehensive treatment of discourse structural and semantic manifestations in the process of communication on the other.

The term “discourse” within the framework of the research is defined from the point of view of communicative linguistics that treats discourse as a text immersed in the communication situation. Communicative circumstances (participants, conditions, organizations, types of communication) related to its generation are treated as the main sense creating text components. In this respect the arguments stated in the works of V. V. Krasnykh and V. I. Karasik can be considered to be one of the most productive approaches. The scientists correlate discourse and the text production regularities within a certain ethnic group and define it as a communicative process, a verbally manifested speech and mental activity, a combination of a process and a result within which a linguistic and an extra-linguistic aspect can be singled out, a written or an oral product of communicative activity of a potentially divergent length that is characterized by global coherence.

The correlation between the terms “discourse” and “text” from the perspective of the communicative approach is worth special attention. Unlike a static text the nature of discourse is dynamic. At the same time discourse isn't an isolated phenomenon. It integrates a complex of presuppositions (relevant semantic components providing the sense of an uttering, of background knowledge) essential for an adequate discourse interpretation. Taking into account that any presupposition is a brief idea of an existing or a potential text discourse is treated as a communicative phenomenon with an inherent internal structure which is treated in dynamics, i.e. as a language activity or a process which results in text generation. New texts take their place in discourse structure establishing links with other discourse components consequently creating the image

of the discourse. If a text is a combined sign model of the addresser's and the addressee's communicative activities discourse is considered as a process, a broader treatment of verbal activity that presupposes repudiation of speech personal fragmentation.

The texts of the same discourse refer to one object, topic, concept, are semantically interconnected and / or exist in the common system of utterances that are communicatively and functionally consolidated. The limits of a discourse are established with a reference to a definite time period, sphere of human activity, branch of knowledge, text type and a number of other characteristics. Discourse as a set of common thematic texts is not characterized by their synchrony, i.e. quantitative structure of the text corpus, but by their intentional aspect — in this case the texts can be perceived and identified as a language correlate of the definite sociocultural, political and ideological practice.

Constituent features (components) of a discourse are the text (linguistic component) and the context (extra-linguistic component). Among constituent features of the context conditioning the linguistic component of a discourse are the key concept, interlocutors, the objective, communicative tasks, strategies and tactics. As text constituent features the consequence of coherent integral language signs is defined.

When studying discourse as any other phenomenon one should keep in mind that the concept “discourse” is an interdisciplinary term applied in many humanitarian sciences. That is why the approaches to the concept and its interpretation should be considered with regard to different fields of study. Thus linguistics concentrates on the problem of classification and typology of the phenomenon. The main principle of discourse differentiation in the sphere of communicative linguistics is the opposition in the form of its manifestation — oral or written discourse. Such division is related to the information transmission channel: acoustic in case of the oral discourse manifestation, visual in case of the written discourse manifestation.

Sociolinguistics gives the opportunity to single out two main discourse types: the one denoting personal (personality oriented) communication and the other dealing with institutional (status oriented) communication. The institutional discourse is opposed to the personal one in the principle of the communicators' orientation, that can be either

personal or representational. In the first case communication amounts to verbal interaction of the representatives of social groups or institutions with one another, i.e. with the people pursuing their opportunities within the formed public institutions the number of which is determined by the needs of the society in a definite period of its development.

Personal discourse presupposes a communication of some well acquainted interlocutors revealing their inner world to one another. The participants of the personal discourse fully realize their potential unlike the participants of the institutional discourse where one of the main systematically important features is to represent and to emphasize the status of a person. Institutional discourse is a specialized clichéd way of interaction between people who may not be acquainted but have to communicate according to the norms of the society. Rather often personal interaction comes down to common everyday communication though interaction between well acquainted people at the existential level is also possible. This fact proves a conditional character of the interaction typology within a definite verbal activity and its examination can be carried out only in case of scientific research. Complete elimination of the personal principle in the institutional interaction is impossible due to the subjectivity inherent to interlocutors.

At the present stage of the society development the following types of institutional discourse are singled out: political, diplomatic, administrative, legislative, military, religious, mystic, medical, business, advertising, sports discourse, scientific, stage discourse and mass media. However, it is mentioned that this list can be changed or expanded as social institutions differ greatly and can't be regarded as homogeneous phenomena. Moreover, they are historically volatile, able to merge and appear as subtypes within a type. The following parameters are considered to be discourse-forming constituents; they are participants, spacetime, objectives, values (including the key concept), strategies, content (topic), types and genres, precedential texts, discursive formulas.

The present issue is devoted to the research of modern discourse typology. Despite popularity and relevance of the item in modern linguistics there are still few authors who treat discourse as a unique communicative phenomenon, as the taxonomic component of the holistic language-level system characterized by a variety of manifestations.

Moreover, the necessity to systematize the linguistic means complex typical to various kinds of discourse communicative strategies and tactics in different languages (English, German, Russian, Ukrainian) proves to be urgent. The subject matter of the study is modern discourse taxonomy. Two classes of discourse have been examined in the research: institutional and personal. Among the first group documentary discourse, business Internet-discourse, folklore discourse, popular science discourse, scientific proper discourse, educating radio discourse, infotainment TV discourse, news TV discourse are presented; within the second one aesthetic discourse, fictional discourse and social discourse of the youth are analysed.

The objective of the study is to reveal communicative peculiarities of different types of modern discourse while examining communicative strategies and tactics typical to either of them and determining differential means of their language manifestation. The tasks of the study were formulated as follows:

- a. to indicate the discourse-forming markers of the discourse type under study;
- b. to ground communicative diversity of the discourse being investigated;
- c. to specify communicative strategies and tactics facilitating a discourse type functioning;
- d. to study the linguistic means embodying strategies and tactics characteristics of the discourse under analysis;
- e. to identify typological and specific linguistic features of the discourse type based on the languages under study.

In the study a complex methodology that includes the method of linguistic observation, the comparative method, experimental phonetics methods (acoustic, auditory, instrumental analyses) and the method of experimental data linguistic interpretation is applied.

The monograph provides a generalized description of discourse typology and presents the experimental data which will be of interest to people working in various spheres of linguistics.

INSTITUTIONAL DISCOURSE TYPOLOGY

BUSINESS DISCOURSE TYPOLOGY

DOCUMENTARY DISCOURSE

General characteristics. Diplomatic, juridical, administrative-and-business documents (including business correspondence) are considered to be *the material* of the research.

A dual nature of the documentary discourse presupposes its manifestation in the spheres of finance, commerce, manufacturing, politics, social community, economics and law. Thus, we are apt to define the notion “*documentary discourse*” as a discourse stipulated by a situation, the extralinguistic foundations of which are the spheres of legal public relations and office work; the linguistic constituent of the discourse is realized in specific phonetic, lexical, grammatical, compositional and stylistic framework of its contents. We have singled out these typical features of the documentary discourse: formality, use of clichés, accuracy and specificity (lexicon, in particular), brevity and conciseness of statements, impersonal sentences.

Therefore, the above-mentioned features give enough ground to interpret the communicative strategies and tactics in the framework of the research as those stipulated by certain norms / standards, author’s specific actions-intentions which are represented in diverse communicative modes. The communicative strategy correlates with the aim of its participants’ interaction within the documentary discourse—establishment of mechanisms which facilitate person’s functioning in a certain “sociosphere” according to set models (communicatively standardized strategy). In this regard, we can certify that the determined communicatively standardized strategy means step-by-step planning of actions (including the speech and etiquette ones) as well as resources aimed at reaching the arch-goal of the discourse; it (the strategy) is

realized with the help of corresponding tactics. However, we associate the communicative tactics with a set of communicative intentions of an addressee and an addresser, the realization of which becomes possible due to their use of an aggregate of verbal means belonging to different linguistic levels (in oral or written forms) and practical actions-operations (extralinguistic manifestation) in the process of official business interaction.

A multi-vector analysis of the documentary discourse allows us to arrive at these conclusions:

1. Modern documentary discourse is a peculiar communicatively standardized phenomenon which is stipulated by the needs of commercial and financial, manufacturing, social and political, economic spheres as well as the spheres of labour and law.

2. Its genre diversity is determined by systemic and integrated interaction of discursive signs-markers:

a) one-sided (two-sided) orientation of discourse participants to establish certain relations within the above-mentioned spheres;

b) (stipulated by the first factor) genre originality of the documentary discourse, its oral (discussion and business substyle) and written (administrative and clerical substyle) representations;

c) a subject-subject mode of interaction of communicants regardless of nominal / real presence of a concrete participant, both juridical (organizations, enterprises, departments, institutions, etc.) and natural (particular) persons;

d) actual direct and indirect interaction of participants within the official business discourse;

e) presence of a complex of communicative standardized strategies and tactics stipulated by a situation and genre alongside with its linguistic representation.

3. Strategic direction of the documentary discourse comprises two vectors: 1) official-cooperative (conflict free) relations between natural and / or juridical persons (to initiate, maintain, and finish mutual activity according to particular set standards); 2) information exchange (to obtain, give, inquire and process the necessary information).

4. Official business intentions of discourse participants are manifested by means of the two key standardized communicative

strategies (a strategy of adjusted cooperation and a strategy of documentary-normative fundamentals enabling subjects of an activity to interact) and tactics (the study of requisite and form norms); subjects' professional competence in conformity with a certain kind of mutual activity; flexible adjustment and tolerant attitude to cooperative working conditions; facilitation of participants' further cooperation within a discourse).

5. Efficiency of strategies and tactics is achieved within the documentary discourse due to extralinguistic factors and multileveled means-models.

Linguistic means of the documentary discourse manifestation. A hierarchy of the documentary discourse described in scientific works (written by Yu. Belozyorova, P. Danilyuk, A. Zagnitko, H. Katsavets, Z. Kunch, L. Naumenko, A. Prykhodko, L. Palamar, D. Rozental, O. Serdyuk, M. Telenkova, N. Khomenko and others) has been researched in order to define linguistic models representing it. The main constituents of the official business discourse structure are these substyles:

1) *discussion and business substyle* (a variety of publicistic style — its oral representation);

2) *administrative and clerical substyle* (language of official documents connected with people's manufacturing activity).

The discussion and business substyle is an oral representation of these genres: discussion of various items at personnel meetings, business seminars and consultations, etc.

The administrative and clerical substyle is manifested in its four varieties: 1) diplomatic; 2) juridical; 3) administrative-business; 4) business (office) correspondence. Let us specify the genres of the administrative and clerical substyle representation.

The diplomatic substyle is manifested in these genres: note, communique, treaty, memorandum, convention and others (at the level of international diplomatic communication).

The genres of *the juridical substyle* are decrees, laws, codes, regulations, norms, standards, orders, etc. (at the state level).

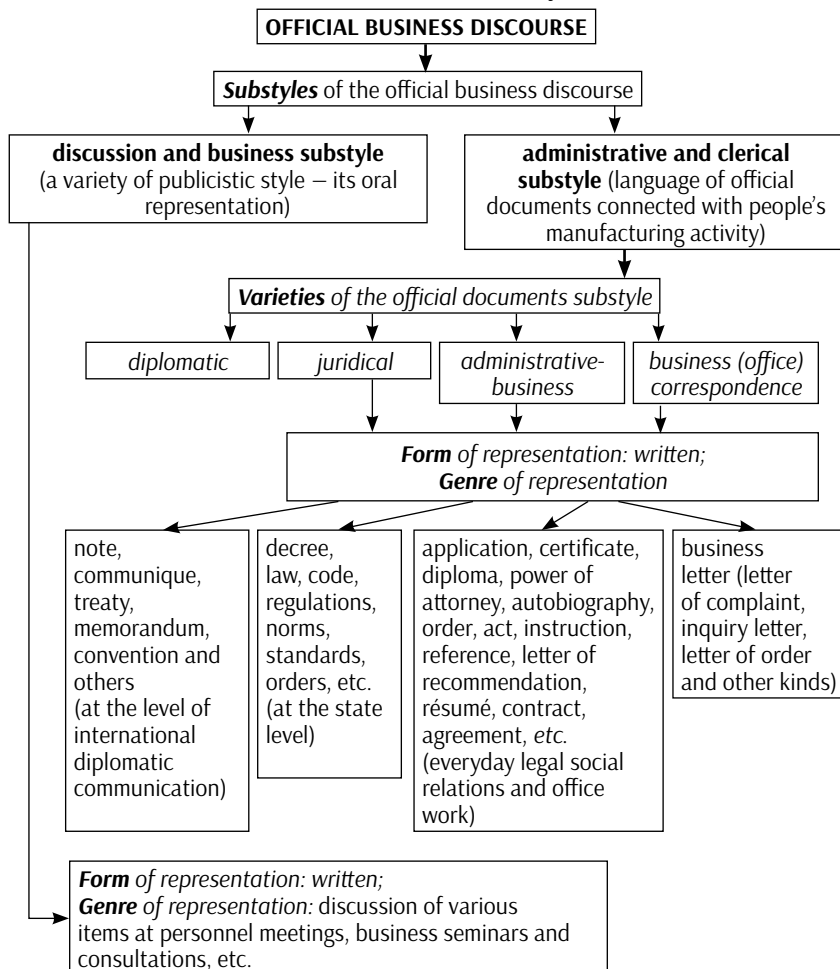
The administrative-business substyle comprises these genres: application, certificate, diploma, power of attorney, autobiography, order, act, instruction, reference, letter of recommendation, résumé,

contract, agreement, etc. (everyday legal social relations and office work).

The business (office) correspondence represents the genre of the business letter (letter of complaint, inquiry letter, letter of order and other kinds) (see Table 1).

Table 1

The structure of the documentary discourse



The linguistic manifestation of the documentary style is the *text* (succession of language signs connected by means of semantic relations) in oral or written form which is characterized by integrity, is made and functions according to certain rules of communication. Thus, in compliance with the proposed structure of the documentary discourse the linguistic component is manifested by linguistic models at different levels:

- A. Phonetic;
- B. Lexical;
- C. Grammatical;
- D. Compositional and stylistic.

2. The component structure of the linguistic means representing the official business style is defined.

A. **The phonetic level** of the linguistic component within the official business discourse is clearly revealed while dealing with the oral representation of a business discussion / report (a dialogue or a monologue) in English, Russian and Ukrainian. The common cognitive conceptspheres are these ones: “emotionality — non-emotionality”. Let us consider the determined modes in detail.

The conceptsphere “emotionality — non-emotionality” (*segmental level*).

There were singled out typological comparison criteria of phonetic framework of Ukrainian, Russian, English native speakers’ speech at the *segmental* level, which can be distinguished by these markers:

- 1. *Emotionally neutral “duration” of vowels.*

The duration of vowels articulation is of natural physiological character; The “emotionality component” is not represented in oral form within the official business discourse. “Vowel capacity” and “melodiousness” of a language, excluding a physiological character, depend on peculiarities of its phonetic system. The Ukrainian language belongs to the category of “melodious” languages, to a greater extent, due to the system of vowel and consonant shifts in the nouns (вчитель — учитель), verbs (вважати — уважати), prepositions (в — у, з — із), *etc.*, which makes speech sound continuous. According to the factor of the “vowel duration” the phonetic system of the Russian language is similar to Ukrainian. We should highlight the meaning of the phonetic phenomenon

“vowel length — shortness” in the English language (deal — dill) which helps to “stabilize” the general duration of the English vowel articulation in contradistinction to the Russian and Ukrainian ones.

2. Correct articulation of speech sounds.

Business language of Ukrainian, Russian, English native speakers is characterized by correct articulation of speech sounds.

The conceptsphere “emotionality — non-emotionality” (*suprasegmental level*).

The typological comparison criteria are these: tempo stability, syntactically stipulated narrowing and widening of the melody range, standard use of the nuclear tones, non-interrupted descending / ascending (sometimes stepping) heads, normal loudness. The division of speech into emotional and non-emotional seems to be artificial. It is very difficult to encounter non-emotional female or male speech in its purest form. One can feel emotional colouring of every phrase marked by a speaker to emphasize this or that kind of emotion, thought, attitude, *etc.* The degree of speech emphasis depends on the quantity, quality and intensity of emotional-attitudinal connotations which overlap informative, logical and semantic structures of utterances. Emotional neutrality of Ukrainian, Russian, English communicants within the official business discourse is expressed in these ways:

A. Tempo stability

Speech tempo of Ukrainian, Russian, English business communicants is of relatively stable and systemic character. All words are distinctly pronounced. Time intervals between stressed syllables are short and approximately identical. In case “emotionally meaningful” phrases are pronounced, speech tempo does not quicken. Pauses contribute greatly into the process of speech quickening or slowing down. Syntagmatic pauses prevail in the official business discourse; sometimes emotionally neutral vocalized and non-vocalized pauses of hesitation are used in order to demonstrate certain degrees of “confidence — uncertainty”, “complicatedness”, *etc.*

B. Syntactically stipulated narrowing and widening of the melody range

Narrowing of the melody range is usually observed at the end of declarative statements.

C. Standard use of the nuclear tones

It is not typical of official business speech to use complex nuclear tones (falling-rising, rising-falling). The communicative centres of declarative statements, special questions and imperatives are pronounced with falling nuclear tones; general questions — with rising nuclear tones.

D. Non-interrupted descending / ascending (sometimes stepping) heads.

Oral representation of the official business discourse within English, Russian and Ukrainian is marked by non-interrupted descending / ascending (sometimes stepping) heads. Syntagmatic stress prevails. However, logical stress is not frequently used, it corresponds to the general semantics of utterances and breaks continuity of the head.

E. Normal loudness.

The framework of the investigated languages does not presuppose the study of emotional variation of loudness.

Thus, the semantics of intonation combined with other phonetic constituents of the segmental and suprasegmental levels is a very important component which finishes oral utterances of the communicants representing the official business discourse. *The segmental level* of the discourse is represented by these phonetic phenomena: “emotionally neutral duration” of vowels and correct pronunciation of speech sounds. *The suprasegmental level* is manifested in prosodic emotional neutrality (non-explicitness) of speech; correct speech behaviour.

B. The lexical level of the linguistic component within the official business discourse is represented both in oral and written forms.

The typological criteria of oral speech at the lexical level are these: neutral lexicon, colloquial vocabulary, specialized terminology.

The usage frequency of the lexical means aimed at marking the Slavonic and English official business discourse has been analyzed; the quantitative characteristics of their (those of the lexical means) usage have been determined.

The written form of the discourse is represented by two main blocks: neutral lexicon and professional (specialized) terminology which includes (specialized) terminology, bureaucratese and abbreviations (see Table 2).

Table 2
Official business discourse at the lexical level (written representation), in %

Type of lexicon Language	neutral lexicon	professional terminology							
		terminology (level of ords)	stable word combinations (level of word combinations)					V-N	
			Prepositional- Nominal constructions	A-N	N-Prep-N	N-Conj-N	N-N	V-Prep-N	V-N
Ukrainian	78	8	3	2	3	–	1	3	2
Russian	76	9	4	2	3	–	1	3	2
English	80	7	2	1	1	1	3	3	2

There were distinguished two main criteria of vocabulary use within the office business style (written representation): 1) neutral lexicon — profession-marked terminology; 2) profession-marked vocabulary at the levels of words and word combinations.

The main lexical corpus of the Russian, Ukrainian and English official business discourse consists of common (neutral) vocabulary (78%, 76%, 80%), which can be explained by the need to render adequate and accurate information and to process documents as quickly as possible. That is why concepts are nominated by simple lexemes, are not substituted by synonymic ones not to cause misunderstanding. Terminology occupies the second position (8%, 9%, 7%). Profession-marked vocabulary demonstrates similar indices of usage frequency in the three languages at the level of word combinations — categories V-Prep-N (3%, 3%, 3%) and V-N (2%, 2%, 2%). The written representations of the official business discourse in Russian and Ukrainian share their indices within the categories A-N (2%), N-Prep-N (3%), N-N (1%). The constructions N-N (3%) and V-Prep-N (3%) are more typical of the English language; the constructions A-N (1%), N-Prep-N (1%) and N-Conj-N (1%) are less frequently used. The category N-Conj (and) — N is not represented in the Slavonic languages we research.

See the examples of professional terminology:

1) terminology (*Ukr.* рукопис, інфляція, сертифікат, диплом, контракт, статут, податки, віза; *Rus.* рукопис, инфляция, сертификат, диплом, контракт, статут, налоги, виза; *Eng.* manuscript (MS, pl. MSS), inflation, certificate, diploma, contract, statute (regulations), taxes, visa, *etc.*);

2) nominal derivative prepositions (Prepositional-Nominal constructions):

Ukr. відповідно до, у відповідь на, на виконання, у зв'язку з, до питання, у разі (compare with *Russian*: в соответствии с, в ответ на, на выполнение, в связи с, к вопросу, в случае; *English*: in accordance with, to the issue, in case). It should be marked that the use of complex non-nominal prepositions is not typical of the English official business discourse (hereby, herewith, within, *etc.*);

3) stable word combinations resembling sentences in their structure:
Taking into consideration morphological peculiarities:

- A-N prepositions denoting facts in attributive word combination like: наукові розробки, зарубіжні науковці, актуальна проблема, сучасні дослідження, міжнародна угода, etc. (*Rus.* научные разработки, зарубежные ученые, актуальная проблема, современные исследования, международный договор; *Eng.* scientific elaborations, foreign scientists, acute problem, modern research, international agreement);

- N-Prep-N (*Ukr.* вид на проживання, засоби до існування; *Rus.* вид на жительство, средства к существованию; *Eng.* means of subsistence (in English this type is usually compensated by the model N-N — residence permit);

- N- Conj (and) -N — is more typical of English (*Eng.* (last) will and testament, terms and conditions); compare with: *Rus.* последнее (окончательное) завещание, условия договора; *Ukr.* останній (остаточний) заповіт, умови (договору)); when translating from Russian and Ukrainian «and» is the subject of zero translation, the target word combination is the one of compression;

- N-N (*Ukr.* обмін валют, рух цін; *Rus.* обмен валют, движение цен; *Eng.* price development; in English the demonstrated type is compensated by the model A-N — foreign exchange);

- V-(Prep)-N (*Ukr.* входить до компетенції, діяти на засадах; *Rus.* входит в компетентность, действовать на основе; *Eng.* to demonstrate one's competence in, to act on the basis);

- V-N (*Ukr.* сприяти кооперації, покривати витрати; *Rus.* содействовать кооперации, покрывать расходы; *Eng.* to facilitate further cooperation, to cover expenses). Thus, the lexical cluster of the Ukrainian, Russian and English official business discourse is represented by neutral (common) and professional (specialized) vocabulary at the levels of words and word combinations. Jargon words, archaic bureaucratise (like «на ваше благо розсуд», «додаю при цьому», «після отримання таких») or slangy words are not used within the discourse.

C. The grammatical level of the linguistic component constituting the official business discourse is manifested in its oral variety — dialogues and monologues — within the Ukrainian, Russian, English languages according to the grammar rules or oral speech.

The other vector is represented by the written form of the official and business discourse. The comparison criterion is syntax, these communicative types, in particular: declarative statements, special questions, imperatives (sometimes incomplete sentences).

Discussion and business oral speech comprises syntactical structures of interlocutors' speech (see Table 3).

The Russian, Ukrainian and English oral official business discourse in the modes “dominance — subordination” (varies from 73% to 90%) and “equality” (56%, 59%, 60%) is represented, to a greater extent, by narrative sentences. Special questions prevail in the group of questions: Russian speaking communicants, both dominants and subordinates, are apt to use them in equal quantity (5%), Ukrainian and English speaking communicants-dominants use the more often (6% i 8%) than communicants-subordinates (4% and 2%).

There were not found any rhetorical or imperative sentences within the mode “subordination” in the Russian discourse; the English discourse lacks the category “imperative sentences”. The contents of the questions used in official business communication concern facts and information of this very kind; there is no emotional-attitudinal connotation either.

The other cluster of the “equality” mode is marked by special questions (16%, 17%, 15%) and imperatives (6%, 7%, 6%). Special questions aim at detailing facts and sequence of events or operations, imperative sentences are of advisory nature. Some coincidences are observed while using exclamatory sentences (2%).

Thus, official business communication within the Russian, Ukrainian and English languages are mainly emotionally and attitudinally neutral. The use of communicative types of sentences varies according to a degree specifying importance of information and a mode of communication.

The common markers of the official business oral discourse are these:

1. The oral representation of the studied discourse abounds in declarative sentences.
2. Exclamatory sentences are typical of communicants-dominants and those who share equal statuses.
3. Special questions are found to be the most widespread interrogative sentences in all modes of communication. Disjunctive and

Table 3

Types of sentences used by communicants of different social status

sex	type	Declaratives, in %		Questions, in %					Imperatives, in %
		narrative	exclamations	general	special	rhetorical	disjunctive	alternative	
1	2	3	4	5	6	7	8	9	10
R C	D*	75	2	4	5	4	2	2	5
	S	88	1	3	5	—	1	2	—
U C	D	73	4	3	6	5	1	3	4
	S	87	2	2	4	1	1	1	2
E C	D	74	1	2	8	2	3	3	7
	S	90	1	2	2	1	2	2	—
RC	Eq	56	2	4	16	5	3	5	6
UC	Eq	59	2	6	17	4	2	4	7
EC	Eq	60	2	5	15	6	3	3	6

* D — dominant, S — subordinate, Eq — equality, C — communicant, R — Russian speaking, U — Ukrainian speaking, E — English speaking

rhetorical questions are used by dominating communicants as well as by interlocutors who communicate in the mode of equality.

4. Imperative sentences are typical of dominating communicants and of those who communicate in the mode of equality (but for 2% of those who subordinate).

Another form of the official business discourse is its *written variety*. The English sentences are two-componential according to their grammatical stem; the Ukrainian and Russian ones are both one- and two-componential sentences. The determining grammatical markers of the designated style are considered to be the affirmative sentences which contain these grammatical constructions: verbs in the Passive Voice and some constructions (those containing the Infinitive and Participle).

The documentary texts have these typical features:

– presence of impersonal, directive and instructive forms of the verbs used in the Present Simple tense; sequence and regularity of actions are indicated (*Eng*: It is required that, articles are accepted in electronic form; *compare*: *Ukr.* Статті надсилати на електронну адресу, *Rus.* Статьи отправлять на электронный адрес);

– the verbs are used in the Passive voice. For example:

Ukr. — У разі, якщо під час доставляння товарів вони виявляться пошкодженими, ПОКУПЕЦЬ зобов'язаний повідомити ПРОДАВЦЯ в письмовій формі протягом 20 (двадцяти) днів з дати отримання товару ПОКУПЦЕМ.

Rus. — В том случае, если при поставке товаров они окажутся поврежденными, ПОКУПАТЕЛЬ обязан известить об этом ПРОДАВЦА в письменной форме в течении 20 (двадцати) дней с даты получения товара ПОКУПАТЕЛЕМ.

Eng. — In case if shipped goods will be damaged, the BUYER must inform the SELLER about it in writing during 20 (twenty) days from the date of receiving goods by the BUYER.

Simple, compound and complex (conditional clauses, clauses of time, attributive and object clauses) sentences prevail in the designated discourse (*see* table 4).

The analysis of the sentence structure and type representing the official business discourse (documentary discourse) shows the prevalence of simple sentences in it (66%, 62% and 75%). The English discourse

comprises the greater number of simple sentences complicated by verbal constructions whereas in the Ukrainian and Russian official business discourse constructions with the Infinitive and the Participle (Participle I and Participle II) are reproduced by means of the functional replacement of these constructions into subordinate clauses (see the examples below). Complex sentences occupy the second position according to frequency of their use (24%, 30%, 19%) in comparison with compound sentences (10%, 8%, 6%). The least indices are observed in the English discourse, since constructions with the Infinitive and the Participle function as clauses within simple sentences.

Table 4

**Types of sentences within the written variety of the Ukrainian,
Russian and English official business discourse, %**

Sentence type Official business discourse	Simple sentences	Composite sentences				
		Compound sentences (syndetic and asyndetic)	Complex sentences			
			Condi- tional clauses	Clauses of time	Attributive clauses	Object clauses
Ukrainian	66	10	10	3	6	5
Russian	62	8	10	4	11	5
English	75	6	8	3	4	4

The use of conditional clauses (10%, 10%, 8%) is typical of the three discourses; object clauses (5%, 5%, 4%) and time clauses (3%, 4%, 3%) are used less frequently. Attributive clauses are most frequently used in the Ukrainian official business discourse (11%).

Comparing the Ukrainian, Russian and English discourses, we can affirm that Passive verbal constructions represent the three languages (Ukrainian, Russian and English), whereas Active verbal constructions are typical of the English and Russian languages — they are transformed into Ukrainian by means of attributive clauses.

Negative principal and auxiliary lexical units and affixes fulfil a negating function within the designated sentences.

In English:

1) the negative particle “*no*” before nouns (no changes ... will become effective...; no delay or failure ... shall be considered ...);

2) the negative particle “*not*” before adjectives and participles (such damages, but *not* limited to ...);

3) negative prefixes (such *non*-performance shall be excused...; *illegal*, *invalid*, *unenforceable*, *etc.*);

4) negative suffixes (*regardless* of, *etc.*);

5) negatively loaded lexical units (*fail* to perform);

6) the negative pronoun “*neither*” or the construction “*neither... nor*” (Neither party seeks to shake the foundation of America’s economy or social structure).

We can observe an infrequent use of the negative forms of some verbs — grammatical negation (... we have not relied on any warranty or representation...).

In Ukrainian and Russian:

1) the negative particle «не» before verbs (не несе відповідальності; не несет ответственности);

2) the negative prefix «не» (невиконання, нелегально; невыполнение, нелегально);

3) negatively loaded lexical units (відмовлення від виконання; отказ от выполнения);

4) the negative constructions «жоден з» / «ни один из» (жодна із сторін / жодна сторона не підпорядкується; ни одна из сторон / ни одна сторона не подчиняется...).

Let us study the English sentences complicated by verbal constructions and their Ukrainian and Russian variants.

INFINITIVE

The president announced his resignation only after the failure of his drive to push through the merger of the two countries last summer.

Президент повідомив про свою відставку після того, як минулого літа закінчилася невдачею його спроба об’єднати дві країни.

Президент сообщил о своей отставке после того, как прошлым летом закончилась неудачей его попытка объединить две страны.

◆ the adjectives *the last*, *the only* and ordinal numerals + the Infinitive

He was the first high official to be admitted to the inner council of government, to the cabinet.

Він був першим чиновником високого рангу, якого допустили на закриття засідання Кабінету.

Он был первым чиновником высокого ранга, которого допустили на закрытие заседания Кабинета.

◆ *If + noun + be + Infinitive*

In any event, members of the association should be prepared to put aside partisan interests if consensus on the abovementioned principles is to be achieved.

У будь-якому випадку, щоб досягнути згоди стосовно вищезазначених принципів, члени асоціації повинні бути готові пожертвувати своїми вузькопартійними інтересами.

В любом случае, чтобы достигнуть согласия относительно вышеуказанных принципов, члены ассоциации должны быть готовыми пожертвовать своими узкопартийными интересами.

◆ The Complex Object with the Infinitive

Both experiments revealed the rated dimensions to be interrelated.

Обидва експерименти показали, що оцінні параметри тісно пов'язані між собою.

Оба эксперимента показали, что оценочные параметры тесно связаны между собой.

◆ The Complex Subject with passive forms of the verbs *say*, *think*, *expect*, *show*, *see*, *find*, *argue*, *know*, *mean*, *consider*, *regard*, *report*, *believe*, *hold*, *suppose*, *note*, *presume*, *claim*, *admit*, *interpret*, etc.

Still they can hardly be said to have formulated a true scientific theory.

Усе ж навряд чи можна стверджувати, що вони сформулювали справжню наукову теорію.

Все ж навряд ли можно утверждать, что они сформулировали настоящую научную теорию.

◆ The Complex Subject with active forms of the verbs *happen*, *appear*, *see*, *prove*, *turn out*, *be likely*, *be certain*, *be sure*, etc.

Neither proposal is likely to work.

Малоймовірно, що будь-яка із цих пропозицій виявить себе дієюю.

Маловероятно, что какое-либо из этих предложений окажется действительным.

GERUND is transformed into:

◆ a noun

Banking on a loss of nerve within the board of trustees may turn out to be misguided.

Розрахунок на те, що у членів опікунської ради нерви здадуть, може стати неправильними.

Расчёт на то, у членов опекунского совета нервы сдадут, может стать неправильным.

◆ the Infinitive

Under the pressure of national campaign, he showed a positive gift for saying the wrong things in the wrong words at the wrong time.

В умовах напруженої кампанії в масштабі всієї країни він виразно показав здатність говорити не те, що потрібно, не так, як слід, і не там, де слід.

В условиях напряженной кампании в масштабе всей страны он выразительно показал способность говорить не то, что нужно, не так, как следует, и не там, где следует.

◆ the Participle

In Washington there is quiet satisfaction that the French by joining the float have indirectly acknowledged that the U.S. was right all along.

Вашингтон виразив задоволеність з приводу того, що Франція, приєднавшись до країн з плаваючим курсом валют, опосередковано визнала правоту США.

Вашингтон выразил удовлетворенность по поводу того, что Франция, присоединившись к странам с плавающим курсом валют, опосредствованно признала правоту США.

PARTICIPLE

Participle I is transformed into:

◆ attributive clauses

In the Article I there was only one item specifying the matter.

У Статті I був тільки один пункт, який специфікував справу.

В Статье I был только один пункт, который специфицировал дело. (Or: В Статье I был только один пункт, специфицировавший дело.

◆ clauses of manner:

Heavy artillery and mortal fire broke out again in the city last night, virtually putting the whole population of the city under a state of siege.

Учора ввечері місто знову зазнало інтенсивного артилерійського та мінометного обстрілу, і всі його мешканці фактично потрапили в облогу.

Вчера вечером город снова испытал интенсивный артиллерийский и минометный обстрел, и все его жители фактически оказались в осаде.

◆ clauses, e.g.:

The treasury announced that in August the sterling area had a gold and dollar deficit of 44 million dollars bringing the gold and dollar reserve down to the lowest level reached this year.

Міністерство фінансів оголосило, що в серпні стерлінгова зона мала золотий і доларовий дефіцит у розмірі 44 мільйонів доларів. Отже, золоті й доларові резерви досягли річного рівня.

Министерство финансов огласило, что в августе стерлингвая зона претерпела золотой и долларовой дефицит в размере 44 миллионов долларов. Итак, золотые и долларовые резервы достигли годового уровня.

Participle II at the beginning of sentences is transformed into:

◆ subordinate clauses, e.g.:

Asked if the United States is rendering military aid to the forces opposing the lawful government in that country, the senator gave an evasive reply.

На запитання про те, чи здійснюють Сполучені Штати військову допомогу силам, що протистоять законному урядові країни, сенатор відповів ухильно.

На вопрос о том, окажут ли Соединенные Штаты военную помощь силам, которые противостоят (противостоящим) законному правительству страны, сенатор ответил уклончиво.

Thus, the lexical loading of the written variety of the Ukrainian, Russian and English official business discourse within certain

grammatical constructions requires a corresponding syntax frame of their semantics. In some cases, the content component of the assigned texts is realized in the Ukrainian, Russian and English languages by different linguistic means.

D. The compositional and stylistic level of the linguistic component of the written variety of the official business discourse (documentary discourse) is manifested in the framework of its representation. The common concept spheres are: “structural and compositional form of a document” and “lexical and grammatical stylistics of the official business discourse”. Let us study the designated modes in detail.

The category “structural and compositional form of a document” is represented by a set of requisites placed in a standardized sequence.

Taking into consideration the aforesaid, by “requisites” we understand these elements: 1) purpose; 2) author; 3) content — the body of the text; 4) date; 5) signature or a kind of confirmation; 6) author’s postal address / postal address of the subjects of the official business discourse for mailing. The text composition of a document presupposes two parts. The first part specifies grounds for making up a document; the other part contains resolutions, propositions, decisions, orders or requests.

The category “lexical and grammatical stylistics of the official business discourse” correlates with these rules:

1) keeping to the requirements to the business and official style alongside with the norms of a modern language (English, Ukrainian, Russian);

2) use of profession-marked lexicon circulating in practice of management activity documenting

3) unification and standardization of business speech in documents (use of templated texts);

4) obligatory confirmation of a document (by a signature, a seal, *etc.*).

Thus, the Ukrainian, Russian and English official and business discourse is a multispectral phenomenon which is manifested in two varieties (written and oral) at the extra-linguistic and four linguistic levels: phonetic, lexical, grammatical and compositional-stylistic. The studied discourse functions as a mechanism based on the systemic-

integral approach to linguistic and non-linguistic systems, in other words all its components are to be considered in their integrity and interrelations.

REFERENCES

1. Бибик С. П., Михно І.Л., Пустовіт Л.О, Сютя Г.М. Універсальний довідник-практикум з ділових паперів. — К.: Довіра, 1999. — 503 с.
2. Ботвіна Н. Міжнародні культурні традиції: мова та етика ділового спілкування. — К.: АртЕк, 2000. — 192 с.
3. Вороніна М. Культура спілкування ділових людей. — К., 1998. — 192 с.
4. Загнітко А. П., Данілюк І. Г. Українське ділове мовлення: професійне і непрофесійне спілкування. — Донецьк, 2004. — 474 с.
5. Іванова, І. Б. Українське ділове мовлення. Мова ділових паперів. Фахове ділове мовлення / І. Б. Іванова. — Х.: Парус, 2009. — 320 с.
6. Коваль А. П. Культура ділового мовлення: Писемне та ділове спілкування. — К., 1992. — 287 с.
7. Лингвистический энциклопедический словарь. — М.: Советская энциклопедия, 1990. — 684 с.
8. Мирам Г. Э., Дайнеко В. В. Основы перевода: Учебное пособие. // Г. Э. Мирам, В. В. Дайнеко, А. М. Гон, Л. А. Тарануха, М. В. Грищенко. — Киев: Изд-во «Никацентр», 2006. — 280 с.
9. Нелюба А. Теорія і практика ділової мови. — Х., 1997. — 191 с.
10. Паламар Л. М., Канавець Г. И. Мова ділових паперів. — К.: Либідь, 1993. — 192 с.
11. Шевчук С.В. Ділове мовлення. Модульний курс. — Київ: Літера, 2003. — 468 с.

BUSINESS INTERNET-DISCOURSE

The general review of the business Internet-discourse. The research was performed on the *basis* of the English and Ukrainian informational Internet messages audio files produced by the companies *Forbes, Dow Jones, MSNBC, TSN, «Era»*, presented in the multimedia format with extension *.avi, .mpg, .wav, .mov* (recordings dated from 2003 to 2015 years) with the general duration of 120 minutes, general scope of 900 phrases.

In the course of the research it has been concluded and experimentally and statistically proved that business Internet discourse is a complex phenomenon formed on the ground of the three discourse varieties: the network or Internet discourse (on the basis of its interactive nature and the multimedia and hypertext technologies wide use), informational or media discourse (on the basis of the periodic mass information distribution in accordance with the requirements for the mass media means, the prerequisites of the mediator and the certain technical environment) and business or commercial discourse (on the basis of topicality and lexis).

The typological immanent features of the business Internet-discourse are as follows:

- in the technical aspect of the communicative process:
 - 1) the employment of a specific technical device for information distribution (PC with a cable or telephonic Internet plug-in);
 - 2) the use of an electronic signal as a channel of information distribution and perception by means of digital information stream;
- in the aspect of the communicative process functional features: timeliness, extension, universality, recurrence, virtual character of the communicative process, global scale, mediation;
- in the aspect of the communicants' interaction and their role features — interactive and distant character of the communication itself and the equal status of the speakers involved;
- in the aspect of the communication process general characteristics — according to the scale — group («one sender and many recipients»), according to the form of presentation — written (hypertextual form) + oral (multimedia form — the presence of the audio-visual component); according to the means of information distribution — virtual.

Consequently, the following discourse forming features of the business Internet-discourse may be outlined:

- the similarity of the business Internet discourse and Internet discourse proper features is manifest in the following: timeliness, extension, universality, recurrence, virtual and interactive character of the communicative process, global scale, distant character of the communication itself and the equal status of the speakers involved, technical mediation, extensive employment of the hypertextual and multimedia technologies, the possibility of archive information storing;

- the similarity of the business Internet discourse and media discourse proper is made prominent in the following: the regular and global character of distribution, up-to-datedness, high eventual density, the obligatory presence of the audience, intertextuality realized through the immediate use of the signs of different nature; diversity of Internet-messages genres, the personalized dialogical character of the communicative process, the creative approach to the information presentation, the high expressiveness of the anchorperson's speech, the wide use of speech strategies of the conversational style in the aspect of the grammatical as well as lexical and stylistic features;

- the similarity of the business Internet discourse and business discourse proper is characterized by the following aspects as the common topicality (general economic and stock activity), the likeness of the communicative strategies and techniques (compensational, rhetorical and organizational) and the type of the basic communicants' interaction (the status orientation of the discourse) and, as a result, the existence of the typological lexical, syntactical and stylistic features.

However, there have been distinguished the following specific peculiarities of the business Internet-discourse as the unique mental and communicative phenomenon:

- the simultaneous professional and personal discourse orientation (due to the number of the participants it's mass but according to its content it's interpersonal professional communication);

- the integral character of the communicative strategies assortment (the combination of the business and media discourse strategies);

- the uniqueness of the status and role communicants' characteristics (the basic communicants — presenter of the informational Internet-

messages; the professional who possesses information in the business field as well as a businessperson who is interested in this information);

- the creation of the optimal conditions for the successful process of the information acquisition and processing by the recipient.

The communicative peculiarities of the business Internet-discourse. The stereotypical participants of this discourse variety are the presenter of the informational Internet-messages and the Internet-user, i.e. the professional who possesses information in the business field as well as a businessperson who is interested in this information. Each participant has their specific status role in the communicative process, but their interaction is characterized by the set of specific communicative features such as the equality, the interactive, universal, global and distant character. Another characteristic feature is the definiteness of the chronotope (the Internet-messages are broadcast regularly at fixed time on the web-sites *www.nbc.com*, *www.forbes.com*, *www.tsn.com*, *www.era.com*), the date and time of the issue is fixed in the name of the mediafiles. The common purpose of the informational messages is the provision of information in the sphere of business, the annual reports of business activity function as the precedent texts (the annual revenue reports, the annual stock reports etc.). As for the discourse formulas which are defined by V.I. Karasyk as certain functionally determined constructions, characteristic of certain social institutions [3, 209], they are similar to the media proper discourse formulas due to the semantic and functional similarity of these two institutional discourses.

The outlined specificity of the certain discourse parameters has resulted in the conclusion of the communicative uniqueness of the business Internet-discourse under investigation in comparison with the other types of the institutional discourse.

In the course of the complex research the detailed analysis of the communicative strategies and techniques has also been performed. The latter have been studied as the author's intentions of the different communicative scale [2]. The communicative strategy is correlated with the main purpose of communication, being formed on the basis of the addresser's main communicative intention, it represents the combination of the speech actions, aimed at the achievement of the discourse general communicative purpose and realized through the employment of a set

of communicative techniques. The communicative technique is defined as a set of practical actions in the real process of the communicative interaction, which allow to achieve the defined purpose in particular situations, favor the realization of a definite communicative strategy. The techniques realization means in verbal communication as speech means of different language levels.

1. The contemporary business Internet-discourse is a unique communicative and pragmatic phenomenon. Its condition in the mediasphere is predetermined by the society's demand for the cognitive information acquisition and the peculiarities of this discourse type functioning.

2. The uniqueness of the business Internet-discourse is determined by the interaction of the following discourse features: the addressers' expectation of the professionally oriented interactive educational equal communication with the audience, the informational business Internet-messages genre specification, the subject-subject positions of the communicants, the communicative strategies and techniques assortment and the peculiarities of their functioning.

3. The strategic orientation of the discourse type under investigation is on the crossroads of the key tasks of the mass media (provision of information, enlightenment, entertainment) and the educational goals (knowledge, education and culture distribution).

4. The educational and cognitive addresser's intentions in the business Internet-discourse are realized in the domain of the information technologies by means of the two key communicative strategies (the strategy of educating and the strategy of forming the audience's cognitive activity) through the use of such communicative techniques as: the allusion to the reliable source of information, the distribution of cognitive information, the communicative equality of speech, the attraction of the audience's attention.

5. The effectiveness of the communicative strategies and techniques realization typical of the business Internet-discourse is provided by the employment of the verbalized linguistic means of different levels: phonetic, lexical and grammatical.

The linguistic means of the business Internet-discourse representation. The scope of the means of the cognitive, emotional

and evaluation information distribution is rather wide and it includes the following components: the cohesion means, providing the discourse cohesiveness; the actualization means of different levels; the quotations, the direct and indirect allusions in the function of intertextual links; the means which increase the information density of the messages and the objectiveness of the subjective and logical information presentation (special professional economic and scientific terminological units, abbreviations, shortenings, names of organizations, anthroponyms, precise lexis); means, which provide for the dynamic character of the messages and function as manifestations of the genre and functional-stylistic peculiarities (the Passive Voice forms, non-finite verbal forms, Present tense finite verbal forms, lexicalized plural noun forms, the Comparative and Superlative degrees adjective forms on the morphological level; impersonal and indefinitely personal two-part finite clauses, structures of secondary predication, structures of Complex Subject, Complex Object and formal subject on the syntactical level. As far as the functional and stylistic orientation is concerned the discourse under investigation possesses features of the normative written literary speech, although there occur numerous deviations to the conversational style both on the lexical and grammatical level.

The specific features of the informational business Internet-messages illustrating the uniqueness of the business Internet-discourse on all the linguistic levels are the following: the considerable amount of terms, words of the semantic field «economy», proper names, international and pseudo-international units in comparison with the widely used common lexis on the lexical level; the prevalence of the notional parts of speech over the form words, nominative units over the verbal ones, non-finite verbal forms (the Infinitive, the Participle, the *Diepryslivnyk*, the *Gerund*) over the finite personal ones, the Present tense forms over the Past and Future tense forms, the Passive Voice forms and the verbal forms with the suffixes *-ся*, *-сь* over the Active Voice forms. The commonness and semantic value of these linguistic elements allows to treat them as the textual markers, which mirror the uniqueness of the business Internet-discourse under investigation and result in the realization of the main communicative strategies and techniques characteristic of this institutional type of discourse.

It also should be taken into account that stereotype speech formulas and means of emotional and evaluative modality are widely used, which is due to the manipulation function realization consisting in the addresser's attraction and further involvement into the communicative process. The following linguistic means of the above mentioned function realization should be enumerated: conversational vocabulary, periphrastic words and word combinations, titles like *Miss, Mrs, Ms, Mr, Sir, Madam, Messrs, Пан, Пані, Панове*; the lexical units with the emotional and evaluative connotations of approval, sympathy, encouragement, consent etc; the stylistically marked words, phraseological units, stylistic means of different levels (epithets, metaphors, metonymies, irony, simile, rhetorical questions, inversion and the like). All the above mentioned language units are used to realize the communicative strategies of metaphorization and are aimed at forming positive attitude to the information provided and its presenters or carriers.

The phonetic means of representation on the segmental and suprasegmental levels should be singled out (on the segmental level it's the division into syllables, the alteration of the stressed and unstressed syllables, the use of the proclitics and enclitics, the phenomenon of the phonetic adaptation in the roots and affixes of the loan lexemes; on the suprasegmental level — the value of the total acoustic energy, intensity and duration of sound, the use of specific melodic patterns, hesitation pauses). The general characteristic trait of the discourse under investigation is the complex interaction of the linguistic means of different levels aimed at realizing the main communicative strategies and techniques of the business Internet-discourse and thus enforcing the total communicative and pragmatic effect as well as providing for the successful communication. In the part that follows there will be provided some ideas about the typological common features and specific linguistic peculiarities of the contemporary business Internet-discourse on the basis of the typologically distant Germanic and Slavic languages.

The results of the experimental analysis of the English and Ukrainian languages. On the basis of the analysis performed on the selected textual massive of the contemporary business Internet-discourse in English and Ukrainian in the general scope of 1000 phrases the following conclusions as for the typological linguistics features of

the discourse under investigation have been made. Despite the great majority of the typologically common linguistic features there have been distinguished certain specific language peculiarities of the given discourse in the distant English and Ukrainian languages.

The typological lexical and semantic features are the following: the wide distribution of the terminological lexis (economic and stock), the words of wide semantics, lexical units which convey modal and emotional meanings, tropes and lexical means of the speech contact in the languages under investigation.

The specific language peculiarities of the lexical level include the prevalence of the precise lexis, means of objective and subjective modality, evaluative and metaphorically used vocabulary in English in comparison with Ukrainian (with the ratio 60%:40% to the general scope of the vocabulary researched respectively).

The typological grammatical features in the morphological aspect include: the commonness of the language units with the grammatical meanings of nomination, identification, determination, dynamic or static quality, action or state; the frequent usage of the temporal and spatial deixis, the Comparative and Superlative Degrees of adjectives, the verbal forms, which denote an action as an incomplete process, the prevalence of impersonal verbal forms over the personal, of the Passive forms over the Active forms; the verbal forms of the Present and Future tenses over the Past tenses — resulting from which is the effect of the addresser's immersion into the process described; the wide employment of the cliché syntactic constructions; the use of the complex sentences with the coordination and the subordination; the commonness of the structures of secondary predication with non-personal verbal forms.

The specific language peculiarities of the morphological level are made prominent in the following way: the wider distribution of the *Passive Voice* forms in comparison with the *Active Voice* forms (65%: 35%) in English discourse unlike the correlation of the *Active Voice* and the *Passive Voice* forms in Ukrainian discourse (52%: 48%). The following linguistic facts should also be considered: the use of double negations in Ukrainian unlike English; the wide use of the Gerund and the Infinitive in English unlike Ukrainian; the employment of the *Diepryslivnyk*, the Participial clauses and the constructions with the *and Diepryslivnyk* in Ukrainian.

Among the typological syntactic features the following should be distinguished: the high occurrence of the simple nominative sentences, the sentences of secondary predication, the one-part and two-part sentences, the complex and compound sentences.

The specific language peculiarities of the syntactic level include the prevalence of the complex and compound sentences over the simple sentences in Ukrainian (80%: 20%) unlike the wide employment of the secondary predication structures (the *Complex Subject*, *Complex Object*, *Absolute Nominative Clause*, *Gerundial Clause* and *Participial Clause*) (about 85%) in English.

The key conclusions of the research performed which most fully illustrate the typological phonetic features of the given discourse on the segmental level are the following:

- the relevance in the aspect of the phonetic actualization means such qualitative and quantitative prosodic peculiarities as the type of sense group (final/ non-final), the type of phrase (initial/final), the type of pauses, the indicators of the total acoustic energy, the intensity, the duration of syllables and pauses;
- the commonness of such features as the correlation of the intensity and the duration of the stressed sounds with the position of the word (the reduction of the vowels in the unstressed syllables), the alteration of the acoustic characteristics of the vowels in the weak unstressed position (Ukr., Rus. [o]→[ʌ]; Ukr. [e] → [ɪ]; Eng. [æ] → [ə]), the difference in the indicators of the total acoustic energy and pitch in the pronunciation of unstressed vowels in comparison with the stressed ones);
- the pronunciation of the form words together with the notional parts of speech as whole phonetic words or rhythmical group, the prevalence of the one\two-component rhythmical groups (sense-groups, phrases) over the three/ four-component ones aimed at increasing the tempo, the greater expressiveness of the final sense-groups and phrases pronunciation, the shorter duration of the speech segments, the relevance of the temporal and dynamic speech features on the suprasegmental level.

According to the results of the intonographical and spectrographical analysis of the modern Internet-discourse in the languages under investigation it has been experimentally established and statistically proved by the employment of the Student's criterion method that the

following typological prosodic features manifest on the suprasegmental level may be distinguished:

- the commonness of the prosodic parameters in the function of foregrounding the most relevant textual information, the timber variation determined by the emotional character of information, the dependence of the prosodic characteristics of the content of the messages, the additional informational value of the pausing, accentuation, rhythmical and temporal speech parameters;

- the difference in the melodic shape of the prenuclear and nuclear segments in the phrases, different in their communicative and pragmatic orientation;

- the wide use of the certain intonation patterns in the phrases with the common communicative and pragmatic features;

- the prosodic features foregrounding, their correlation with the other expressive linguistic means in the phrases with the vivid emotional and evaluative modal connotations:

- the employment of the different in character intonation patterns in the less and more emotional realizations;

- the similarity of the scales and the terminal tones distribution in the aspect of the commonness of the Descending, Level and the Ascending — Discending scales, the Falling and the Falling — Rising terminal tones;

- the correlation of the relevant melodic characteristics of the phrase and the phrasal segments with the emotional modal connotations manifest in the phrase (the values of the frequency of the main tone in the phrase: Eng.: from 1,01 relative units up to 1,2 relative units; Ukr.: from 1,06 relative units up to 1,25 relative units);

- the relevance of the dynamic characteristics of the phrase and the phrasal segments in the utterances with the elements demanding the logical or emotional stress (the increase in the intensity level on the syllable, which is the logical or emphatic center up to 1,16 relative units in English and 1,18 relative units in Ukrainian);

- the coincidence of the maximum intensity point in the both languages in each intonation pattern (the maximum value: Eng.:1,23 relative units; Ukr.:1,26 relative units);

- the high speech tempo, determined by the presenter's willing to provide for the successful communication, the less duration of

the syllables in the scale than in the nucleus and the tail (Eng.: 1,3—1,7 relative units; Ukr.: 1,3 — 1,6 relative units);

- the dependence of the duration indicators from the type of pause (Eng.: 0,18 — 0,6 relative units; Ukr.: 0,12 — 0,4 relative units).

The specific language prosodic peculiarities of the discourse under investigation in the typologically distant Germanic English and Slavic Ukrainian languages include:

- the difference in the accentual and theme- and rheme arrangement of the phrases in the compared languages due to the discrepancies in the accentuation and rhythmical peculiarities (the stressed position of all the words in Ukrainian prepared speech, the equal duration of the time intervals between the stressed syllables in English, the specific delimitation of utterances into rhythmical groups);

- the discrepancies in the melodic, dynamic and temporal features like: the uniqueness of certain properly English intonation patterns not occurring in Ukrainian (e.g.: *The Descending Scandent Head + The Rise-Fall-Rise*), the differences in the distribution of the scales and terminal tones, the dissimilarity in the acoustic parameters of the melodic, dynamic and temporal peculiarities in the following aspects (the lower level of the frequency of the main tone and the narrower scope of the frequency values in the phrases which are emotionally and modally more prominent, the relatively lower intensity level in a phrase, the slower tempo in Ukrainian in comparison with English).

The typological models of the business Internet-discourse. In the course of the research the typological linguistic models characteristic of the Internet business messages discourse have been distinguished. The grounding for the models has been formed by the models of the semantics preference of the type “***the content — the text — the content***” like «***person***» + «***be***» + «***kind***». The latter have been properly modified in accordance with the tasks of the research and represented like the functional and structural models.

It has been experimentally established and statistically proved that the functional and structural linguistic models in use correlate with the type of the Internet business messages under investigation. The types of the Internet business messages researched included the following seven genre variations different in the communicative goal: the news

issue (the communicative goal — informational), the analytical review (the communicative goal — informational + evaluative and critical), the interview (the communicative goal — informational + entertaining), the talk show (the communicative goal — informational + entertaining), the report (the communicative goal — informational + critical), the business conference (the communicative goal — informational + profit-making), business talks (the communicative goal — informational + profit-making).

Thus, the Internet business messages termed as news issues and analytical reviews both in the English and Ukrainian languages have been characterized by the prevalence of the Models 1-3 (the models and the illustrating examples are provided further).

The Model 1. [Attribute + Subject +(Adverbial Modifier)]

Eng.: «Narrow margins on Wall Street in the days» «Fastest pace since nineteen seventy four». Ukr.: «Великі зміни у банківській сфері протягом цього року».

The Model 2. [Predicative + Object]

Eng.: «Time for Jim Cramer's Real Money». Ukr.: «Час новин інформаційної служби ТСН».

The Model 3. [Main Clause + Subordinate Clause(s)]

Eng.: «Now we may get the three o'clock rally after the commodity futures trading stocks 'cause oil prices are up again». Ukr.: «Зараз перегляньмо останні відомості щодо ситуації на біржових ринках, отримані наразі зі світових ЗМІ».

It has proved more characteristic of the interview and the talk show to have the Models 1, 2, 4 and 5 employed respectively.

The Model 1. [Attribute + Subject +(Adverbial Modifier)]

Eng.: «A very colourful person». Ukr.: «Насправді надзвичайна людина».

The Model 2. [Predicative + Object]

Eng.: «Just wanna get back to another gentleman». Ukr.: «Зараз хочеться повернутися до попередньої теми».

The Model 4. [Question Word+Predicate+Subject+ Adverbial Modifier]

Eng.: «What do you see in the next six month?» Ukr.: «Які Ваші прогнози на наступні півроку?»

The Model 5. [Predicate + Adverbial Modifier]

Eng.: «Join us next time!» Ukr.: «Дивіться наші новини на сайті ТСН!»

The most typical for the report proved to be the Model 6.

The Model 6. [Coordinate Clause+ Subordinate Clause+Main Clause]

Eng.: «*But though Oxford Micro Devices is a small company that builds a small product, its impact on our lives is huge*». Ukr.: «*Хоча ця програма є досить новою, її вплив не можна недооцінювати*».

For the presentation of the both business conference and business talks the Models 7 and 8 have been employed.

The Model 7. [Main Clause+Subordinate Clause+Main Clause]

Eng.: «*In a marketplace where your competitors are scared this can be the right time to rethink your travel plans and get on the road*». Ukr.: «*В умовах, коли інші не впевнені у майбутньому, наш банк дарує Вам впевненість*».

The Model 8. [Predicate+Object]

Eng.: «*Hit the warnings. Make the most of it!*» Ukr.: «*Рухайтесь до вершин!*»

The typologically common linguistic means of foregrounding on the lexical and grammatical level included:

- terms;
- units of the general vocabulary of the economic field;
- units of measurement and precise lexis;
- proper names;
- expressive means with explicit evaluation;
- words of wide semantics, i.e. *thing, issue, stuff, do, make, take, give* etc.;
- lexical means of verbal contact;
- discourse markers;
- deictic words;
- the prevalence of nominative parts of speech and lexical units of dynamic feature in comparison with the form words;
- the commonness of the Participle and the Infinitive;
- the prevalence of the presents tense forms over the future and past ones;
- the prevalence of the complex syntactic constructions over the simple ones.

The Table 5 illustrates all the above mentioned conclusions and provides statistical verification for the results.

Table 5
**The Frequency of the Lexical and Grammatical Actualization Means Usage
in the Business Internet-Discourse**

The Messages Types		News Issue		Analytical Review		Interview/ Talk Show		Report		Business Conference		Business Talks	
		1	2	3	4	5	6	7	8	9	10	11	12
The Lexical Means		90	10	81	9	54	6	90	10	81	9	72	8
Terms													
General Vocabulary		315	35	324	36	351	39	297	33	279	31	288	32
Proper Names		135	15	117	13	108	12	117	13	99	11	108	12
Expressive Means		90	10	108	12	117	13	108	12	126	14	117	13
Units of Measurement and Precise Lexis		45	5	27	3	36	4	63	7	54	6	63	7
The Words of Wide Semantics		63	7	81	9	72	8	45	5	54	6	45	5
Discourse Markers		27	3	45	5	18	2	45	5	36	4	36	4
Deictic Words		45	5	27	3	54	6	27	3	54	6	36	4
The Participle + The Infinitive		45	5	36	4	36	4	54	6	63	7	63	7
Complex Constructions		45	5	54	6	54	6	36	4	27	3		3

REFERENCES

1. Борботько В.Г. Принципы формирования дискурса: От психолингвистики к лингвосинергетике / В.Г. Борботько. — М.: Книжный дом «ЛИБРОКОМ», 2009. — 288 с.
2. Иссерс О.С. Коммуникативные стратегии и тактики русской речи / О.С. Иссерс. — Омск, 2006. — 288 с.
3. Карасик В. И. Языковой круг: личность, концепты, дискурс / В. И. Карасик. — Волгоград: Перемена. — 2002. — 477 с.
4. Степанов Ю.С. Альтернативный мир, дискурс, факт и принцип причинности/ Ю.С. Степанов // Язык и наука конца 20 века. — М.: РАН, 1996. — С.37-73.
5. Dijk van T. A. Principles of Critical Discourse Analysis / T. A. van Dijk // The sociolinguistic Reader. — 1998. — Vol. 2: Gender and Discourse. — P. 367–393.

FOLKLORE DISCOURSE

The general review of the folklore discourse. The discursive approach to the language has enabled the possibility of studying the existing linguistic phenomena, including folklore, in a new aspect. Being a type of discourse, folklore is characterized as a dynamic formation that responds to the changing sociocultural situation. The folklore discourse is presented as a collective communicative activity of a special type that is characterized by a social purpose and is caused by extralinguistic factors. The product of a collective communicative activity is an aesthetically textual unity that reflects a special perception of the world of a folklore group. The concept of reality represented in the folklore discourse contains behavioral standards in typical real-life situations. Being a contextual form of culture the folklore discourse adapts to the new conditions of the being.

This paper considers the folklore discourse after Yu. A. Emer as “collective speech activity attributed to the sociocultural situation, historical conditions. A component of this speech activity is an aesthetically arranged traditional text which meets the social needs and reflects the collective knowledge that stabilizes the society” [6, 86–87].

The main characteristics of the folklore discourse are the following:

1. *The orientation to the tradition* — it preserves and expresses national / subcultural traditions. Folklore shows inclination towards traditions and the past, it simulates an ideal world, giving people the opportunity of emotionally axiological experience, of experience revision in the aesthetic aspect.

2. *Anonymity* — the folklore discourse involves a collective author, every member of this group is the carrier of traditional attitudes and norms.

3. *Variability* — the folklore discourse is a fixed phenomenon able to repetition and reproduction, on the one hand, and a plastic one on the other hand.

4. *Oral nature* — results from sociocultural conditions and fundamental settings on personal communication.

The difficulty of describing the folklore discourse is that it takes a special place in the life of a group and a person, being inherently a complex phenomenon, and does not fit into the modern dichotomy:

institutional / personal; oral / written (V. I. Karasik, K. F. Sedov, I. V. Silantyev etc.).

Not all discourses can be solely referred to a particular type; certain discourses combine different characteristics. Thus, the folklore discourse cannot be considered only as an institutional or a personal one: “The folklore discourse is of institutional nature. Unlike other institutional discourses, it does not constitute communication within a specific social institution; the most important signs of the institutional discourse (the goal, the pattern of status-oriented communication) qualitatively and quantitatively differ in it” [6, 76].

The folklore discourse is characterized by a “special” type of institutionality. The “special” institutionality of the folklore discourse originates from the social discourse, with which it “collaborates” closely, serving, unlike literature, everyday human needs. It seems to be veiledly constantly present in everyday interaction, permeates all spheres of life, being manifested at certain moments. Thus, proverbs, sayings, jokes and riddles are used in everyday language practice when performing the functions of regulation, appealing to the authorities, self-expression and the function of speech “embellishment”.

In our opinion, it would be more reasonable to differentiate between “personal” and “social” discourse distinguishing within the latter one institutional and subcultural variations. The proposed division allows to describe subcultural discourses, including the folklore discourse as a special formation. A definite algorithm of behaviour in certain typical situations is offered to a member of the group in the folklore discourse, i.e. the algorithm of some emotional states experiences. The personality selects from the proposed options the one, that corresponds better to his \ her role, the internal state at the definite moment in the given situation, thus expressing his \ her own attitude and mood through collective texts.

Thus, the norms and standards of a status-role behaviour are conveyed in the folklore discourse in aesthetically processed texts sharing a limited number of genres, which are appointed to typical communicative situations. The discourse defines cognitive and value attitudes, consolidating binary relations: normal / abnormal, admissible / inadmissible, right / wrong and so on, offering a special worldview.

The communicant in the folklore discourse simultaneously appears as a “representative” of a social role (typical for the institutional discourse), and as a person in all the richness of his / her inner world (which is typical for the existential type of the personal discourse).

The folklore discourse variations cannot be described definitely since the types of communication channels are also different. Traditionally, one of the key features of the folklore is its oral nature. The oral communication channel may be called the basic one for the folklore discourse. However, the emergence of new communication channels, the increase in urban population and the raise of the general level of literacy contributed to the expansion of the folklore boundaries. The folklore discourse can exist not only in an oral environment, but also in writing, including television or Internet types of communication. The folklore discourse is a complex entity that combines features of various types of discourse, due to its archaic origin, on the one hand, and the ability to adapt to modern society — on the other hand.

However, in such a case the folklore discourse characterizes the artistic comprehension of the world, aesthetic conditionality, the purpose of communication and discourse role alongside with the linguistic means aimed at aesthetic effect. A participant of folklore communication is a kind of a co-creator of the artwork reflecting the collective worldview. The “author” chooses a certain genre and linguistic means to reflect his own state related to the situation.

Television, the Internet, tabloids, comics, popular songs, advertising demonstrate the role of the archetypes of the social psychology and the mechanisms they are supported with (e.g., rumours and gossips as “the language of national mentality”) when forming the everyday folklore discourse.

The dynamics of the modern folklore discourse is characterized by two processes: a) fragmentation of folklore information, destruction of the narrative plot structure, a narrative collage instead of narration that meets the features of the modern culture that recognizes the value of symbolic effectiveness of the method and not of the plot; b) division of the folklore space into various folklore “subspaces”: school, prison, army, church folklore etc.

Communicative features of the folklore discourse. The specifics of the folklore discourse and folklore communication are not specific texts themselves or other phenomena as the object of folklore communication can be, in principle, any; it involves their collective perception and transmission, as well as their pragmatic function: the pragmatic side of folklore is manifested in the fact that it functions as a set of forms that allow an individual and the group to navigate in their cultural space.

There is a limited number of works dealing with the folklore discourse as an aspect of oral activity (M. O. Abdrashitova, S. B. Adonyeva, Yu. A. Emer, etc.). This fact is caused firstly by the folklore tradition of studying archaic texts, perceived as a model, a kind of a standard of folklore texts; and secondly by the idea of folklore as a literary system, which limits the methodology of the folklore language study. The cognitive and communicative aspects of the folklore study have remained in the background for a long time. Folklore was considered to be a form of literary art, and folklore genres were studied from the position of literary texts.

S. B. Adonyeva offers to consider oral activity as a superordinate term in the context of verbal folklore, which has a pragmatic orientation that determines the specificity of folklore texts. Yu. A. Emer considers folklore in the discourse aspect, identifying the cognitive model of folklore communication generally and of separate folklore genres particularly. The discursive aspects of the folklore study enable to identify the principles of generation of a folklore text, the arrangements of folklore communication and the specifics of usage of various genres.

In the folklore discourse the identity of its members as the holders of traditional knowledge is fully reflected; whereas traditional texts contain collective knowledge; the author is not represented in the discourse. “It should be mentioned that in contrast to other discourses the communicants form the worldview in which the collective discourse installation correlates to their personal settings, the collective worldview is the personal perception of each folklore group” [6, 76].

Thus, the folklore discourse is the type of linguistic activity that presupposes some certain attitudes and norms, which were proposed by a collective being at the same time personal for each participant in this discourse.

The description of the folklore discourse as a type of oral activity can be based on a discursive model by analyzing its cognitive and communicative specificity — the basic characteristics of the discourse: the communicative goal, the communicative oral strategies, the values of the discourse, the communicative participants and the type of communication, the communicative channel, the coded system and the genre content of this discourse.

The goal of the folklore discourse is to transfer the collective knowledge that stabilizes life and takes part in socialization of an individual in a particular national-cultural group, in a particular social group. The folklore provides a social group with the possibility to express oneself, is a means of communication. The folklore discourse is a mechanism for regulating stability of a society or a social group. By means of the folklore discourse communication and conservation of norms, moral and ethical attitudes underlying the understanding of the world and of the society itself (consciousness of the people) are transmitted.

The strategies of the discourse. The speech strategies are the stages of achieving the communicative goal of the discourse. The goal of the folklore discourse is collective experience storage and transmission (a special sort of information). The main strategies of the folklore discourse are informative strategy (data submission, recital of information) and valuation strategy (the evaluation of this information).

The values of the folklore discourse are also caused by its goal: the transfer of the collective experience to a social group. There are following values in the folklore discourse: academicism, collectivity, ideality of the worldview. The values of the folklore discourse are associated with the basic settings of the folklore: academicism and anonymity. Upon that, the academicism we understand as the capability of reproduction of the existing and production of new texts according to the existing norms, attitudes and models which are handed down from generation to generation. The academicism as a value allows the folklore discourse to achieve the goal of the collective experience transmission. In a way, the setting on tradition is the mechanism of preservation of the society's cultural values. The nondifferentiation of the author is closely connected with such a peculiarity: the folklore communication is fundamentally

focused not at the new information that is introduced by the author's individuality, but at the tradition, the conglomerate of some attitudes ("langue" in case of the language). As a result, the role of a personality is ultimately taken back to give place to a matrix and is reproduced with different variations.

The ideality of the worldview and normativity are interdependent and are the cause and the effect of each other. One of the main functions of the folklore discourse is to store and to transmit certain rules of behaviour, social and moral properties which regulate the stability of the society, its homogeneity. The folklore discourse is normative by its nature because it is a mechanism of preserving the norms, which are the moral and ethical base of the traditional group. Because of this normativity the folklore discourse reflects not the real, but some kind of an ideal model that correlates to all the standards of a particular social group. The ideality of the worldview as a basic value of the folklore discourse allows it to perform its major function: to transmit the norms and settings of a worldview to the next generations.

The communicants of the folklore discourse. Each communicant of the discourse conceives himself (within the folklore communication) as a member of a social group, speaking on behalf of the group. At the same time, all the collective attitudes and norms are personal for each communicant of the folklore discourse. A communicant of the folklore discourse is a member of a social group ("collective team"). He is consolidated in this group and ready personally to conceive the collective values and norms. The position of the addresser in the folklore discourse is complex and can combine several roles: the person reproducing the folklore text; the interpreter of this text; a co-author of a collective author. "...Most often than not the addresser plays the role of an interpreter or a storyteller, a singer — the text's reproducer [...] the addresser to a different extent, depending on a genre, can take part in the "creation" of the works being a co-author of a collective author. This is not about the conscious authorship [...], it is about the superinducement of changes to the existing text, the arrangement of individual notional accents, due to the specific communicative situation, the assignment of this text" [6, 36–39].

The addresser of the folklore discourse uses the existing model, the existing folklore texts for particular communication. Simultaneously

being the author of this version, at the same time, he is only the reproducer of the existing ones. Thus, it combines the personal characteristics of the addresser, the determination and social group affiliation that determine the worldview of every member of this group. The primary characteristic of the addressee of the folklore discourse is also the accessory of a particular social group, within which the folklore communication takes place.

The type of the communicants in the folklore discourse depends on the specific folklore genre. For example, the genre of a riddle assumes that the group is proficient in the language code, which is a kind of sacred knowledge that identifies the members of the social group. There is a gradual acquisition of the riddles by the youngest members of the society. Therefore, we can identify the age hierarchy of the communicants, where there is a senior one — the knowledge carrier and junior ones — the knowledge followers. Therefore, the addresser acts as the master, passing the significant information to the addressee.

The communicative channel for the folklore discourse is traditionally oral and direct, i. e. contact communication. This fact is caused by the ancience of the folklore that appeared long before the mediate communication channels. The academicism, which possesses an axiological yield in this model of communication, has consolidated an oral form of discourse as one of the “canons”, the rules of the folklore communication. However, the cultural and historical changes, computerization and technocratization of the society have had a significant impact on the communication form of the folklore discourse since the mid-twentieth century. The invention of radio, television and the Internet communications has led to the distant type of communication in the folklore discourse. However, the main channel of communication is oral speech.

The type of communication in the folklore discourse can be both collective and individual, depending on the specificity of the folklore genre, the purpose and the subject of the communicants.

There are different semiotic code systems of the oral and written communication in the folklore discourse: the language, the tone, the music, and the means of fine art. In the written form of manifestation the graphic and colour means are used. Special aspects of the folklore

linguistic realization are studied in detail in linguofolkloristics (E. B. Artemenko, M. A. Bobunova, I. S. Klimas, S. E. Nikitina, I. A. Stepanova, A. T. Khrolenko, etc.). A peculiar feature of the folklore linguistic units is their aesthetic loading in the folklore communication (“the folklore language is a special form of the national language, much like literary language” [6, 45]).

A. T. Khrolenko separates capacity as the main property of the folklore word: “The secret of harmony (“transparency”) of the folklore poetry is in its rare ability to create a variety of a small number of source elements. However, we should mention that in the folklore literature the basic elements are words, syntactic structures. They are semantically complex and therefore have constructive and expressive possibilities within the tradition” [5, 28-29]. This property of a folklore word is determined by such features as generalization, symbolism, connotation and evaluativity (A. T. Khrolenko, Yu. A. Emer).

The folklore discourse as a source of formation of the genre of a riddle. Folklore communication includes a wide range of folklore genres. The term “folklore genre” we understand after B. N. Putilov as “a historically developed system of denotative, properly poetic, functional and executive norms, stereotypes realized in specific texts which are produced through collective experience, views, attitudes, contacts with the spheres of reality, social institutions, ways of life etc.” [2, 155]. The folklore genres represent different aspects of the collective reality perception. Each of the genres has its own system of norms and evaluations.

The demand on the riddles in the modern world reflects the need of the representations of the reality depicted in them, on the one hand, and the ability of the genre to adapt to new sociocultural conditions — on the other hand. These special aspects of the genre can integrate it into the basic genre structure of the folklore discourse.

The description of the genre of a riddle is based on the multifactor model, which contains such characteristics: 1) *sociocultural* (external conditions of existence of the genre); 2) *communicative* (the goal, the author and the addressee); 3) *cognitive attitude*; 4) *the peculiarities of the verbal representation*.

The traditional *sociocultural* situation is distinguished by the fact that an individual is not singled out from the society due to traditional

way of life and reproduction of the experience of previous generations without significant changes. As a result, the riddle acts as a textbook of life, presenting the world from the point of view of the folklore society, reflecting the collective value system.

The genre of a riddle can be used both in the collective and individual communication. For example, the Slavic wedding ceremonies include the stage of guessing riddles as a complete process within the group:

Укр.: «Щоб пройти повз нас / І до нареченої шлях знайти, / Ми дамо тобі загадки, / Ти вгадай їх без оглядки / І відгадку покажи, А коли нема її — то плати: / «Ні шитий, ні крайний, а весь у рубцях»; «Без рахунку одежинок і всі без застібок» (Качан капуста) [4];

Rus.: «Чтобы мимо нас пройти / И к невесте путь найти, / Мы дадим тебе загадки, / И отгадку покажи, / Коль не знаешь ты отгадку, за шажок давай нам взятку: / Одну меня не едят, а без меня на еду не глядят» (Соль) [3].

An everyday social dialogue can also contain a riddle; in this case it will be included in the individual communication:

“Yesterday I met such an interesting riddle in the children’s book, just try to guess:”

Укр.: «То висячий, то стоячий, то холодний, то гарячий», — уявляєш, це души? Як дитина може здогадатися?!» [4];

Rus.: «По дороге я шел, / Две дороги нашел, / По обеим пошел», — представляешь, это брюки? Вот как ребенок должен догадаться?!» [3];

Eng.: “What’s orange and sounds like a parrot?”, — imagine, this is a carrot! How a child should guess?!” [7].

The main *communicative goal* of the genre of a riddle is transmission and knowledge assessment of the culture-bearers on the world of material values, which contributes to stabilization of life of a folklore group.

Due to the folklore code present in the texts riddles have preserved the special “value” information that is expressed in the description and correlation of the key culture-specific concepts. At present time the folklore code system is being gradually lost.

Укр.: «Сидить **Марушка** в семи кожушках. Хто її роздягає, той сльози проливає»; «Сидить **баба** серед літа, в сто сорочок одіта» (Цибуля) [4];

Rus.: «**Курочка-пустодом** / Свила гнездо за двором, / Сама — в гнезде, / Яички — наружи»; «**Пичужечка-пустодом** / Свила гнездо за двором, / Снесла яйцо за гнездом» (Картофель) [3];

Eng.: “An old **fellow** has a hundred coats on. / There he is, in his bed. Half-asleep. / If you risk to take off all his yellow coats, / You’re certainly going to weep (An onion)”; “Little old **uncle**, dressed in brown. / Take off his coat ... / How the tears run down” (An onion) [7].

As we can see, the lexemes in the Ukrainian language **Марушка** and **баба**, in Russian — **Курочка** and **Пичужечка**, in English — **fellow** and **uncle** act as synonyms. The general concept is important: in Ukrainian — “female”, in Russian — “bird”, in English — “male”, concretization emphasizes different aspects.

The small size of a riddle presupposes a set of genre specific linguistic means and a limited range of key topics determine the *addresser* and the *addressee*. The problem of the authorship in the folklore discourse correlates with the trinity: the author, the speaker (the performer of the text), the subject of the folklore text.

The addresser of a riddle can vary the text of the riddle due to the succinctness of the text and the specificity of the linguistic means. Thus, for the riddle *Voiceless it cries, Wingless flutters, Mouthless mutters* [7] the traditional answer used to be *a wind* whereas nowadays it has a new solution: *a bombshell, a plane, a rocket*.

The involvement of lexical units with abstract meanings allows to choose several answers among similar ones. On the linguistic level this feature is expressed in the functioning of lexical units that are characterized by common semes: *the motor feature* and *the specifics of the sound effect*.

In the genre of a riddle the identity of *cognitive attitudes* and their *verbal representation* is observed. The main cognitive model proves to be a *stereotyped image*, which is understood as a special mental formation, which reflects the collective view of any object of reality.

Thus, the traditional riddles about a scarecrow reflect an archaic idea of a guy as a mascot of “internal” space of a garden, a yard, being a bearer of an anthropomorphic image. On the one hand, a scarecrow is a similarity, a clone of a person, on the other hand it is fundamentally of another nature creating a symbolic image of “a man vice versa” [1, 345–349].

Ukr.: «Хоч я і страшнуватий, / Ось палиця в руці, / Та як мені прогнати / Від проса горобців?» [4];

Rus.: «Без рук, / Без ног. / Стоит, как хлоп. / Ничего не говорит, / А птиц страшит» [3];

Eng.: “*Standing all day in a cornfield / Attached to wooden poles / His job is to protect the grain / And stop birds from picking holes*” [7].

The idea of supremacy of feet, hands and the ability to speak for a human being is the basis of the riddles. Lack of limbs, outlining the boundaries of the human body is important in this case: it marks a scarecrow as a subhuman creature.

It is worth noting that modern riddles are gradually losing the deep symbolism and the code nature of the words:

Ukr.: «Дивак на городі / Одягнений по дивній моді. / Відро, мішок, мочало. / Всі вітром розгойдало. / На вітрі осип, захрип. / Тільки чути: «Скрип та скрип!»; «Посередині городу / Постало настирливий Воевода. / Він сидить на палиці / І погрожує галці» [4];

Rus.: «Чудак на огороде / Одет по странной моде. / Ведро, мешок, мочало. / Всё ветром раскачало. / На ветру осип, охрип. / Только слышно: «Скрип да скрип!»; «Посередине огорода / Встал настырный Воевода. / Он сидит на палке / И грозитя галке» [3];

Eng.: “*I wear clothes but I’m not a human / I work in a field but I’m not a farmer / I was in a movie where one of my best friends was an animal but I’m not Shrek / I stand on a pole but I’m not an Arctic explorer / I keep birds away but I’m not a cat / I’m a mannequin but I’m not found in a clothes store*” [7].

The fundamental opposition of a scarecrow to a man traditional for the folklore worldview has disappeared in these riddles. All the language means are focused on the formation of an anthropomorphic image (thanks to the lexical units). The link to the archaic symbolism of the word is being gradually lost.

The *verbal representation* of the images in the riddle is performed by “the folklore language”, which form and material construct the artwork. The *verbal representation* is a memory of semantic, psychological, stylistic, ideological, etc. traditions of the ethnic community that uses them and creates throughout its history.

Thus, riddle as a genre of the folklore discourse is a complex formation. Incorporating both traditional and modern texts, the genre of a riddle in the modern conditions reflects the actual content of the culture and in a certain way serves the time.

REFERENCES

1. Агапкина Т. А. Дуб. / Т.А. Агапкина. // Славянские древности. / Под общей ред. Н. И. Толстого. — Т. 2. — М.: Междунар. отношения, 2004. — С. 141 — 146
2. Путилов Б. Н. Фольклор и народная культура / Б. Н. Путилов. — М., 1994. — 235 с.
3. Стручков В. Е. Загадки от А до Я. [Электронный ресурс] — URL: http://zhurnal.lib.ru/s/struchkow_w_e/zagadki4.shtml
4. Українські народні загадки. [Електронний ресурс] — URL: <http://www.planeta.co.ua/ua/puzzle.php?page=3>
5. Хроленко А. Т. Лексика русской народной поэзии / А.Т. Хроленко. — Курск, 1976 — 64 с.
6. Эмер Ю. А. Миромоделирование в современном песенном фольклоре : когнитивно-дискурсивный анализ : дис. ... доктора филол. наук : 10.02.01 / Ю. А. Эмер. — Томск, 2011. — 457 с.
7. Riddles and answers. [Электронный ресурс] — URL: <http://www.rd.com/jokes/riddles/>

SCIENTIFIC DISCOURSE TYPOLOGY

Popular Science Discourse

General characteristics. The work is devoted to the analysis of a general linguistics problem: the examination of structure and composition of popular science discourse. In the research the correlation of the above mentioned phenomena with some other semantically significant linguistic characteristics is considered; functional and taxonomic aspects of the linguistic means actualizing the content in popular science discourse (PSD) are studied. One of the reasons that makes popular science discourse so important in general linguistics is its ability to treat global topics of social interest and to involve multiple styles when presenting the information. It should be noticed that the fact given below makes PSD a multifunctional unity that deals with the information of two sorts: the one belonging to scientific facts and the other referring to the events that require long and careful consideration and are to be combined with scientific and social evidence. It's obvious that popular science discourse is a speech formation containing many statements marked with attitudinal and emotional linguistic characters.

Research material is presented by authentic segments of popular science programs in Ukrainian and English; the total time of the material under analysis comes to 11 hours. The content of the experimental material is intended for the audience that does not have enough experience in a particular area.

Communicative features of popular science discourse. The purpose of popular science broadcasts, publications is to introduce some information of certain events and facts to the listeners or readers. One of the characteristic features of scientifically popular style is its connection with the sphere of its application, which comprises a wide variety of entities: popular science magazines and books, children's encyclopedia, the reports of "scientific nature" in the media. This kind of a free sub style aimed at informing the addressee can vary from the newspaper headings "historical / technical certificate" or the column

“it’s interesting” to popular science books that are similar to textbooks in their format and content (educational science style).

In media the popular science style is commonly used in a variety of television programs that operate with scientific facts, the latter are simplified with the aim to make the information easier and understandable for all social groups. When considering the results of the study, it should be useful to analyze the features of popular science discourse (PSD) varieties that form the experimental material under analysis. Research of the speech segments composition, analysis of different mechanisms embodying the general content of speech and attitudinal meaning allows to set the similarities among different PSD types; this approach contributes to achieving a certain result — to convince the audience in reliability of the introduced information and the announcer’s competence in the problem.

In modern society, all kinds of media (radio, television, newspapers) are pragmatic; the main purpose of mass media is to influence the audience while informing it. Taking into consideration the fact that the pragmatic function of modern media is the basic one, we can say that this feature brings the types of media close to journalistic discourse. While analyzing media language features it should be noted that today viewers, listeners and readers encounter various signs of mass media discourse heterogeneity. One of the most interesting features is the use of lexemes, morphological and syntactic structures belonging to different styles of speech, such as conversation, art, business and academic styles.

Regarding a discourse as an object in media research, in contrast to content and analytical (quantitative) methods, makes it possible to discover the contents of special media reports, their contextual parameters, structural features and peculiarities of formation. The researchers point out the problems of integrity of the text on the one hand and variety of techniques that are used in a composition of the sample under analysis on the other. Explicit or implicit linguistic forms reflected in a speech segment, presented or intended meaning in every utterance (sentence) demonstrate the general idea of the text to get a certain result (e.g. legitimize certain social problems). Media discourse as a “global” type of discourse is considered to be a modification of journalistic discourse that reflects the status quo in society, combines

many styles and genres; it is the context to be studied from the point of view of linguistics and extralinguistics.

Emphasizing the main features of information popular presentation stated in the works of linguists the following should be mentioned: firstly, a popular exposition does not allow the speed of the thought which is perfectly appropriate in a scientific work. In a popular essay every single thought must be described in detail so that the reader's mind could manage to see the further way towards the logical consequence of the idea. If you bore your reader's mind with too quick transmissions, you will get the same result, which would produce no bridges: the reader will go crazy and lose sight of the general connection of the thoughts. Secondly, popular presentation should avoid abstraction, each common position must be confirmed by tactile facts and exemplified [5].

Diversity of means that actualize the meaning and pragmatic orientation in popular science discourse has been analyzed in the presented research in historical, political, geographical, biographical and others types of PSD.

As an example let's consider the historical discourse in this regard. Of course, the facts of history have certain verification and some consequences. But the history has also many events and a number of issues that cannot be confirmed; so we cannot speak about them with absolute confidence. The meaning of possibility and probability (epistemic modality) takes place in a historical discourse: Thus, the historical discourse is a complex phenomenon, which reflects the most common features of correlation between the content and the form when regarding the object being studied.

When considering another type of PSD, the one associated with communication in the field of geography, the following is to be said: geographic discourse attracted the attention of researchers lately, it has been viewed from different perspectives such as linguistics and cultural linguistics (L.G. Vikulova, A.V. Pavlovskaya); however, the type of discourse as a linguistic phenomenon has not been the object of comprehensive specialized studies.

Geographical discourse as a language product in the field of geography is analyzed on the samples of television programs. Geographical nature of media discourse promotes its interaction with

other types of discourses, including the advertising (in tourism) one, which determines the presence of certain characteristics of advertising discourse in a geographic one and the use of certain strategies specific to advertising discourse as well.

The most important intention of a geographical discourse consists of increasing the attractiveness of a place as a form of entertainment and recreation. This goal is reached by means of subjective evaluation of the speaker and his attitude to the content of the utterance, which is one of the ways to implement the subjective modality. The effectiveness of the impact of the information contained in the discourse to some extent depends on the degree of information reliability set out in the message and the adequacy of the means expressing logical and attitudinal meanings.

An interesting conclusion of the geographical discourse research is the existence of formal and informal types of communication in it, each of these subspecies has its own characteristics. Informal geographical demonstration of the popular discourse determines the presence of such characters as consistency of presentation, statement impact on the recipient's sensitive perception and his attention. The author's subjective assessment of the phenomenon certainly affects the content of communication and involves two kinds of subjective evaluation: the one of the speaker's and the subjective perception of information by the addressee. Official communication characteristics are caused by the compulsory indication of the information reliability. Here one should point out a great role of modality, which is an important component of successful knowledge demonstration in geographical discourse.

It should be mentioned that the linguistic structure of scientific texts in different languages employs different means of rendering confidence, doubt and hesitation of what is being reported; these structures form a language grounds of the PSD. The above mentioned tools are determinative or cognitive markers of the subject of speech i.e. the author of a popular science text. Speakers explore actual phenomena — linguistic exclusion or hedging and stick to various ways of representing this phenomenon in modern English and Ukrainian languages; “to screen off” — the communicant's desire to be “fenced off” one way or another from the allegations of other speakers. One could say that the language hedging is a type of modality, widely represented in communicative linguistics.

The analysis of popular science discourse shows that it presents all kinds of subjective interpersonal modality. This is explained by the intention of the author that pursues the following tasks: firstly, to change the outlook of the recipient; it is exercised with the help of orders, appeals, guidance and suggestions (i.e. by means of various forms of deontic modality in speech). Secondly, this type of a discourse provides statements qualification from the point of view of necessity — eventuality or possibility — impossibility (aleatic modality). Thirdly, a mandatory component of the scientific and popular discourse is a microconcept of axiological modality, where the author brings a subjective assessment, either positive or negative, to the recipient. Finally, the popular science discourse provides a recipient with certain information of varying degrees of credibility, and that is achieved by means of epistemic modality.

One of the distinctive features of popular science discourse is the existence of reference to the authoritative sources, well known authors who are involved in such phenomena as “hedging” or “personality of someone else”, “stranger”. The use of statements, opinions, judgments and empirical data of “a stranger” are the foundation of information in popular science discourse upon which knowledge is reviewed [6, p. 95].

Very often in scientific popular programs and articles one can find statements, that are not supported by sufficient sources (the facts or the research), and the author in this case takes the liberty of being categorical. Such statements demonstrate a declarative modality, with a characteristic of being flat. Example:

«Певно, її збираються навіть подовжити, щоб вона була не однією з, а найдовшою у світі. *It shall be determined by various influential factors*».

In this sentence the author makes a categorical statement without giving any evidence and preventing the possibility of feedback. In this case it would be more appropriate to use a hypothetical modality: «Можливо, її збираються подовжити, щоб вона була не однією з, а найдовшою у світі».

Relying on previous experience, the speaker, when putting his opinion into words, uses tools that manifest belief that the judgment is true; assumption, cannot express hypothesis and confidence. Some

aspects of judgment, can be characterized by the greatest degree of a speaker's certainty that knowledge is incomplete and does not reflect (true) knowledge. Thus the sender's confidence in the reliability of the information reported, is not the result of logical reasoning, and can be influenced by all sorts of factors that arise spontaneously. These factors are often of unconscious personal nature, such as personal interests or inclinations of the speaker, membership of a particular denomination, benefit and others. In this case, the speaker deliberately gives personal for desired, puts forward his own interests.

Judgments built on this principle may have a status of subjective truth to each individual. Of course, they can be challenged, but it is impossible to refute these statements, for example:

«Знаєш, на війні гірко всяко буває: можна і не повернутися. *What if they were so confused, and had been so deliberately confused, that they couldn't respond.*»

In many cases the judgment is of an axiological character. This is often reflected in the statement's semantics:

«This failure to provide proof, was later said to be unnecessary because Bin Laden, in a video allegedly found in Afghanistan admitted responsibility for the attacks». «Захоплення заручників на Дубровці було на руку як ісламістам, так і військовим, які годуються війною».

This technique is widely used in journalistic, and quite often in scientific and popular discourse; thus the elements of "epistemic modality" are included into the propositional part of a statement.

It should be noted that declarative modality is common in the lyrics of popular programs. It can be caused by the following:

- an unsuccessful attempt to transfer ideas of different scientists, without subjecting them to a critical analysis;
- conscious (or unconscious) desire to promote a scientific problem;
- insufficient attention to the form of presentation of scientific ideas (lack of knowledge about discourse structure on the whole).

The study of metadiscourse functional particularities allowed to consider it in terms of impact, that influences its structure and the author's characteristics of speech production, on the one hand, and the user's — on the other. According to the degree of author and the user's participation in shaping and interpreting the content of the text the two

types of metadiscourse have been revealed; the approach is based on a two-dimensional interaction of the author either with the text or the user [7, p.49]. This approach brings to light the fact of an indirect nature of the author's interaction with the reader in the type of metadiscourse regarded; thus only a reader's direct contact with the product of the author's work (with a text) results in a certain interpretation of linguistic devices that convey the content of the author's intention.

It is well known that a dialogical form of communication, common in popular science discourse, is one of a widespread technique to gain knowledge, focusing on the rhematic part of a sentence structure, enforcing the expressive character of presentation in general. The above mentioned is a bright feature that facilitates to populate the scientific knowledge; so the extensive use of dialogue complexes in popular science discourse proves it. The question-answer complexes and dialogical unities, containing imperative elements can be also observed. Of course, dialogic character of a popular science discourse increases the degree of its expressiveness which, in its turn, positively affects the efficiency of perceiving some new information and keeping it in mind.

Thus, the conducted study has proved that scientific and popular discourse is characterized by a number of communicative properties that are typologically common for the two languages under analysis:

1) dynamic development of structural features and communication parameters, which make it possible to achieve the tasks that a communicative act is aimed at;

2) main objectives of the popular science discourse as a type of a journalistic discourse should be summarized as follows:

a) establishing contact with recipients (to achieve this purpose it is necessary to possess certain information about the social status of listeners, their education, outlook, the stock of knowledge and ability to interpret whatever is heard or read);

b) producing the planned impact on the audience which is achieved by the presence of such factors in speech of the author as the adequate linguistic means, logical harmony, argumentation, emotionality, etc.;

3) presence of all kinds of subjective interpersonal modality: deontic (pursues to change the outlook of the recipient which is carried out by means of using orders, appeals, guidelines and suggestions), alethic

(provides the qualification of utterances from the grounds of necessity / eventuality or possibility / impossibility), axiological (delivers a positive or negative evaluation to a recipient), epistemic (provides certain information to a recipient that includes a varying degree of reliability); it should be noted that, as a rule, the mentioned modality types interact in some combinations;

4) application of pragmatic tactics that should be classified as “activation” of the thought — presentation, a thought as real knowledge which according to the stylistic characteristics of the scientific style acquires a significant part of characteristics of a scientific style. Such scientific style features as consistency, objectivity, lack of emotions, objective modality, the obligatory expression of the author’s “I” are realized with the help of different linguistic means;

5) communicative peculiarities are evident in the materials of popular science presentation which is focused directly on the object of the research (in contrast to scientific papers focused on the research process).

The experimental results of linguistic means in the popular science discourse. A complex research and comparison of structural, semantic and pragmatic communicative properties of English and Ukrainian speech in the popular science discourse, objectification of intellectual evaluative attitude of a linguistic text, the author’s attitude towards the treated object provide an opportunity to come to a certain conclusion which is read below.

The inclusion of implicit and explicit linguistic means that express logical, semantic and emotional meaning makes it possible to identify some common and specific language features of linguistic means of the popular science discourse in the English and Ukrainian languages. The list of implicit and explicit forms of linguistic markers that manifest a lack of homogeneity in the popular science discourse; the following units are to be taken in consideration: lexical figures (jargon, book tokens, and abbreviations), grammatical structures (various syntactic constructions in indirect speech), stylistic techniques.

One of the abovementioned markers are: a verbal character and monosemantic correlation between a speech segment and a certain group of persons who a statement is referred to. Dichotomy “a stranger / a native” clearly demonstrates that “a stranger” in this case is presented

by the explicit linguistic forms used by the author of the message, here no claim on the authorship of the information is given. At the same time the presence of a significant number of loans from certain sources or the text passages such as quotes, comparisons, aphorisms, metaphors, etc., demonstrate explicit heterogeneity of popular science discourse. For example: «As Hitler continues his conquest of Europe, he invades Holland and Belgium and plans to make a surprise «sickle cut» through the dense Ardennes Forest, leaving the Allies with little chance of escape». The fact that this text fragment has been borrowed is obvious: the presence of quotes, reference to the source, frequent use of italics, comments — all of these tools are heterogeneity markers of popular science discourse; they are of an explicit nature.

In this connection, one should note an important role of the intonation means in emphasizing elements that mark the cited fragment: pauses, loudness, melodic contrast, temporal changes. Prosodic emphasis of speech segments, which is an indicator of heterogeneity in oral popular science discourse, promotes unambiguous perception of the transmitted information and interpretation of “a stranger’s presence» in speech.

Many adverbs and parentheses used by authors in popular science texts promote the interpretation effectivity of the phenomenon or fact that has already been mentioned. Paraphrases, repetitions, parallel constructions, rhetorical questions are also widely exercised; they are the implicit markers of “a stranger’s presence». Examples of such lexical units in the English and Ukrainian languages are the following: зрештою, *finally*; іншими словами, *in other words*; насправді, *indeed*; фактично, *in fact*, наприклад, *for instance*; відомий як, *known as*; а саме, *namely*; скажімо, *say* and many others.

«Indeed it was to be a creation of a new city out of the ashes and rubbles of war». «Насправді, телевежу не можна назвати яскравим архітектурним творінням, та берлінці вигадали, як урізноманітнити її звичний вигляд».

Here are some examples of lexemes — references in the Ukrainian and English languages: зі слів A, *according to A*; цитую, *to cite*, слідом за A, *quoting A* and many others. Compare the following sentences.

«Even Sir Isaac Newton made a calculation based on scripture that showed the Rapture could not happen before 2060». «Another story

predicting doom in 2012 says that a new planet, variously described as Planet X, a planet / comet (which makes no sense), or the planet «Nibiru» is going to pass so close to the Earth as to cause earthquakes and tidal waves and all kinds of destruction, possibly even flipping the Earth completely upside down».

Explicit language means that reflect heterogeneity of a written version of the popular science discourse comprise another group of linguistic elements. They include précising elements of speech like the introductory constituents of a sentence, applications, clarifications, explaining the source of the information received. Jean-Ote Review calls these components “naive formulas of metadiscourse” [4, 56]. For example:

«We know that the men that were supposedly the hijackers, had their houses, cars, credit cards, paid for by the US Government». «Miss. Brooks, a famous writer, said she felt that black poets should write for black people; of all the awards she received, there was only one that meant a lot to her».

Suprasegmental phonetic level is universal. You can hardly find a language that would exist without this level. Simultaneously one should take into account the fact that each language is unique in the way the suprasegmental means are used in communication when reflecting logical-semantic and modal-emotional relationships in speech [1, 2]. In this study the author comes out of the opinion that intonation diversities are functionally motivated and believes that the variety of prosodic forms reflects the multiplicity and diversity of semantic means and the range of their combinations. Let's consider some features of speech prosody involvement in details.

The important task of the comparative study of prosodic means conveying information in speech in the English and Ukrainian languages is to define the similar and distinctive features in formal aspect of prosody (inventory-taxonomic) and its semantics. The zone of typological similarity of intonational means that correlate with the semantics is prevailing. Both, some separate elements which correlate with the prosody contour and their complexes (i.e. the prosodic structures which express the sense) are characterized by common features.

While describing the first of these aspects of typological similarity of prosody in the compared languages, it should be remarked that the

parameters of the pitch component of intonation are most informative when differentiating meanings: the type of nuclear tone and the character of melody modification in the other segments of the sense group; the level of fundamental frequency; the interval and the rate of melody component alteration. Usually, a falling tone conveys meanings of definiteness, completeness, and maturity, unlike a rising tone that expresses the opposite attitudinal meanings those of uncertainty, incompleteness, and imperfection. However, the initial level of the kinetic tone and its alteration interval influence the perception and semantic interpretation of the nuclear tone greatly.

The fact that duration in the Ukrainian language in contrast to English is not included into a number of phonematic characters at the segmental level, expands its opportunities in modifying the intonation of an utterance. It should be said that when producing different attitudinal meanings such as interest, surprise, etc. one can notice various manifestation of temporal component in Ukrainian and English speech.

The distinctions in prosodic peculiarities in speech are connected with differences in quantitative characteristics of the acoustic correlates and with the variable frequency of certain intonation units functioning in speech. Thus, the Ukrainian language is characterized by a less sharp character of pitch decrease within the falling nuclear tone, the narrowed range of the latter (a lower initial level in comparison with the English language and a higher final level of the tone). When developing the ascending nuclear tone in the Ukrainian language, a reversed picture takes place: a sharper tone rise and a pitch widened range (due to the higher final level of the tone). The broadening of the pitch range of English utterances should be commented in comparison with the Ukrainian utterances; it can be explained not only by certain distinctions in the nuclear tones but also by the lack of coincidence of the first stressed syllable levels in the two investigated languages: the pitch level of the first stressed syllable in the English language is much higher, as a rule, than in Ukrainian. At the same time, the tone peak localization in English utterances is on the first stressed syllable, unlike Ukrainian where the tone peak is shifted to the right side.

In the compared languages, the quantitative characteristics of the fundamental frequency in the head demonstrate the tendency to display

interlingual distinctions: the emotional English utterances are marked with a higher level of head and its broader interval.

Alongside a discrepancy of the acoustic parameters quantitative characteristics, the distinctions in the peculiarities of prosodic correlation with the contents (in the sphere of semantics) manifest themselves in the compared languages by different recurrency of certain differential prosodic characteristics in speech. Thus, in the English language, when designing various types of questions, a regular ascending tone appears to be the most typical one. In Ukrainian it is used less often. At the same time, the rising-falling tone is functionally more informative in the Ukrainian language. One more specific feature in the English language is the irregularity of the pitch contour in comparison with a smoother movement of the pitch in similar Ukrainian utterances.

Definite specific lingual features are observed in the terminal rising tone of finality. In these cases the kinetic tone is more often realized in the nucleus in English; in Ukrainian the tone rise in the post-nuclear syllables is more widespread.

The specificity of the dynamic component is manifested in the English language by gravitation of the maximal intensity parameters together with the fundamental frequency maximal parameters to the first stressed syllable; in the Ukrainian language they gravitate to the main stressed syllable. At the same time, in the English language the intensity is more widely used as a relevant parameter in speech than in Ukrainian.

The peculiarity of temporal organization of English (compared to Ukrainian) utterances consists of little correlation between rhythmic tact duration and the quantity of syllables; at the same time one can speak about the reduced variability of the time component within the rhythmic units in an English utterance. Great variability of a syllable duration in the Ukrainian language allows to execute this acoustic parameter as a sense distinguishing characteristic when differentiating attitudes more often than in the English language.

If an inventory of perceptual and acoustic differentiators has both similar and specific features in the Ukrainian and the English languages, the mechanism of these parameters correlation with the constituents of semantics is mostly identical in both languages.

The variability of the idealized prosody models in both languages is connected with the activity of the same factors that cause the universal character of the mechanisms developing the semantic ambiguity of prosodic structures — a homonymy of intonation, a synonymy of intonation, etc. It is natural that, when forming the groups of intonational homonyms (synonyms), their full identity is not always observed in Ukrainian and English. It is caused by the specific lingual features of intonation described above.

Finally, the typological generality of the Ukrainian and the English languages is brightly demonstrated by the similar mechanisms of prosodic means interaction when the meaning is conveyed by non-prosodic means. The intralinguistic specificity of these aspects is connected with the peculiarities of the grammatical and lexical structure in the compared languages and the difference in the significance of the acoustic parameters when executing various functions of intonation. The specificity of interaction between intonation and grammar means in Ukrainian and English speech is caused by distinctions between the grammatical systems of the compared languages (synthetical in Ukrainian and analytical in English). This, in turn, instigates an occurrence of particular lingual features in the accent-rhythmic structure of a sense group. Alongside a significant number of the form words that are not stressed in the English language (unlike Ukrainian), the tendency to pronounce semi-notional words (personal and possessive pronouns and modal verbs) as the unstressed ones influence the utterance prosody.

Specific language features of interaction between the intonational and lexical means in Ukrainian and English are connected with certain peculiarities of the vocabulary structure of the compared languages. For example, in English a polite request is not expressed in a one-word utterance that intensifies the role of the lexical component and reduces the necessity of using the prosodic means to convey a certain attitude in English speech at its full extent.

As has already been noted, at the level of prosodic organization practically all communicative types used in speech are conveyed via interaction with prosodic markers of subjective-modal meanings (attitudes) which correlate semantically with a given communicative type [1].

For example, the question-proper is mostly related to the attitudinal meanings of interest, doubt, and persistence:

That Vickie is not in the bar, is she? — “Vickie? “Who’s ₁Vickie?

Imperatives are usually accompanied by the attitudinal meanings of persuasion, firmness, and being unshakable; they are usually present in cases where order is expressed:

‘Give it to ₁me!

Uncertainty, shyness, and hesitation are heard when a request is pronounced:

‘Why ‘don’t you’ buy me a” whisky in ₁stead? -’Now, Julia, ‘listen to” me.

An estimation or an authority are available when expressing advice:

‘Read a” book.

A report, being a special kind of a statement, correlates with a wide spectrum of attitudinal meanings: confidence/uncertainty, authoritativeness/irresponsibility, etc.

Per”haps, he’ wanted to marry you.

The influence of attitudinal and emotional connotations on intonation of utterances with different communicative orientation should be analysed.

As has already been mentioned, a falling tone is regarded as the norm in declarative sentences while non-final sense groups which express the uncompleted thought stick to a rising tone as a rule. Nevertheless, it should be remarked upon that a rise in the nucleus is not only the characteristic of non-completed statements. The analogical contour is used (in the English language) when conveying greeting or parting in short answers of an agreement and contradiction, and when expressing attitudinal and emotional meanings of furious denial, distrust, encouragement and others. In Ukrainian, like English, many emotional and attitudinal meanings exploit the rising tone in declarative sentences, with the meanings of doubt, contradiction, unwilling agreement and others included here.

These types of declarative sentences, possessing some common features in contrast to the prosody of questions, have certain specificity of intonation. These are the acceleration or slowing down in speech tempo, the dynamic component variations, and a wide arsenal of the intonation

timber alterations. The most characteristic in this respect are the following features of intonation: the “indented” melody curve, the reduced/full vowel in stressed syllables, the correlation of vowels/consonants duration, timber alterations, and others. These pointed differences are not caused by the communicative variability of these utterances, but by the character of attitudinal evaluative-proper and emotional-evaluative relations that specify the semantics of these communicative types of utterances.

Actually, only two kinds of questions out of six (the general question and repeated question) in the English language are most often shaped by various types of the ascending tone. It happens only under the condition of some emotional and attitudinal connotations which are not present in the interrogative utterance. These connotations lead to a significant change in the configuration of the nuclear tone (disinterest or hostility that are conveyed by a low descending tone in a general question; a slight surprise, marked a high descending tone). Special questions, as a rule, are characterized by descending tones, and only the combination of an interrogative sense with some attitudinal connotations results in the use of ascending types of tones in a special question’s intonation. For example, the expression of extreme disapproval, interest, and desire to come into contact with the interlocutor demand the low rising tone; when conveying an extreme degree of surprise, the desire to understand the core of the problem are marked by a high rising tone).

In the Ukrainian language, the same laws are preserved in the tonal configuration of the nuclear syllable in the general questions. In special questions, a controversial picture is observed — if in most cases special questions in the Ukrainian language are pronounced with a rising tone, certain attitudinal and emotional meanings (for example, persistence, irritation, and mistrust) demand a falling terminal tone.

The intonation of imperatives, just like interrogative and declarative utterances, depends on the extra linguistic conditions of communication and the speaker’s intention to convey certain attitude to the reported. There is no strict dependence of intonation of the utterance on its communicative type.

As has already been remarked, the peculiarity of semantic fields of the imperative sphere consists of its components. It is reasoned by the pragmatic character of this sphere; here the aim modification

changes the communicative type of the utterance. On the other hand, interpersonal relations also greatly influence the semantics of this sphere of meanings. The interaction of the above-mentioned aspects leads to the development of a set semantic complexes that should be regarded as the product of the communication specificity.

In spite of the availability of a number of specific language peculiarities in the intonation of utterances, where the intonation simultaneously fulfills several functions in communication, the character of the correlation mechanism “intonation-meaning” is completely identical in the compared languages. More than that, the most essential features of these mechanisms could be treated as language universals.

When an intonation contour is formed under the condition of two or more functions of intonation being realized in a speech act the result is not straightforward and depends on a variety of factors:

- the degree of stability in correlation between the intonation models and semantics;
- the degree of semantic character intensity conveyed by the intonation model;
- the degree of similarity between the original intonational structures that are interacting and the degree of proximity in the language nature of the functions involved in the interaction.

The analysis of the character of the functional and semantic factors influence the degree of stability of intonation models, demonstrates that different functions of intonation possess various possibilities of providing such an effect. The most stable are the prosodic models that execute the attitudinal and emotional functions of intonation. The status of the other functions towards the attitudinal function of intonation changes from the subordinate one (as in the function of division into sense groups) to the dominating one (as in the function reflecting the speaker’s emotional state). In correspondence with this status and the poly-functional character of intonation in an utterance, the resulting intonation contour mainly preserves the relevant prosodic features of the dominating intonation function in an utterance.

PSD clearly reflects the fact that the process of semantic means selection involves all linguistic levels: morphological (verb forms), syntactic (means of communication of a complex sentence), vocabulary

(bookish, every day, emotional, neutral), intonation (segmentation, accentuation).

The information presented demonstrates that the popular science discourse provides information, based on the scientifically proved empirical or theoretical data. Such judgments belong to the epistemic status of knowledge.

The specific impact of the popular science discourse on a recipient occurs not only via establishing contact with the participants of communication, but also by producing the planned impact on the audience, which is reached with the help of logical coherence, argumentation and emotional richness of speech.

There are many language means that make scientific text popular, they are: examples that illustrate some scientific statements, comparisons, paraphrases, parenthetic words, modal particles, modal adverbs, modal verbs, modal evaluative constructions, rhetorical interjections and others. These means simplify the language of science, making it comprehensible, understandable for a broad range of public; draw attention to the main idea of the text — a scientific problem.

The following markers contribute into a relative simplicity of the style and a relative ease of perception: comparison of complex concepts with commonplace objects, significant simplification, consideration of individual events without giving general conclusions or presenting some classification. It is clear why the use of numbers and technical terms is minimal (if any are present, each of them is explained in details).

The analysis of the research results gives the opportunity to come to conclusions that follow.

1. The specific impact on the addressee in a popular science discourse is actualized by means of linguistic tools correct exploitation in speech, presence of logical harmony in presentation, existence of the argumentation and speech emotionality. A characteristic feature of the popular science discourse is the use of statements based on facts that are scientifically proved by an empirical or theoretical way.

2. The universal character of various linguistic devices (explicit and implicit) that reflect the PSD semantics in various lingual cultures. At the same time, it should be noted that the forms of linguistic means combination in languages are quite different. The specific linguistic

peculiarity is revealed in certain aspects, which are connected with the following:

a) analytical structure of English and synthetic structure of the Ukrainian language:

– in the Ukrainian language the most frequent are such expressions as: *щодо мене, на мій погляд; напевно, мабуть, цілком імовірно, ніби, наче*, очевидно and others that show the degree of uncertainty in expressing subjective opinion of the author. In the English language, more often than in Ukrainian, modal verbs, modal constructions actualizing subjective attitude of a speaker are used;

b) divergence of intonation markers, formed in the historical development of the compared languages:

– the predominant use of a temporal component in Ukrainian word accentuation and melody contrasts in the English language; greater significance of duration in prosodic structures of Ukrainian in contrast to English, where the temporal component is a relevant character of phoneme distinguishing;

c) complex realization of multi-level means of communication such as: lexical level (public vocabulary, slang), syntactic (the use of questions-answers' systems instead of narrative sentences, rhetorical questions), phonetic level (segmentation, accentuation, phrase accent), stylistic (paraphrase, assonants, parallel structures), which provides popular science discourse the effect of a dialogue and emotionality.

REFERENCES

1. Королева Т.М. Интонация модальности в звучащей речи [Текст] / Т. М. Королева. — К. — Одесса: Выща школа, 1989. — 147 с.
2. Филиппова М. М. Парадоксы и стереотипы межкультурного общения представителей русской и британской культур [Текст] / М. М. Филиппова // Вестник московского университета [Сер. 9. Филология]. 2002. — №3. — С. 64–83.
3. Фомиченко Л. Г. Акцент — проявление национального и индивидуального в языке [Текст] / Л. Г. Фомиченко // Вестник Волгоградского государственного университета [Серия 2: Филология]. — Вып. 3. — Волгоград: ВолГУ, 1998. — С. 59–63.

4. Отье-Ревю Ж. Явная и конститутивная неоднородность: К проблеме другого в дискурсе [Текст] / Ж. Отье-Ревю // Квадратура смысла. — М. : Прогресс, 1999. — С. 54–94.
5. Шевченко Т.И. Социолингвистическая обусловленность эмоциональной интонации (на материале современной английской драмы) [Текст] / Т. И. Шевченко // Сб. научн. тр. МГПИИЯ им. М. Тореца. — 1980. — Вып. 152. — С. 178–187.
6. Halliday M.A.K. Intonation systems in English [Text] / M.A.K. Halliday // Patterns of Language : Papers in general, descriptive and applied linguistics [Ed. A. Maclestoneish & M.A. Halliday]. — London : Longmans, 1966. — P. 111–133.

SCIENTIFIC PROPER DISCOURSE WISSENSCHAFTLICH-TECHNISCHER DISKURS

Grundmerkmale der wissenschaftlich-technischen Kommunikation.

Die Erforschung des wissenschaftlich-technischen Diskurses ist eine der aktuellsten Fragestellungen in der heutigen angewandten Linguistik, denn der wissenschaftlich-technische Informationsaustausch ist in unserer globalen Welt ein wichtiger Bestandteil der Entwicklung jedes einzelnen Landes. Die heutige Entwicklungsphase der ukrainischen Gesellschaft ist gekennzeichnet durch eine Vertiefung und Erweiterung des Wissens über die Welt und den Platz des Menschen in der modernen instabilen Realität. Es ist logisch, dass ein neues sozioökonomisches Paradigma die praktische Tätigkeit der Menschen ausbildet, vor allem in Wissenschaft und Technologie, deren Entwicklung für die wirtschaftliche Stabilität des Landes entscheidend ist. Diese Tatsache führt zu einer Intensivierung des Austausches von wissenschaftlichen und technischen Informationen, die wiederum die Entwicklung der sprachlichen Merkmale im wissenschaftlich-technischen Bereich, wissenschaftliche und technische Kommunikation aktualisiert.

Moderne kognitiv-diskursive und kommunikativ-diskursive Praktiken waren die Grundlage für die Untersuchung des Wesens der professionellen Kommunikation und ihrer Eigenschaften, der Besonderheiten von Beziehungen zu anderen Bereichen der menschlichen Tätigkeit. Allerdings gibt die moderne Wissenschaft kein ganzheitliches Bild der Theorie des institutionellen kommunikativen Raumes in der professionell gerichteten Verwendung von Sprache, zu deren Arten auch der wissenschaftlich-technische Diskurs gehört. Dieses Problem macht die Studie des wissenschaftlich-technischen Diskurses in der kommunikativen Linguistik relevant.

Der wissenschaftlich-technische Diskurs als kommunikatives Ereignis war Gegenstand von verschiedenen linguistischen Studien. Deren Ziel lag in einer umfassenden Beschreibung und Charakterisierung der verbalen Kommunikation in bestimmten kommunikativen Situationen als einer Sammlung «von allen verbalen und nonverbalen

Mitteln, die der Mensch für den Informationsaustausch auf dem Gebiet der wissenschaftlich-technischen Kommunikation verwendet» [4, 130].

Das sind Text(e), die «im Ergebnis der Sprachaktivitäten von Vertretern einer bestimmten sprachkulturellen Gemeinschaft geschaffen werden, die in der Gesamtheit ihrer sprachlichen Parameter und soziokulturellen Kontextes betrachtet wird» [6, 152].

Es ist bekannt, dass die wissenschaftlich-technische Kommunikation eine professionell orientierte Kommunikation, d. h. Kommunikation von Fachleuten einer bestimmten Branche voraussetzt. Der wissenschaftlich-technische Diskurs ist «der Fachbereich eines bestimmten beruflichen Diskurses» [1, 7]. Jedoch ist der wissenschaftlich-technische Diskurstyp unter dem Aspekt der aktuellen Probleme der Kommunikation durch bestimmte allgemeine Merkmale gekennzeichnet. Darunter sind folgende hervorzuheben:

- 1) eine direkte Beziehung zwischen Kommunikation und menschlicher Tätigkeit;
- 2) das Fehlen der ästhetischen Funktion;
- 3) die Explizität (das Fehlen) des Kontextes;
- 4) die Einstellung auf die Eindeutigkeit der Wahrnehmung;
- 5) die Einstellung auf die Reflexion der Wirklichkeit.

Der wissenschaftlich-technische Text erfüllt kommunikative und informative Funktion, wird nach den Gesetzen des logischen Denkens gebaut und ist für die geistige Sphäre vorgesehen. Für diese Textsorte ist eine logisch-begriffliche, objektive Natur der Tatsachen und Erscheinungen typisch und als Grundlage der Analytik dient ein Argumentationssystem. In Bezug auf die Struktur und Aussagefunktion werden wissenschaftlich-technische Texte als rationale und logische Gebilde aufgebaut, im Gegensatz zu emotional-rhetorischen Strukturen in anderen Diskurstypen wie dem ästhetischen, jugendlichen, informationellen und Unterhaltungsdiskurs usw. Die rational-logischen Textstrukturen beziehen sich direkt auf die Wirklichkeit, und die emotional-rhetorischen sind auf die Interpretation der Wirklichkeit angewiesen. Daher wird im zweiten Fall der Modus-Bezug der Äußerungskomponenten über dem Dictum-Bezug dominieren. Daraus resultiert die erhöhte Expressivität des Textes, die im wissenschaftlich-technischen Diskurs als ausgeschlossen gilt. Da die rational-logischen

Strukturen die faktische Seite der Beiträge reflektieren, können die Elemente dieser Strukturen nicht ohne Verzerrung von Bedeutung und Inhalt der Nachricht entfernt werden, während die Entfernung der emotional-rhetorischen Elemente den Gesamthalt des Textes nicht verletzt.

Eine Vielzahl von Bereichen der wissenschaftlich-technischen Kommunikation setzt die Notwendigkeit der Diversifizierung des wissenschaftlich-technischen Diskurses voraus. Wie jeder andere Diskurs im Kontext der kommunikativen Linguistik sollte der wissenschaftlich-technische Diskurs als ein in die Kommunikationssituation «eingetauchter» Text betrachtet werden. Solcher «Text» kann sowohl in der mündlichen (wissenschaftlicher Bericht, Diskussion, Debatte) als auch schriftlichen (jede schriftliche Fixierung der Sprache: wissenschaftlicher Artikel, Monographie, Autoreferat, Dissertation, etc.) Form vorhanden sein.

Differenzierung vom wissenschaftlichen und technischen Diskurs.

Der Begriff «Diskurs» wird in der zeitgenössischen vielgleisigen wissenschaftlichen Literatur unterschiedlich behandelt. Diese Tatsache macht es notwendig, die Auffassung dieses Phänomens in der Linguistik zu konkretisieren. Der wissenschaftlich-technische Diskurs verdient in diesem Aspekt nicht nur besondere Aufmerksamkeit aufgrund der Aktualität und Bedeutung des Phänomens selbst, sondern bedarf auch einer umfassenden Studie über die strukturellen und semantischen Merkmale von diesem Diskurstyp im Kommunikationsprozess. In dieser Ausführungsform von Forschung sollte die Aufmerksamkeit auf die Differenzierung der Begriffe «wissenschaftlicher Diskurs» und «technischer Diskurs» gerichtet werden. Aus unserer Sicht sind das angrenzende Begriffe, sie weisen jedoch einige Unterschiede auf.

I. Kolesnikova bestimmt den wissenschaftlichen Diskurs als einen im Text verbalisierten Typ der Diskurstätigkeit nach dem Kommunikationsbereich. Laut Forscherin ist das die Interaktion von Vertretern der jeweiligen sozialen Gruppe / Institution mit dem Ziel, die Status- und Rollenerwartungen im von dieser sozialen Institution vorgegebenen Rahmen zu realisieren [1, 7].

Der wissenschaftliche Diskurs ist der Forschung wissenschaftlicher Konzepte, Theorien, Fakten, Hypothesen inhärent. Der kognitive

Aspekt dieses Typs von Diskurs wird in der Form der Argumentation (Beweisstellung, Widerlegung, Bestätigung), Erklärung, Klassifizierung, Identifizierung manifestiert. Die Argumentation im wissenschaftlichen Diskurs ist ein wichtiger Bestandteil des Diskurses, der sich in erster Linie auf theoretischer Ebene (in schriftlicher / mündlicher Form) erkennen lässt. Diese Variante des wissenschaftlichen Diskurses ist präsentiert durch akademische wissenschaftliche Literatur (wissenschaftliche Arbeiten, Dissertationen, Monografien), die für Fachleute einer bestimmten Wissensbranche konzipiert ist, und wissenschaftlich-pädagogische Literatur (Lehrbücher, Handbücher), die für zukünftige Profis bestimmt ist.

Der technische Diskurs hat einen angewandten Charakter und wird dementsprechend in angewandten Texten umgesetzt. Dieser Typ von Diskurs ist für Profis bestimmt, die technische Probleme zu lösen haben. Zum Beispiel bei Fragen zu Montage, Betrieb, Wartung von Geräten, Maschinen, Werkzeugmaschinen usw. Die Texte des technischen Diskurses (Dokumente) werden auch für diejenigen ausgearbeitet, die das Produkt verwenden, d. h. für die Verbraucher. Im Gegensatz zu wissenschaftlichen Texten braucht der Rezipient in diesem Fall keine wissenschaftlichen Erläuterungen, es wird die Logik und die Terminologie von Informationen hervorgehoben.

Die wichtigsten stilistischen Merkmale des wissenschaftlich-technischen Diskurses (des wissenschaftlichen Diskurses und des technischen Diskurses als seiner Bestandteile) sind eine genaue und übersichtliche Darstellung des Gegenstandes, der Mangel an emotionalen Elementen und terminologische Sättigung; das alles unterliegt dem Hauptzweck des wissenschaftlich-technischen Diskurses — der Durchführung von Informationsfunktion. Der kognitive Aspekt dieses Diskurstyps wird, wie S. Mojseenko in einer den pragmatischen Merkmalen des wissenschaftlich-technischen Diskurses gewidmeten Arbeit schlüssig bewiesen hat [3], in Bezug auf das klassische Konzept der Wahrheit realisiert, die sich in Anbetracht der Spezifik des Diskurses als «wirksam» und «unwirksam» manifestiert. Der wissenschaftlich-technische Diskurs sollte also informativ, auf die Bereitstellung von wissenschaftlich-technischen Informationen an den Empfänger gerichtet; klar strukturiert; objektiv, konzeptionell, logisch, methodisch und kritisch begründet und

kreativ sein. Es ist wichtig, dass der wissenschaftlich-technische Diskurs Toleranz in den Beziehungen zwischen den Kommunikationsteilnehmern voraussetzt, weil sein Hauptziel der Austausch von Informationen und Dialogizität sind, die zu einem hohen Maß an Intertextualität führen. Für G. Slysckin ist gerade der wissenschaftliche Diskurs im höchsten Maße intertextuell, weil der wissenschaftliche Text immer auf den Präzedenztexten und ihren Konzepten basiert [5, 24]. Die Idee der Intertextualität wird auch von E. Michajlova unterstützt. Die Forscherin betont, dass die intertextuellen Beziehungen in wissenschaftlichen Texten durch Zitate, Links, Titel von wissenschaftlichen Arbeiten und dergleichen geprägt werden, die Referenz-, Bewertungs-, Etiketten- und Dekorationsfunktion erfüllen [2, 3].

Linguistik und wissenschaftlich-technische Dokumentation im wissenschaftlichen und technischen Diskurs. Die Entstehung in einer globalen Welt neuer kognitiver und beruflicher Bereiche der menschlichen Tätigkeit vermehrt die Funktionsgebiete der Sprache und erweitert das Repertoire an sprachlichen Phänomenen, die eine besondere sprachliche Studie erfordern. Diese Phänomene gehören zum Gegenstand der Linguistik der Dokumente, sprachlicher Disziplin, die die interne Textstruktur des Dokuments (im weitesten Sinne des Wortes, der auch die Studie jedes anderen Textes umfasst), dessen Inhaltskategorien und sprachstilistische Darstellung untersucht. Es ist bekannt, dass die Realisierung der allgemeinen Sprachtheorie in der praktischen menschlichen Tätigkeit, auch in einer Vielzahl von Berufsfeldern, in angewandten Zweigen der modernen Linguistik untersucht wird, von denen viele sich noch in ihrer Konzeptentwicklungsphase befinden. Zu diesen Branchen des sprachlichen Wissens gehört unter anderem Linguistik der wissenschaftlich-technischen Dokumentation. Diese Disziplin ist an der Schnittstelle der Sprachwissenschaft (in erster Linie in der Terminologie und im Aspekt der Übersetzungsprobleme), Kommunikationslinguistik und des Dokumentarwesens in Bezug auf deren theoretische und praktische Aspekte gebildet.

Linguistik der wissenschaftlich-technischen Dokumentation ist eine der Richtungen der modernen angewandten Linguistik, die darauf abzielt: erstens eine wissenschaftliche Interpretation der sprachlichen Phänomene und Merkmale ihrer Identifikation auf dem

Gebiet der modernen Informationskommunikation (in unserem Fall: des wissenschaftlich-technischen Bereichs) zur Verfügung zu stellen und zweitens alle für die Fachleute notwendigen professionellen Sprachkenntnisse darzustellen. Diese Disziplin befasst sich mit den Besonderheiten, Gesetzmäßigkeiten und Normen verbaler und nonverbaler Darstellung von wissenschaftlichen und technischen Informationen.

Wie bereits erwähnt, befindet sich die Linguistik der wissenschaftlich-technischen Dokumentation in der Konzeptentwicklungsphase, daher wird ihr konzeptuelles, terminologisches und methodisches Instrumentarium auf Grundlage von konzeptionellen und methodischen Systemen der Informationstätigkeit und Linguistik gebildet.

Der Hauptbestandteil eines Dokuments sind die Informationen, d. h. eine Vielzahl von Daten, Befunden, Nachrichten, Wissen, die im Kommunikationsprozess zu übermitteln sind. Die wissenschaftlich-technischen Dokumentinformationen sind durch bestimmte Spezifika gekennzeichnet. Neben der für jedes Dokument üblichen Funktion als Träger von sozialen Informationen, die von dem Menschen für die Nutzung in der Gesellschaft geschaffen sind, verfügen die wissenschaftlich-technischen Dokumentinformationen über besondere semantische (sinngemäße) Informationen in einer bestimmten Branche der Wissenschaft und Technik, die das Ergebnis der menschlichen intellektuellen Tätigkeit sind. Die Informationen in den wissenschaftlich-technischen Dokumenten werden diskret in Form einer Meldung übertragen. Diese Meldung hat einen Zeichencharakter, es ist ein codierter Text, der einige Zusatzkenntnisse (Termini, Formeln, etc.) erfordert.

Die methodische und epistemologische Basis von Linguistik der Dokumentation bestimmt das methodische, konzeptionelle und terminologische Instrumentarium der modernen Sprachwissenschaft.

Epistemologische Fähigkeit von Linguistik der Dokumentation als einem selbständigen kognitiven Bereich basiert auf dem Konzept der grundlegenden Sprachfunktionen: Kommunikationsfunktion, denn die Sprache ist das wichtigste Mittel der menschlichen Kommunikation (in der wissenschaftlichen Literatur wird betont, dass diese Funktion nicht nur in der mündlichen Sprache, sondern auch in geschriebenen oder gedruckten Texten ausgeübt wird) und sinnbildender Funktion, die

Gedanken erzeugt und formuliert: indem der Mensch mittels Sprache denkt, erkennt er die Umwelt und akkumuliert das Wissen darüber.

In Anbetracht des Vorstehenden sei auch bemerkt, dass die Linguistik der wissenschaftlich-technischen Dokumentation die modernen sprachlich-dokumentarischen Fragen aktualisiert und einen wichtigen Platz in der allgemeinen sprachlichen und sprachwissenschaftlichen Vorbereitung von Studierenden der mit Informationstätigkeit verbundenen Studienfächer einnimmt. Diese linguistische Richtung lehnt sich an folgende Zweige der modernen Linguistik wie theoretische und praktische Stilistik, ukrainische Sprachkultur, Übersetzungswissenschaft an. Es ist notwendig, sich damit in der Studentengruppe zu beschäftigen, da diese Teildisziplin die Integrität und Vollständigkeit der Kenntnisse von Studenten auf dem Gebiet der modernen Linguistik, Terminologie, Terminographie, Simultanübersetzung bietet, was das Verstehen einer Sprache im Funktionieren, d. h. in ihrer Realisierung vorsieht. Daher lassen sich die wichtigsten Ziele der Disziplin wie folgt formulieren:

1) sich mit dem konzeptionellen und terminologischen Apparat einer Teildisziplin der Linguistik, die Probleme der Normalisierung von Sprachen untersucht, sowie mit dem konzeptionellen und terminologischen Apparat eines bestimmten wissenschaftlichen oder technischen Bereiches vertraut zu machen;

2) eine bewusste Einhaltung der etablierten Sprachnormen der mündlichen und schriftlichen Standardsprache in der zukünftigen Berufstätigkeit bereitzustellen;

3) den Bedarf für eine gezielte, qualitativ hochwertige Nutzung der sprachlichen Ausdrucksmittel der ukrainischen Sprache je nach Zweck und Umständen zu wecken;

4) Liebe und Respekt für Muttersprache, ihren vollprofessionellen Einsatz zu entwickeln und das Sprachgefühl zu pflegen.

Ein wesentlicher Aspekt der Untersuchungen in diesem Bereich der Linguistik ist unseres Erachtens die Vertrautmachung mit den theoretischen und praktischen Grundlagen der literarischen Bearbeitung von wissenschaftlich-technischen Texten.

Das Konzept der Bearbeitung (der literarischen Bearbeitung), ihres Wesens und praktischer Aufgaben wird traditionell vor allem im Zusammenhang mit Verlagswesen und Journalismus betrachtet. Die

literarische Bearbeitung wird als professionelle Tätigkeit angesehen, die auf die Analyse und Verbesserung des Sprachwerkes in Verbindung mit seiner Druckvorbereitung abzielt. Die Grundlage für eine solche Tätigkeit ist die kritische Analyse des Textes im Hinblick auf die richtige Bewertung und Hilfe für den Verfasser bei der Verbesserung von Form und Inhalt des Materials. In Anbetracht des Vorstehenden stellt sich die Frage nach der Anpassung des Konzeptes der literarischen Bearbeitung im Rahmen des wissenschaftlich-technischen Dokumentarwesens.

Die Linguistik der wissenschaftlich-technischen Dokumentation bedarf also weiterer konzeptioneller Klärung und Anpassung der in den traditionellen Bereichen der theoretischen und angewandten Sprachwissenschaft entwickelten Ausgangsbegriffe.

Probleme der terminologischen Vieldeutigkeit in der Übersetzung von wissenschaftlicher und technischer Literatur. Die spezifischste und flexibelste Sprachebene des wissenschaftlich-technischen Sprachstils ist das Vokabular. Die Texte des wissenschaftlich-technischen Diskurses sind mit Fachausdrücken gesättigt, die durch Genauigkeit, Effizienz, Nominativ- und Differenzierungsfunktion, stilistische Neutralität und Informativität gekennzeichnet sind. Die Entwicklung der modernen Wissenschaft und Technik, wissenschaftliche und technische Kommunikation erfordern differenzierte, diverse spezielle Fachterminologie, weil die Sprache weit Wörter für die Etablierung neuer Konzepte benutzt. Bei der Übersetzung von wissenschaftlich-technischen Texten ist ein klares Verständnis der neuen Terminologie notwendig, sowie die Fähigkeit, sie in der ukrainischen Sprache zu vermitteln.

Wie bekannt werden im Wortbestand einer Sprache zwei semantische Typen von Wörtern unterschieden: allgemeingebräuchliche Lexik und Termini, die in ständiger Wechselwirkung stehen. Fachausdrücke sind organisch mit dem gesamten Wortschatz der Sprache verknüpft. Somit ist der semantische Charakter der Termini nur in Verbindung mit dem allgemeingebräuchlichen Vokabular der Sprache verständlich. Da sich die Grenzen des menschlichen Wissens ständig erweitern, steigt der Bedarf an neuen Definitionen bei der Erschließung verschiedener Wissenschaftszweige und vergrößert sich dementsprechend der Wortbestand.

Jeder Fachausdruck soll nicht nur als eine abgesonderte semantische Einheit ohne jegliche Verbindung zu den anderen Wörtern, von denen sie umgeben ist, verstanden werden, sondern als ein Wort, das ein bestimmtes technisches Konzept verkörpert und seine Bedeutung (Inhalt) ändern kann, abhängig von der Branche, in der dieser Begriff verwendet wird. Gerade dieser Ansatz sollte unseres Erachtens zum Grundprinzip des Übersetzens werden. Es muss beachtet werden, dass die Fachausdrücke aus dem allgemeingebräuchlichen Wortbestand kommen und mit dessen Einheiten zugleich in der Sprache funktionieren.

Die Beispiele für Bedeutungserweiterung eines bereits bestehenden Wortes zeigen, dass die Änderung des Ausdrucks in Richtung seiner neuen terminologischen Bedeutung mit der für die Fremdsprachen typischen Erscheinung der Polysemie verbunden ist. Diese Tatsache muss ständig auch bei der Übersetzung von wissenschaftlich-technischen Texten berücksichtigt werden. So ist z. B. das allgemein bekannte englische Wort *pipe* in Wörterbüchern als ein einfaches Musikinstrument aufgeführt. Jedoch wird *pipe* heute als Folge der «terminologischen» Sprachentwicklung auch in Bezug auf andere Objekte verwendet, die in ihrer Form einem Hohlzylinder ähneln. In der «technischen» Sprache ist es ein beliebiges Rohr oder eine Rohrleitung. Der Begriff wird in speziellen Texten verwendet, behält aber eine enge Verbindung («Gedächtnis») zu dem Grundkonzept.

Schwierigkeiten der Übersetzung können aufgrund der Tatsache auftreten, dass derselbe Fachausdruck verschiedene Bedeutungen innerhalb einer Branche aufweisen kann. Im Wasserbau bedeutet z. B. *level* «Wasserstand», «Höhenunterschied», «Anstieg», «Wassermarke»: the reduced *level* (schwarze Markierung); the spirit *level* (Wasserwaage).

Beim Übersetzen technischer Begriffe können bestimmte Fehler auftreten. Eine solche Fehlerquelle ist die wörtliche Übersetzung, wenn es dem Dolmetscher scheint, dass das Fachwort durchaus verständlich, vertraut ist. Das ist ein typisches Beispiel für «falsche Freunde des Übersetzers», wenn die Wörter aus dem Lateinischen oder Griechischen stammen und einen ähnlichen Klang in allen europäischen Sprachen haben. Allerdings haben sie ihre Bedeutung völlig verändert. Zum Beispiel kann *signal* als «Ampel» übersetzt werden; *carbonization* als «Zementierung» oder «Verkokung»; *original* ist nicht immer «original»,

sondern «ursprünglich»; *control* ist nicht immer «Kontrolle», *es kann auch* ein Kampf mit etwas sein (*flood control* — «Hochwasserschutz»); *elemental* ist nicht nur «elementar», sondern auch «natürlich» / «urgewaltig». Falsche Wahl der technischen Bedeutung des Begriffs und die Unfähigkeit, das Wörterbuch zu verwenden, sind auch verbreitete Fehlerquellen.

So läuft das Problem der Übersetzung der Fachausdrücke in erster Linie auf die Kenntnis der ukrainischen Terminologie hinaus, die in einer bestimmten Wissensbranche verwendet wird, außer in Fällen, wenn diese Terminologie in ukrainischer Sprache noch nicht ausreichend entwickelt ist. In diesem Fall ist es notwendig, Maßnahmen zu skizzieren, die zur Lösung dieses Problems führen werden. Für das genaue Verstehen der Bedeutung von Fachausdrücken im Zusammenhang mit dem wissenschaftlich-technischen Text ist es notwendig: 1) die Funktion des Wortes in einem Satz und seine Beziehung zu anderen Worten zu klären; 2) mit Hilfe eines Wörterbuchs die Kernbedeutung zu erschließen, danach alle seine «sekundären» Bedeutungen zu synthetisieren und ein dem Kontext entsprechendes technisches Äquivalent zu finden, das einen bestimmten Gedanken oder das Gesamtbild widerspiegeln würde. So muss dieses vertraute Fachwort auf jene spezifische Bedeutung zurückgeführt werden, die von der gegebenen Situation bestimmt wird; 3) nach dem Verstehen des Begriffs das entsprechende ukrainische Äquivalent dafür zu finden; 4) bei der Übersetzung von wissenschaftlich-technischen Texten den Fachausdruck an den bestimmten Wissenschaftsbereich zu «binden» und die Terminologie zu verwenden, die mittels relevanter Quellen zu präzisieren ist. Es ist ein Fehler, *string* als «Faser» oder «Strang» zu übersetzen, wenn es um die Elektrotechnik geht, wo *string* «eine Isolatorenkette» bedeutet; falsch ist auch die Übersetzung von *lightning* beim Beschreiben von Hochspannungs-Übertragung durch «Blitzableiter», während dieser Begriff «Glühdraht» bedeuten kann, oder *shovel* durch einen «Spaten», wenn die Bedeutung «Bagger» zu wählen ist.

Es kann vorkommen, dass ein in der technischen Literatur üblicher Begriff dem Hörer nicht geläufig ist. Deshalb muss beim Übersetzen eines englischsprachigen Fachartikels neben dem Wörterbuch auf die Spezialliteratur auf dem jeweiligen Gebiet in ukrainischer Sprache gegriffen werden.

Das Problem der terminologischen Vieldeutigkeit in der Übersetzung von wissenschaftlich-technischer Literatur gehört also zu den komplexesten und am wenigsten erforschten. Im Rahmen der modernen wissenschaftlichen, technischen und wirtschaftlichen Entwicklungen ist diese Frage besonders aktuell und bedarf weiterer Untersuchungen.

QUELLENVERZEICHNIS

1. Колеснікова І.А. Лінгвокогнітивні та комунікативно-прагматичні параметри професійного дискурсу: автореф. дис. на здобуття наук. ступеня доктора філол. наук: спец. 10.02.15 «Загальне мовознавство»/ І. А. Колеснікова. — К.: Київ. нац. ун-т ім. Т. Шевченка, 2009. — 33 с.
2. Михайлова Е.В. Интертекстуальность в научном дискурсе: На материале статей: дис. ... канд. филол. наук: 10.02.19 / Е.В. Михайлова. — Волгоград: Перемена, 1999. — 205 с.
3. Мойсеєнко С. Прагматичні особливості науково-технічного дискурсу [Електронний ресурс] / Мойсеєнко С. // Наукові записки — 2005. — №89. — С.360-363 — Режим доступу до статті: http://www.nbu.gov.ua/portal/soc_gum/Nz/89_5/statti/85.pdf
4. Пономарів О.Д. Стилiстика сучасної української мови: Підручник. — 3-тє вид., перероб. і доповн. — Тернопiль: Навчальна книга — Богдан, 2000. — 248 с., с.130.
5. Слышкин Г.Г. От текста к символу: лингвокультурные концепты прецедентных текстов в сознании и дискурсе. — М.: Academia, 2000. — 128 с.
6. Шевченко И.С. К определению понятия дискурса в исторической прагматике // Вісник ХДУ №435, Серія романо-германська філологія. — Х.: Харк. ун-т., 1999 — С. 150–153.

MEDIA DISCOURSE TYPOLOGY

Educating Radio DISCOURSE

General characteristics. The mechanisms and contexts of human communication are rapidly changing in the face of new domains of interaction, new technologies and new global cultures. Contemporary forms of discourse often involve interaction with and through lots of technologies. These mechanisms and contexts provide both new artefacts of study and new tools for discourse analysis.

In modern studies media discourse is treated as a set of processes and language activities products in the sphere of mass communication in the diversity and complexity of their interactions [1, 21], as a social phenomenon, whose main function is to influence mass audience through content-based information and evaluative data transmitted by media channels [2], as a mechanism of updating information through different means of communication of the media Institute [2].

Media discourse is integrated into social, personal and professional relationships and is aimed at achieving appropriate illocutionary effect. It is the reflection of the of society in the certain period of its development, a significant means of swaying public opinion and individual world perception.

Media discourse refers to the interactions that take place through a broadcast platform, whether spoken or written, in which the discourse is aimed at a non-present reader, listener or viewer. Though the discourse is oriented towards these recipients, they often cannot make instantaneous responses to the producer(s) of the discourse, though increasingly this is changing with the advent of new media technology. Crucially, the written or spoken discourse itself is oriented to the readership or listening/viewing audience, respectively. In other words, media discourse is a public, manufactured, on-record, form of interaction. It is not spontaneous (in the same way as casual speaking or writing is); it is neither private nor off the record.

Radio communication is one of the most widely spread forms of communication in the modern world, a means of mass information and one of the main channels of information transmission together with

Internet and television. Such status of radio communication enables to single out the radio discourse within the whole discourse variety. The research of the radio discourse specificity and the forms of the speech impact manifested in this discourse type provides a better understanding of the media discourse and oral discourse functioning.

Talking about the radio discourse features some extra linguistic conditions are worth noting within which radio communication takes place and which determine the uniqueness of this type of discourse: remoteness, mediation, lack of visualization, mass audience of listeners, comprehensiveness, speed of information transmission, time linkage (non-recurring character, irreversibility, linearity, continuity). The dialogical and interactive nature of the radio discourse, the variety of generated texts and used language tools specific to different types of speech make it heterogeneous. Moreover, the radio discourse features are determined by the genre and content targets, the topics of the radio programmes and the radio format in general.

The extra linguistic conditions within which radio communication takes place, the types of interaction between the participants of the radio communication, the urge to materialize the radio space, the structural organization, thematic diversity, peculiar language means used prove the fact that the radio discourse has both universal features inherent in the media discourse on the whole and distinct ones. All this proves its independent status in the whole discourse space.

To the key features of the radio discourse efficiency, eventfulness, novelty, relevance and accuracy can be attributed. These qualities define the specificity of the data collection, the methods of processing, the content and the form of a radio message. The information selection is based on the two main criteria — its relevance and focus on the social and personal motivation of the audience.

If the genre of news focuses on the mass audience, the genres of the programs with educating or entertaining functions are oriented at small groups that differ in their needs and subcultures. The highest degree of relevance of this type of media discourse is linked to the current events (informational radio discourse) and information that is to be continued. The educating radio discourse completely complies with this criterion as knowledge has no limits.

The educating radio discourse and its communicative features.

The main communicative features of the educating radio discourse are determined based on the analysis of the discourse forming characteristics of the informational radio programmes devoted to the modern informational technologies of the German radio station “Deutschlandfunk”, section «Computer und Kommunikation”, and the first channel of the National Radio Company of Ukraine, section “Internet, computer, sound” (records of 2003 – 2015).

The study is based on systematically important discourse features, thus allowing to allocate it as a separate category of communication: description of typical participants, time-space, genres, objectives, values, strategies, precedential texts and discursive formulas [3].

The analysis of discourse forming characteristics of the type of discourse under study allows to conclude that the educating radio discourse is characterized by a particular type of relationships between the parties of communication. The source of an educating and informative text is a journalist, an expert who knows how to create and to articulate publicist texts in the broadcast thus entering into an imaginary dialogue with the audience. The addressee is conditionally massive, it is a psychologically and geographically disconnected audience. As to the age restrictions, it is worth mentioning that the specificity of the information manifested in the educating radio discourse causes a fairly wide age range of potential recipients — from teenagers to elderly men. However thematic direction of the educating radio discourse allows to specify the potential addressee as a person, open to new cognition, capable of critical thinking.

Radio texts contain a large amount of cognitive information presented in the form of adapted scientific knowledge. The most important aspect in this respect is to take into account communicative expectations of the recipient of the relevant information density. The senders and the recipients of radio programs are equal participants in the communication process, despite the lack of feedback from the recipients. The modal component of radio host’s speech utterances can influence the emotions of the listeners, focus on the information that sounds in the broadcast and draw attention to the channel as a whole.

As specific discourse forming features of the educating radio discourse space-time (permanent fixed time and place where addressees

and addressers of communication “meet”), goals (to expand, to increase the information available to the recipients of the modern information technologies), the sources of precedential texts (specific research development in this sphere) and discursive formulas (discursive formulas refer to special functionally relevant utterings inherent in communication in the respective social institutes, communication clichés that are treated as the keys to comprehend the entire system of relations in the relevant institution [3]): greeting, contact and radio sections announcing formulas:

В ефірі передача «Інтернет. Комп'ютер. Звук».

Освітньо-пізнавальна програма для тих, хто не уявляє свого життя без комп'ютеру та Інтернету. Хто вже знає багато, але хоче знати ще більше.

У випуску: рубрика «Новини корпорації» розповідь ...

Deutschlandfunk: Forschung aktuell. Computer und Kommunikation mit Maximilian Schoenherr:

Computer und Kommunikation mit Manfred Kloiber und die Themen: Internetanschluss — Ärger um die Vectoring-Entscheidung, ...

Such evidence of lexical and grammatical systemic approach at routines of openings, transitions and closings gives a strong sense of the program and its familiar and repeated structure. The routineness, created, repeated and sustained by the presenter, brings stability and familiarity to this mediated form of communication and thus simulates a kind of pseudo-intimacy.

The communicative direction of the educating radio discourse is at the crossroads of the major communicative problems of mass media (to inform, to educate, to entertain) and educational purposes (to disseminate knowledge, education, culture). These communicative tasks are implemented by using communicative strategies and tactics, the essence of which is to operate over addressee's knowledge, value categories, emotions, will. Communicative strategies and tactics are treated as addresser's intentions of different communicative scale [4].

The communicative strategy corresponds to the main purpose of communication, which is based on the main addresser's communicative intention, and is a combination of speech actions aimed at achieving the general communicative goal of a discourse considering the conditions

within which communication takes place. A communicative strategy is manifested by a specific set of communicative tactics. A communicative tactic as a set of practical acts in the actual process of communicative interaction is aimed at achieving the goals in definite situations that contribute to the implementation of the communicative strategy. Language tools of different language levels serve as the methods of tactics implementation in verbal communication.

Educational and cognitive intentions of an addresser in the educating radio discourse in the sphere of the modern information technologies are manifested through the two key communicative strategies: the training strategy, the strategy of forming cognitive activity of the audience and through communicative tactics: the tactic of resorting to authoritative resources, the tactic of cognitive information dissemination, the tactic of communicative equality, the tactic of attracting attention of the audience.

The acoustic communication channel of the media discourse determines the use of language (phonetic, lexical, grammatical, stylistic) and media (musical background) means. Language and media means in the radio discourse form a media text unity and share a common functional orientation — to inform and to influence

The effective implementation of the tactic of influence in the radio discourse is caused by the recipient, his interests, needs and age characteristics. In addition, when creating a radio text one should keep in mind that the recipient of an oral message perceives it by ear only. This fact respectively imposes certain restrictions on the way of its presentation.

The compositional picture of a popular educating radio programme is characterized by versatility and repeatability and consists of an introduction, an announcement, a bulk presented by a series of informational messages and a conclusion.

Musical accompaniment is limited by a musical and speech jingle at the beginning of a radio programme to recognize it on the broadcast, musical inserts between sub-sections and musical backdrop at the end of the programme, signalling its completion. The lack of music in the reports can be explained by the influence of the extra linguistic factors as music enhances the emotionality of the verbal part, which proves to be undesirable for informational formats presupposing concentration on the informational aspect of the message.

Among the means aimed at exerting psychological influence on the audience, such as repetition of information segments, alternating male and female voices to keep the audience attention, fragmentation of information should be singled out.

Taking into account simultaneous perception of the sounding and substantial information, the first statement focuses the listener's attention on a single fact, but the most important one. In such a way the positive mood and the interest of the audience are achieved. Another important principle of structuring the radio programme is repetition of the information. This fact is caused by the difficulty of listening comprehension without previous knowledge. Careful selection of keywords and their adequacy provide adequate perception of information and interest in it.

The analysis of the communicative specifics of the type of discourse under study leads to the conclusion that the current educating radio discourse is a communicative-pragmatic phenomenon. Its position in the media sphere arises from the demand of the society for cognitive information, relevance of information and specifics of functioning of this type of discourse.

The specificity of the distinguished characteristics of the educating radio discourse makes it possible to refer it to the institutional discourse type. The communicative participants of the educating radio discourse are people seeking for new knowledge that proves to be the main value of the process of communication. Taking into account the channel of communication radio programmes can be assigned to the projective type of discourse implemented through mass media.

The revealed specific discursive parameters enable us to conclude that the educating radio discourse is singled out in the discursive system as a special formation of radio discourse.

The specificity of the educating radio discourse is caused by the interaction of the discursive features: addressee's orientation at education, radio genre identity, equal position of communicants, actual interactivity, certain repertoire of communication strategies and tactics. The effectiveness of the strategies and tactics in the educating radio discourse is provided by verbalized multi-levelled language means: phonetic, lexical, grammatical.

Educating radio discourse linguistic means of manifestation. The educating radio discourse is focused on the objective logical reflection of the reality. The language repertoire used is strictly structured, concrete and concise lexical means are applied as the information density to be rendered in a single message is rather high.

The range of linguistic means rendering cognitive information is extensive and includes the following components: reductions, abbreviations (*CD, CD-ROM, CPU, DDR, USB, XP*) aimed at increasing the information density; passive constructions, indefinite-personal and impersonal sentences, i.e. absolute predominance of subject's impersonal semantics aimed at the objectivity of presentation:

За допомогою програми можна візуально схуднути, погладшати, вирівняти колір шкіри ...

Йтиметься не про всі країни світу, а про ті, у яких кількість користувачів достатньо велика, щоб уникнути похибки підрахунків.

Fehler werden gemacht — das gehört zur Natur des menschlichen Wesens.

Doch wenn es um die Erstellung von Software, also von Programmen für Computer geht, sind Fehler absolut tabu.

Das soll sich mit einer veränderten Programmiersprache ändern.

The norms and the rules of creating utterances are related to the specifics of the auditory perception of the information. Short sentences with a simple grammatical structure, direct word order that is better perceived "by ear" prevail, multicomponent adverbial phrases distract from the main point are absent. If the expression has a complex structure, when rendering it its semantic division is emphasized by pauses and intonation.

Financial Times зазначає, що плани на запровадження такого податку є частиною плану реформування захисту авторського права, яке започаткував Євросоюз.

Es gibt auch noch eine zweite Übersetzung von „Gated Communities“, nämlich die der „geschlossenen Gesellschaft“, die sich abschottet.

One of the specific features of all the texts of the educating radio discourse is their particular terminological capacity. A large number

of terms (*Adapter, Backup, Buffer, Home, Image, Mousestick, Profile; клієнт, компіляція, лінкер, інтернет, контролер, сервер, хакер, відеоплеєр, провайдер, вінчестер, браузер*) the names of corporations (*Canon, Compaq, IBM, Intel, Linux, Microsoft, Sony and Toshiba*) and products of informational technologies (*Motherboard, Bluetooth, Walkie-Talkie, анлімітид, фаєрволз, вокі-мокі, смарт хоум, вай фай, глобал гезеринг, солюшенс, хай-тек*) enable to consider them the text markers, reflecting the shape of the discourse as the most common set of linguistic tools used by interlocutors to implement the main cognitive goal of this type of the radio discourse.

In the educational radio discourse the neutral background of the written literary norm prevails, though some language means providing the second part of the communicative task — the influence function aimed at evoking listener's interest can be traced, i.e. special tools that create the effect of convergence of the author with the audience: rhetorical questions, parenthesis; vocabulary with emotional and evaluative connotation; inversion, emphasizing the evaluative components of the sentence; various communicative means of rendering aesthetic information borrowed from the fiction discourse repertoire: the use of epithets, comparisons, metaphors:

Комп'ютерні технології в навчанні — на користь чи ні?

То як можливо відокремити технологію від виробництва чи навіть від навчання?

Doch ist das Fehlerproblem so überhaupt in den Griff zu bekommen?

Was bringt die EU-Datenschutzgrundverordnung?

... при розрахунку, скажімо, у супермаркеті.

Allerdings kam bei dieser Diskussion ja durchaus auch heraus, dass die Hacker mit ihren Medien gar nicht die besseren Journalisten sein wollen.

Постійне використання комп'ютерів у школі має негативні наслідки.

Після вдалої кампанії на Kickstarter у минулому році про українські компанії написали багато зарубіжних ЗМІ.

... через звичайні термінали.

Und dazu gehört auch, dass die Hacker eine immer intensivere Medienarbeit betreiben.

Das finde ich den eigentlich untragbaren Zustand.

Dialogue is an effective communicative factor in radio communication. Dialogical speech manifestation proves to be rather difficult as dialogue in mass media communication is a kind of imitation of personal communication. Dialogical principle presupposes focusing on the recipient and the desire to interact with him. Moreover, this interaction occurs with the listeners' predictable semantic positions.

In the analysed educating radio discourse the dialogical nature of speech is conditional, as the addressees of the radio programs are not directly involved in the interaction. That is why the presenter makes an effect of involving the addressees into the interaction through personification of his speech, self-presentation:

В студії журналіст Олександр Кутуєв. З вами був Олександр Кутуєв.

Computer und Kommunikation mit Maximilian Schoenherr.

Besides question-answering units, direct and indirect addressing, impulse to mental actions, use of "we-structures", indicating the bilateral nature of communication are widely used: згадаємо, пам'ятаєте, долучайтесь до нас; erinnern Sie sich. *Darüberhinaus beantworten wir die Frage, welche Rolle in diesem Szenario das Fernsehgerät noch hat.*

Speaking of the prosodic structure of the educating radio discourse, it should be noted that the audio aspect of the radio and TV information is particularly sensitive. Radio and television are traditionally recognized as the media expected to form the standard language at all linguistic levels, including, primarily, the level of pronunciation.

Announcers' vocational training presupposes professional education, mastering the rules of rhetoric, reading technology and especially the rules of pronunciation. Announcers are considered to be "legislators" of orphoepic rules. Their pronunciation is distinguished by strict observance of pronunciation rules. Besides normative pronunciation, proper distribution of semantic accentuation, the intonational structure of speech, the overall tone of the message rendering evaluative attitude of the announcer (speaker) to the information rendered, the tempo and the rhythm are the most important characteristics of speech.

Sometimes these characteristics are treated in the unity as a complex speech phenomenon — temporythm. This approach seems reasonable

as the tempo and the rhythm are interrelated and simultaneously implemented. Significant is the amount of utterings and their alternation in the discourse, the number and alternation of speech tacts in the uttering, the number and duration of pauses. All this contributes to the expressiveness of the message. High tempo rhythm is evaluated positively, as it is associated with the colloquial speech, which is characterized by individuality, spontaneity, expressiveness.

The speakers have good diction, pleasant tone of voice, proficient phonetic communicative tools conveying the tone and the expression of a message, a favourable manner of speaking.

The modern radio discourse aims at accessible and attractive perception of the information for the listener, that results in maximum approximation of the way of presenting information to the natural conversational style. The speech must be understandable for the listener.

Schematization of the offered information material, certain frequency of linguistic clichés, lack of creative modelling when preparing radio broadcasts can't help influencing the oral form of their representation. Duplicated text passages, sets of words and numbers, music items in clearly defined places form the announcers' "addiction" to the material. All this results in a cursory reading of clichés phrases, lack of accentuation, pausing at less informative segments of speech, thus creating an illusory effect of speaking by the announcer when reading radio texts.

The segmental level of the Ukrainian and German discourse under study is worth special attention because of the terminological loading of Anglo-American origin. The borrowed lexemes and proper names (names of corporations, trademarks, software) are subjected to phonetic adaptation in the phonetic systems of the borrowing languages.

The results of the experimental phonetic study show that phonetic adaptation of the Anglo-American borrowings in the educating radio discourse causes allophonic variation of the vowel and consonant English phonemes in the German and Ukrainian speech causing diaphonic relations (in the form of co-existing sound variants) between the phonetic systems of the languages in contact. The functioning of innovative units (xenophones) in the phonetic systems of the borrowing languages follow the pattern of the corresponding phonemes of the

donor language is proved. Acoustic characteristics of the xenophones are experimentally ascertained, the interferential influence of the donor language is proved.

The mechanisms of allophonic variation of the vowel and consonant English phonemes in the German and Ukrainian educating radio discourse are the following: replacement of the original English phoneme by a corresponding phoneme of the recipient language, whereas most phonetic variants demonstrate the English phonemes having no correspondences in the German and Ukrainian languages; sound convergence (conveying of two foreign phonemes by one phoneme of the borrowing language); sound divergence (conveying of one phoneme of the borrowed word by different phonemes of the borrowing languages); syntagmatic substitution (replacement of one phoneme of the donor-language by several phonemes of the recipient language); xenophones implementation.

The study demonstrates different degree of phonetic adaptation of the Anglo-American borrowings in the vowel and consonant systems of the recipient languages: both vowel systems tend to set diaphonic relations, while the consonant systems of both borrowing languages largely expand their phonemic inventory with xenophones when pronouncing English-American borrowings in the educating radio discourse.

The results of the statistical analysis obtained during the study make it possible to classify the xenophones [r], [dʒ], [w] as those having an interferential character as well as the xenophone [s] in the pre-vowel position and the phoneme combinations [sp] and [st] in the initial position as a regularity that spreads over a significant part of the borrowed English-American lexical units in the German educating radio discourse. However, statistics show that the use of the xenophones [ð], [Ø] in the German and Ukrainian speech, of the xenophone [r] in the Ukrainian speech, of the xenophone [d] in the final position and of the dark [ɪ] in the German speech is not a regular phenomenon and can be considered at the present moment as a general tendency of the phonetic systems of the languages under study.

It is proved that the Ukrainian language to a much lesser extent compared with German increases its phonemic inventory with the

xenophones of English origin when pronouncing English-American borrowings within the field of informational technologies that may be regarded as a specific language feature of the Ukrainian educating radio discourse.

The results of the analysis of the modern educating radio discourse enable to draw the following conclusions. Discourse forming characteristics of the educating radio discourse determine its linguistic representation, which is universal in the languages under study. The specific language peculiarities are revealed in some aspects of the languages within the analysed type of the institutional discourse caused by:

– typological class of the languages under study: analytic-synthetic structure of the German and synthetic structure of the Ukrainian language;

– the degree of the interaction of the languages under study with the English language: intense contact of German leads to the increased phonemic inventory when pronouncing English-American borrowed lexemes within the educating radio discourse.

REFERENCES

1. Добросклонская Т.Г. Медиатекст: теория и методы изучения // Вестн. Моск. ун-та. Сер. 10. Журналистика. — 2005. — №2. — С. 28-34
2. Почепцов Г.Г. Теория коммуникации [Электронный ресурс] // Г.Г.Почепцов. — Режим доступа: <http://www.nir.ru/socio/articles/poch.htm>
3. Карасик В.И. Языковой круг: личность, концепты, дискурс / В. И. Карасик. — Волгоград: Перемена, 2002. — С. 209
4. Иссерс О.С. Коммуникативные стратегии и тактики русской речи / О. С. Иссерс. — Омск, 2006. — 288 с.

Infotainment TV Discourse

General characteristics. Nowadays, the mass media represented by different types and forms (television, radio, press, internet) extending to the whole world, are becoming more and more influential. Mass communication means “linguistic communication vast solely for the distribution area that is occurred simultaneously having the different areas of life of the masses within its meaning. The instruments of such communication are newspapers, radio broadcasting, sound film, television” [4].

The contents of any work (in the media field also) is put in some forms. The most formal signs of television works serve as a basis for their affiliation to a particular genre. The genre is “historically defined type of reflecting the reality, which has a relatively stable set of features” [1]. Genre division of television works is based on the identification method of reflecting the reality, the functional characteristics of certain programs, parts thereof, thematic originality, technical conditions of TV shows creating. It implies that all TV works can be classified by several formal features. From the standpoint of functional differentiation there can be identified three main genres of media, namely informational, analytical and documentary art. However, it should be noted that the trends of the modern television consist in interpenetration of genres, types and forms of television production. Thus, just on the brink of information and entertainment in the 80s of XX century a new television genre of “infotainment” appeared, so the public and political, as well as informational programs include entertaining elements in its content.

The research materials have become segments of popular TV programs “Top Gear”, “First Test” and “Beware of the Car” in English and Ukrainian; total sound of the research material is 301 minutes 6 seconds, the volume of the experimental material is more than 3000 utterances.

TV shows series chosen by us as a research material belong just to the infotainment discourse. They also include two types of TV shows, namely the note and the video. The note is a short message containing any information. This can be a spoken message and a video note. The note is the main component of news. There are several types of notes, namely chronicle (consists of no more than two sentences, without self-

title), a short note (gives some details of the event, and has a title) and the extended note (includes information about the event, details, opinion of the competent persons, also may have a mini conclusion) [5].

Thus, the note is usually used at the beginning of the TV show. With its help, the announcement of what will occur throughout the infotainment program is made. Using the general heading of “Today” a few sentences, each of which advertises the certain scene in the program are told. Verbal information is accompanied by video sequence. For example:

Сьогодні ми будемо шукати виключно особу слабкої статі, для того, щоб засунути її в нашу розвалюшку і зробити її життя незносним.

Tonight: We cut some cars in half with saws. Hugh Grant stars in our reasonably-priced car.

As for the video plot, they can conventionally be divided into two types. The first type is characterized as a notification about official, traditional event. It consists of the video plot with narration. The second type is called the scenario or the authorial plot. It differs from the first by the greater creativity, and is presented by a mini-report. The narration should be concise, but not to duplicate the video series [5].

Thus, in one of the scenes in Ukrainian TV show the narration accompanies the video that demonstrates the process of developing the car.

«Розробляючи свій перший кросовер, Мерседес за великим рахунком сильно ризикував. Хто знав, як зустрине ринок новачка? Роботи над зсувом фактично розпочалися іще до злиття Крайслера та Дайлер у 1993 році. ...».

Moreover, in one of the English TV shows the video sequence is dedicated to showing the secret track of Volkswagen and is accompanied by such narration:

“... This is Ehra-Lessien. Volkswagon’s maximum security test track in Germany. When it was built during the cold war it was deliberately sited in a no fly zone near the east German border. In order to stop prying eyes from seeing secret prototypes. It has over 16 miles of private track. But the bit we are interested in is the main straight, which is a whopping 5.5 miles long ...”.

There are two methods by which the respondent can inform the recipient of various kinds of information used in the program of the

infotainment genre. The first of them is a speech or as it is called, a monologue in the scene. The speech means any appealing of the show master to the viewers from the TV screen, provided that the show master is a major (usually the only one) object of the show. The main role in a speech is played immediately by the monologue of the respondent itself, that seeks to convey to the recipient (the viewers) both the specific information and his/her attitude to it. Also often the photos, graphic materials, documents, or the environment, the landscape are shown if the action takes place outside the studio. At the heart of the speech there is the idea, the opinion that is revealed using strictly selected and duly arranged facts, arguments [5].

In English and Ukrainian infotainment programs there are widespread episodes, where the show master makes his monologue to the camera, demonstrating the document, pictures from the cameras and real events. The show master expresses his view and proves his point using compelling evidence:

“It’s a commonly held believe that younger drivers are the ones who cause more Britain’s car accidents. Tearing about on drugs with their hats on back to front. But the truth is that elderly people are 3 times more likely to have a crash than their grandchildren. Think about it. When was the last time you heard of a young person driving the wrong way down a motorway? Never. It’s always an old person in their 80s. And how often do you heard about a teenager plying their car into the sea. Again, never. It’s always an old lady in a Fiesta. But now it seems Briton’s old people have found a new way to get their kicks. Terrifyingly, they are jumping the lights of level crossings ...”.

It should be noted that the dialogic nature of information and entertainment television affects the television appearances, providing a kind of conventional, imaginary dialogue between the show master and the audience, even when the speaker tries to suggest what issues may arise in the audience, and answers these questions, duly building up his speech. Thus, for example, in the program “First Test” there are many episodes when during the monologue, accompanied by display of the car in question, the show master asks questions and he himself answers them, sharing his opinion with the audience:

«... Знаєте, що мене найбільше зачаровує в цьому автомобілі? Це його першокласні крісла. Я розумію, що за ці крісла треба буде додатково доплатити. Це опція. Коштує трошки більше тисячі доларів. Але вони того варті, тому що це шедевр не тільки з точки зору...».

On the other hand, as a communicative process is one of the foundations of the television as socially oriented system, directly meeting the nature of the screen, so the genres of television journalism, in which the main artistic and expressive mean is the word, the living human language, the dialogue is particularly important for TV. The striking features of dialogue speech are mostly revealed in an interview. Interview is a genre of journalism that is presented by the conversation of the journalist with socially important person on topical issues. Just television interview has enriched the given genre by the visual appeal, so that it has become widespread in TV programs. The source of information here is not only the language, including its intonation and emotional nuance, but also facial expressions, gestures and even situational environment in which communicants' communication takes place.

On the one hand, the interview is a way to get information through communication from the person who owns it, and on the other hand it is journalistic genre in the form of conversation, dialogue, in which the journalist on the screen helps the interlocutor through a system of questions logically, consistently, as fully as possible to disclose the topic in the process of the television program [5].

So, let's give an example of one interview from English-language TV programs:

— My guest tonight is the hero of a new American Hollywood action film. That's set in a sleepy British village sort of die hard beat. Anyway here he is, Simon Pegg. How are you? Good to see you. Have a seat.

— Thank you very much.

— A super star...

— Now um, I got to say, we don't really do plugging very much on this show.

— Yeah

— Not very good at it, and also like to say how it is, you know?

— You keep it real.

— *If some wobbler comes with a new record that's terrible we got to say "Your record is terrible" but your new film "HOT FUZZ", man that's funny.*

— *Good.*

— *Now as far as I could work out, the idea is to make British cops cool, is that right?*

— *Yeah, we just thought every...that... there'd been a big sort of tradition of like British films being about the gangsters and being about the crime sort of world, because it's easier to make them look cool coz they've got shooters and stuff, you know? Whereas the British cops have got... It's slightly against them in terms of their cool. It is a very traditional force, you know the uniform is only just starting to get practical and so it's hard to be cool and a British cop. And the one thing that was difficult for our police force in terms of the coolometer is the pointy tall hat which pregnant women are still allowed to wee in. That's true. If they are caught short in the town centre.*

— *You are allowed to wee in the policeman's hat?*

— *Absolutely, if you're pregnant.*

— *Oh I can claim that. Come here officer, oh, thanks a lot mate. Now, so that people could know what we're on about. I've actually made sure we've got a clip for this film, ok?*

— *Oh good.*

— *And it's a bit in the supermarket.*

— *Yes.*

— *When they have, you have a gun fight.*

— *We do, in the battle of Somerfields.*

— *The battle of Som... So let's have a look at that. ...*

— *... It is, it is marvelous there.*

— *First question we got to ask is did Somerfields let you do that or did you just go and?*

— *Yeah, they did... I... I... you know I've got maximum respect for Somerfields now. Because... we... you know, we wrote them a letter and said "Look, we're gonna have a big fight in one of your supermarkets if you don't mind." It's all in good fun, it's meant you know... with a grammar of affection. And they were like "Alright".*

— *And the other one of course we've got to get onto car chases.*

— *Yeah.*

— *Again the American car tends to be rear wheel drive, police chase. You used Astra diesels.*

— *Nothing but the best. Well that's what the... you know, a lot of uh... of the police are kinda lumbered with and because actually the chase is uh... is... it's another Astra diesel in the chase it's like fire and ice, that chase would never end until the fuel run out do you know what I mean? Coz there is no...*

— *It's two Astras chasing each other.*

— *It's like the unmovable force and the unstoppable object.*

— *The other awful thing of course about the Astra diesel is you know those "World's wildest police chase video" thing?*

— *Yeah.*

— *I once watched one of those in America. They said we got a clip from England and I thought "I'm just gonna die of shame". And sure enough it went around the corner on a housing estate and bumped into a plant pot and there is your... You say you had some driver training for the film, did you have gun training as well?*

— *Ah, we did a couple of days. I was pretty professional anyway.*

— *Are you a gun man?*

— *I've got a bunch of weapons... I... I... I "pack heat". We had some amazing days of just whole days running through Wales town centre firing of Winchester 1300M pump action shotguns.*

— *1300M?*

— *It's a lovely weapon. Yeah.*

— *I like the way you throw the modern name in there.*

— *Nick Frost calls it... he... he called it Emma, he was that attached to it. And when we were doing space, he had to dismantle a gun uh... for the show so he took a replica MP5 gun which was a machine gun, um... took all his clothes off, no, he... stripped to the waist, it was summer time, he put a blindfold on and was kinda doing this, took the blindfold off to check the watch and there were 8 armed police officers in the living room with their guns drawn like you know... and they made the decision that if Nick went like THAT as opposed to THAT which is what I did — they were gonna shoot him.*

— *Really?*

— *Yep, and he phoned me afterwards “Simon, they...” He said, apparently he was going “I’m... I’m... I’m an actor! I’m an actor!”. And they were all like “where’s your equity card?”. “They’ve changed the role and you don’t need one anymore”.*

— *Now, can I just move on, coz films, you’re a bit of a buff, I gather.*

— *I am a bit.*

— *Star wars in particular.*

— *Yeah, absolutely. ...*

— *... Well, listen, best of luck with the film and thank you very much for coming, ladies and gentlemen, Simon Pegg!*

— *Thank you, thank you very much.*

Communicative features. Program participants of the infotainment discourse are the show masters and the viewers. Show masters can be divided into four groups, namely the reviewer, the interviewer, the showman and the moderator.

The reviewer is a specialist in a field of cars, conducting his personal story, expressing personal opinions, revealing the content of videos that are shown talking with guests of the studio. This is a man with a rich life experience, which speaks about the work of his life, which is an essential feature of an intelligent person. Also the necessary moment is “feeling of camera”, namely the ability to communicate with an invisible audience and the ability to simply tell about the complicated things.

As for the interviewer and the showman and the moderator, these are three different specializations of a television journalist. A thoughtful and inquisitive interviewer, dynamic and witty showman, the moderator, who is calm to imaginary indifference. Choice of one of three roles can be dictated by the natural temperament of the journalist, peculiarities of his character. But the basis of all three types of screen work is dealing with people. There is another fundamentally important common feature, namely the interviewer, the showman and the moderator refrain from expression of their own judgment. This is their difference from the above-described reviewer. If the reviewer receiving the guest in a studio can indulge in lengthy arguments, the interviewer and the showman show their individuality only in deliberate formulation of the problem, such a problem that is not thought by a regular viewer but aimed at getting information interesting for all. A moderator can achieve much

only by perseverance and consistency, if one of the interlocutors tries to evade topic unprofitable for him/her.

Television viewers are other participants of the television discourse, which is an integral part of communication. They can be divided into several groups: mass TV audience, the audience in the studio, guests and experts. They get new information, gain experience, build tactics of their behavior based on acquired knowledge, relax forget for a while about their problems in life, enjoy the process of communication, and are themselves involved (directly or indirectly) in the creation of television programs.

Chronotope of infotainment programs has clear limits. This includes the duration of TV program broadcast (from 22 to 60 minutes), as well as a place of the set, where the process of communication directly occurs. TV show is filmed in various locations. This can be a studio, which is divided into several zones, and driving ranges, streets, various buildings.

The purpose of the infotainment discourse is informational and entertainment-cognitive, which by its visual appeal, budget, informative facts and unimaginable ideas and acts of the show masters is aimed at attracting large numbers of viewers to TV screens.

The values of the infotainment discourse are expressed in such concepts of Ukrainian linguistic culture as «автомобіль» (“car”), «дизайн» (“design”), «випробування» (“test”), etc.; in English linguistic culture such concepts include “design”, “originality”, “power”, “car” and others. The sources of precedent texts are popular expressions, proverbs, sayings, allusions, references to certain events in the life of the participants of TV show.

The discursive formulas include cliché, functionally related expressions, musical screensaver, image and voice of the show master.

The core strategy of the infotainment discourse includes the text strategy (the strategy of creating a holistic, complete, coherent text). The auxiliary strategies include dictal (objective statement of by viewers of the events that recently occurred), regulatory (manipulation of the recipient’s consciousness) and phatic (establishing the contact and its support).

The tactics refers to the way to implement the communication plan or discourse strategy. The tactics are divided into two blocks, which are the main and the auxiliary one. The basic block includes tactics of structuring, determining the goal and sense-making, defined as the

tactics of creating structural, communicative and semantic integrity of the text. Tactics of auxiliary block are numerous, the television discourse implements such tactics as information, comments, explanations, illustrations, reasoning, focusing of attention, self-representation etc.

Each tactic can be represented by a certain set of language tools, which are called tactical methods or means of tactics implementation. Tactics techniques that arrange the discourse on communicative, structural, thematic level, also implement supporting strategies, namely the dictal strategy. These techniques are aimed at adjustment of not only external, structural indicators of discourse structuredness, but also its internal components, namely semantic partitioning of information, nominating nature of semantic components of the block, the relevance of the time limits of statements etc.

In the programs of the infotainment discourse the following tactics techniques are used, namely metatext (arranges the discourse on the structural level, marking the beginning and end of individual information blocks or TV show in general), the special nature of topic-comment chain (sequence of topics and comments) and thematic fields (combination of words by the semantic field on the adjacency of their values), aspectual-temporal forms of the verbs, a variety of stylistic devices and ways of expressing the author's beginning in the text, special combination of speech moves (one of the methods of implementation of one or another tactic, like the message, explanation, description, addition, clarification, generalization, opinion, direct assessment, conclusion, assumptions (presuppositions), implication, presentation, stylistic tropes, etc.), as well as intonation, pause, appearance of the show master, sequences of video fragments etc.

Among the ways to implement auxiliary strategies as the main one we would like to highlight such tactics, namely information, commentary, explanations, illustrations, self-presentation and evaluation.

All these factors contribute to the implementation of the basic text strategy, as well as influence the degree of ease of information perception and, consequently, the success of creating television programs.

Thus, it can be argued that television discourse in Ukrainian and English is characterized by the following typologically common communication features:

1. According to the purpose of creating the discourse there are two blocks of strategies and tactics. The main block includes the text strategy and implements its tactics of structuring, determining the purpose and determination of sense-creation, as related to the category of textual integrity. Auxiliary strategies block is represented by the dictal, regulatory and phatic strategies.

2. The main ways of implementing the text strategy is a tactical means aimed at structuring the telecast at different levels, namely communicative, semantic and topical. Here we investigate such techniques as topic-comment chains, metatext, thematic fields and temporal localization. These tactical means play an important role in filling discourse with specific content, in other words their structure is intended to convey information to the viewer in the most accessible form.

The results of the experimental study of linguistic means of the infotainment discourse. Nowadays the category of modality is becoming more important. Programs that are rich in modal estimate are based on the principle of subjective and objective assessment of the information. It examines the open ways of expressing the evaluation made by means of expressive means of subjective modality. These include lexical means (expressive vocabulary and phraseology); morphological means (amplifying particles, emotional cries, false words with emotional and evaluative content); syntax means (inversion, subjective evaluation constructions); and the text tools (repetition and other stylistic figures).

In the infotainment genre speech of reporter is richer in personal descriptive elements as the objective of the reportage is to convey to the audience what he sees with his eyes. In addition, the expressive means of strengthening, using the irony and metaphor, indicating that the show master tends to focus the viewers' attention on important facts, intrigue and interest the viewers, are represented very well.

When a purpose of a documentary video is not only to inform viewers about the main aspects of the situation, but also the formation of certain points of view on this issue, the speech of the show master contains the great variety of assessment vocabulary and expressive structures, namely the direct assessment of the event through expressive vocabulary and phraseology, subjective evaluation construction, means of expressive amplification, inversion, inversion + repetition,

irony, hyperbole, application, figurative comparison and metaphorical expression.

Besides the evaluating tactic, the tactic of self-representation is also important. This tactic ensures that the speaker can optimally prove his/her point of view to the audience and get their understanding.

Besides the linguistic codes of understanding, harmony, gratitude and praise, this tactic is reflected in the different ways of using “me-line”. “Me-line” is a series of linguistic means that reflect individuality and personal experience of the speaker (events, phenomena, facts of life, etc.) and represent the position and evaluation of the speaker during the process of communication.

It should also be noted that in TV programs where modal evaluation dominates, we can often find the tactics of discrediting, based on the opposition of “us” and “them.” This is a profitable way to matching his/her the only correct point of view with another one, less understandable and less true.

Each of the two experimental excerpts contains the peculiar means of transmission of a special relationship of gradation, i.e. strengthening, increasing, or, conversely, weakening the significance of one component of the sentence over another one. These values are inherent to conjunctions: *не лише... а й, не тільки... а й, не те щоб... але, хоча й ...але, не стільки... скільки...* etc. in the Ukrainian language and *either ... or, neither ... nor, not only ... but etc.* in English. Such conjunctions are always double.

Almost the entire spectrum of represented prosodic means is reflected in the infotainment genre of modern television discourse, however, the specificity of the communicative situation is the reason that these prosodic tools get the features not inherent to them in other types of spoken discourses.

Prepared monologue speech stipulates the use of even motion tone, moderate tempo, rhythmic durations distribution, dynamic sound. It is characterized by smoother movement tone, smooth ascending / descending of the level, absence of sharp fluctuations. Intonation of not final syntagmas is characterized by rising/ ascending-descending tone, the final syntagma is characterized by the descending tone. However, the sharp descending in tone is observed only at the end of the performance.

The feature of prepared monological speech is also a uniform distribution of intensity of sounding, namely the more intensive sound in the initial syntagma with a gradual descending in the following. Smooth and gradual tempo of speech can provide a kind of rhythmic speech.

We should separately pay attention to pausation of infotainment programs. Except for the functions above, the pause could be aimed at drawing the attention of the audience to the important part of the message. In addition, pragmatic pauses are characteristic for prepared speech. These pauses are planned, have the meaning, their place was the choice of the speaker.

The prepared expressions often use tokens allocated by emphatic stress. The means of representation of the emphasis are pitch, intensity and duration. This prosodic tool allows to mark level of informational significance of certain components of the speech stream, or show a positive/negative attitude to the statements.

A characteristic feature of spontaneous speech in the information and entertainment genre of TV discourse is inherent special tempo of speech, which is given at the beginning of the TV show and intuitively supported by all participants of the communicative act throughout the TV show. Any changes are perceived as a retreat. Medium or slow tempo of speech is often given.

Pauses of hesitation are inherent to spontaneous speech, their appearance is caused by a number of regularities. First of all, these pauses perform a constructive function, combining individual components of the expression together. Another function of hesitation is controlling, namely, thanks to hesitation the speakers are able to control the speech directly in the process of formation of speech.

Having highlighted the typological linguistic features of information and entertainment genre of TV discourse, we would like to note the specific language features studied in two analyzed languages:

1. It should be noted that modern English-language programs differ by higher level of communication and more free communication between the show master (if there are several of them).
2. The frequency of using the options of inverted constructions in Ukrainian and English infotainment programs varies greatly. The frequency of the use of all options of inversion in Ukrainian programs

(15.6%) is higher than in English ones (5.5%). Inversion in the Ukrainian language is mainly made:

a) through the extensive use of options with initial position of the secondary parts in sentences of complete or partial inversion, for example:

*Never in my life **have I heard** of him.*

Найкомфортнішим у класі завжди був ML.

b) through the use of syntactic structure with the verb at the beginning of sentences during a full inversion, for example:

*So there **was** only one **choice**.*

Виглядає зараз краще Саната.

In the Ukrainian language, the special inverted word order in the sentences, among other linguistic means, provides information and entertainment TV program the effect of trust, intimacy.

3. The comparative analysis of models of linear construction of phrases in Ukrainian and English infotainment programs gives grounds for such conclusions:

Great freedom in the arrangement of words in the statements in the Ukrainian language compared to English is provided by:

- the wide use of various types of statements, which are complex, elliptical and composite, in particular, impersonal sentences;
- much more frequent use of inverted structures;
- placing the complement in the position between subject and predicate, which is unacceptable in English.

4. At the level of phrase accents the differences of accentuation in compared languages of infotainment programs are caused by the fact that English, being analytical in its grammatical systems, is characterized by more unstressed function words, with perform different grammatical functions than the Ukrainian language, which belongs to synthetic language. In addition, in the English language as opposed to Ukrainian there is a trend not to allocate such semi-functional works as personal and possessive pronouns, modal verbs and etc. with the emphasis.

5. Another factor that determines linguistic specificity of interaction of modal features of intonation with the accent separation function is also the difference between the acoustic nature of phrasal stress in the

compared languages. If in Ukrainian language while putting the phrasal stress the leading role is played by the temporal component of the prosody with the meaningful participation of intensity, in English, the most striking part of the nuclear marker contrast is the frequency of the fundamental tone during the minimum duration of participation.

6. The distinctive feature of the English prosody in information and entertainment genre is using the composite ascending-descending-ascending tone absent in Ukrainian. Its function is to design the dialogical replicas as the speech acts of appeal to the audience, giving sentence the illocutionary force of impulse to action, a call to attention, reassurance, justification, greeting, farewell, denial or resolute adherence to the point of view of the interlocutor. In Ukrainian, the similar function is performed by descending-ascending accent.

REFERENCES

1. Князев А. А. Основы тележурналистики и телерепортажа / Александр Алексеевич Князев. — Бишкек: Изд-во КРСУ, 2001. — 160 с.
2. Королева Т.М. Интонация модальности в звучащей речи [Текст] / Т. М. Королева. — К. — Одесса: Выща школа, 1989. — 147 с.
3. Ларина, Е.Г. Ток-шоу как жанр телевизионного дискурса / Е.Г. Ларина // Актуальные вопросы лингвистики в работах молодых ученых: Материалы Научной сессии факультета лингвистики и межкультурной коммуникации ВолГУ (апрель 2003 г.): Сб. науч. ст. — Волгоград: Изд-во Волгоград, 2004. — Вып. 2. — С. 60 — 65.
4. Розенталь Д. Э. Словарь-справочник лингвистических терминов / Розенталь Д. Э., Теленкова М. А. — М.: Просвещение, 1976. — 357 с.
5. Телевизионная журналистика / [Ред. коллегия Г. В. Кузнецов, В.Л.Цвик, А. Я. Юровский]. — М.: Высшая школа, 2002. — 304 с.
6. Урманова Л.Э. Просодические особенности телевизионных дискурсов / Л.Э. Урманова // В мире науки и искусства: вопросы филологии, искусство ведения и культурологии, 2014. — С. 67-73.
7. Фирстова Л.А. Дискурсивные стратегии и тактики в рамках телепублицистического дискурса (на материале русскоязычных и англоязычных информационных программ) : автореф.дис.... к. филол. наук: 10.02.19 /Фиртисова Любовь Анатольевна; СГУ им. Н.Г.Чернышевского. — Саратов, 2008. — 23 с.

NEWS TV DISCOURSE

Human communication is characterized by distinct discourse structure [1], which is used for a variety of purposes including managing interaction between participants, mitigating limited attention, and signalling topic shifts. In processing genre such as technical or journalistic texts, programs can take advantage of explicit discourse cues to perform tasks such as summarization.

The focus of discourse analysis is in the context in which discourse is created and the purpose and the functions for which language is used. A genre, which has traditionally been a literary concept, has recently become a popular framework for analyzing the form and rhetorical function of various non-literary discourse such as research articles, news reports, editorials, etc.

News reports represent instances of written discourse reported in formal texts the investigation of which, according to Nunan [2], might call for text analysis. While the text analysis emphasizes the formal and structural features of the language use, discourse analysis takes into account both form and meaning.

The news discourse, in a wider sense, is a complex unit of linguistic form, meaning, and action that might best be captured under the notion of a communicative event or communicative act. The advantage of such a conception is that news discourse, unlike more intuitive and linguistic approaches, is not limited to the actual verbal utterance, that is, to the text itself. Especially for the analysis of news discourse, it is obvious that the speaker and the hearer, their personal and social properties, and other aspects of the social situation belong to this event. In this sense, a news discourse is an example of such complex communicative event. Within a structural perspective, the abstract nature of the analysis allows us to make distinctions among different levels or dimensions of news discourse.

News is subdivided and categorized in many ways. The rule-governed patterns of news discourse create genres of reporting, stories that can be classified according to type, such as the news story or feature story, hard news or soft news, news brief, or business and sports.

Broadcast news has a prevalent structure with often explicit cues to signal story shifts. For example analysis of the structure Of ABC World News Tonight indicates:

- broadcasts start and end with the anchor;
- reporter segments are preceded by an introductory anchor segment and together they form a single story;
- commercials serve as story boundaries.

Similar but unique structure is also prevalent in many other news programs such as CNN Prime News. For example the structure for News Hour provides not only segmentation information but also content information for each segment. Thus the order of stories is consistently:

- preview of major stories of the day or in the broadcast program;
- summary of the day's news;
- for to six major stories;
- recap summary of the day's news.

The analysis of our news corpora reveals that regular cues are used to signal these shifts. For in discourse, although this structure varies dramatically from source to source. For example, CNN discourse cues can be classified into the following categories:

- Start of Broadcast

“GOOG EVENING, I’M KATHLEEN KENNEDY, SITTING IN FOR JOIE CHEN’

- Anchor-to-Reporter Handoff

“WE’RE JOINED BY CNN’S CHARLES ZEWE IN NEW ORLEANS, CHARLES?”

- Reporter-to-Anchor Handoff

“CHARLES ZEWE, CNN, NEW ORLEANS”

- Catophoric Segment

“STILL AHEAD ON PRIMENEWS

- Broadcast end

“THAT WRAPS UP THIS MONDAY EDITION OF PRIME NEWS”

The regularity of these discourse cues from broadcast to broadcast provide an effective foundation for discourse-based segmentation routines. Similarly, regular discourse cues are discovered in other news programs. For example, anchor/reporter and reporter/anchor handoffs

in CNN Prime News and other network programs are identified through pattern matching of strings such as:

- (word) (word), “ABC News”
- “ABC’S Correspondent” (word) (word)

The pairs of words in parentheses correspond to the reporter’s first and last names.

Textual meaning is primarily realized by thematic structure, which in turn consists of the Theme, i.e. the beginning of the clause, and the Rheme, i.e. the rest of the clause. The Theme includes the first ideational participant as well as anything that may precede this, and its function is that of locating and orienting the clause within its context [3, 4]. This means that the way we start a clause helps us integrate it into the general context of our discourse while at the same time determining the way in which the new information provided by the clause will then unfold. The resources to present this new information depend on the so-called information unit [3, 4], into which we will not delve here. All this is particularly valid for written language, where intonation can play no role. When speaking, on the other hand, the thematic and informational arrangement of elements in the clause is less important, as spoken discourse is more fragmentary than written discourse and intonation is the key factor to signal new information.

Two well-established categories can serve as an organizing framework for the discussion: presentation (style) and representation (content). The former can be expressed in a variety of ways, ranging from layout and announcing to program and topic sequencing; from the choice of words to that of syntactic constructions and text types. It expresses media values such as immediacy and distance, involvement and objectivity, factuality and dramatization. It converts the media’s “approach” into consistent patterns of semiotic codes and creates “product” identity. Representation is similarly broad and includes the scope of content and its institution-specific transformation (imprint), the approach to content, the definition of recipients’ segments, and programming strategies. It embodies the media’s ideological stance.

Theoretical and practical considerations suggest that the two notions are related rather than strictly separate from each other. The former has to do with the connection between language and cognition,

the latter with the need to assign a function to linguistic (or other semiotic) expressions, while encoders may have intended, and decoders understood them, in different ways.

Presentation deals with standardization, that is, processes of selection, codification, expansion, and acceptance of some variety of linguistic expression.

Media data also enrich the examination of more traditional discourse parameters, underscoring issues of discourse multi-functionality, challenging received analytical assumptions, and demonstrating what is unique about media language. Particular distributions of discourse features occur in other media discourse, demonstrating more fully the range of social and textual meanings implicit on the discourse level. Media data often offer the “third alternative” to standard dichotomies such as the continuum of spoken and written discourse, or public and private language, local and global spaces, as well as to discussions of what constitutes participant structures, performance, and the very definition of what constitutes “media”; interaction, interactivity, and community offer a challenge to some of our a priori assumptions about how discourse might operate in varied, active contexts, and in the process they contribute to our understanding of media. For example, Bell A. and Garrett P. [5] observe that journalistic quotes present an “interface” between written and oral modes of communication, as they blend aspects of talk and text, an outcome that is present whether or not the channel of delivery is broadcast or print.

The use of quotation or reported speech — by newsmakers, from a range of texts, by direct or indirect means — is another example of a journalistic practice that has been addressed by discourse analysts from many perspectives, in the process illuminating a range of discursive behaviors across contexts. Brown G. and Yule G. [6] examine the use of reported speech in TV news, looking at the distribution of more than a dozen grammatical and textual elements, noting how their presence was instantiated by journalistic assumptions about what is normative in news presentations. Scollon and Scollon [7] compare quotation, among other features involving point of view and citation, in English versions of a single story. They find that a complement of discourse features (including author acknowledgment through bylines) works together to project a

story with a traceable lineage to its official publishing source. Caldas-Coulthard, on the other hand, shows how some features, particularly the representation of non-linguistic elements as in face-to-face interaction, are lost as a story undergoes its process of transformation.

A news text consists of an abstract, attribution and the story proper. Attribution of where the story came from is not always explicit. It can include agency credit and/or journalist's byline, optionally plus place and time.

The abstract consists of the lead. The lead will include the main event, and possibly a second event. This necessarily entails giving some information on setting involved in the event. The lead may also incorporate attribution, and supplementary categories such as evaluation. The news consists of one or more episodes, which in turn consist of one or more events. Events must contain action, usually express setting, and may have explicit attribution. The categories of attribution and setting (time and place) need to be recognized as part of the structure of news stories.

As well as those elements which present the central action, we recognize three additional categories that can contribute to an event: follow-up, commentary and background.

Follow-up covers any action subsequent to the main action of an event. It can include verbal reaction, or non-verbal consequences. Because it covers action occurring after what a story has treated as the main action, follow-up is a prime source of subsequent updating stories—themselves called 'follow-ups'.

Commentary provides the journalist's or news actors' observations on the action. It may be represented by context, such as the information comparing this occupation with previous ones, or it may express expectations held by the journalist.

The category of background covers any events prior to the current action. These are classed as 'previous episodes' if they are comparatively recent. They probably figured as news stories in their own right at an earlier stage of the situation. If the background goes beyond the near past, it is classed as 'history'. Follow-up and background can have the character of episodes in their own right.

Similarly, follow-up reaction or consequences can be complex.

The body of the news text also exhibits such different schematic functions, such as Main Events, Backgrounds, Context, History, Verbal Reactions, or Comments, each of which may be further analyzed into smaller categories. For example, the Comments category may be composed of Evaluation and Expectations in which the reporter or editor may evaluate the news events. In other words, news structures such as formal conventional schemata may be related to, or even have developed from, contextual routines of news production.

Part of these abstract levels of discourse is traditionally described by linguistic grammars, that is, systems of rules and categories for the abstract analysis of sounds, word and sentence forms, and their meanings. The journalist (or subeditor) chooses a level of detail at which to build a news story depending on topic and perceived salience on the day. In non-linear text, content is broken down into more finely grained textual and visual elements, each of which must be self-supporting, and none of which need correspond to the familiar ‘news story’.

There is less pressure in hypertext to identify discrete news ‘events’. News elements are embedded in and linked to wider content. A summary outline of one news item can simultaneously be a detail of another. A news topic isn’t developed in a series of static texts emitted at regular intervals with implicit links to other texts. It is developed as a cluster of dynamic, related, hierarchically-structured texts, like overlapping groups of concentric circles. These news clusters reveal an emergent news genre differing from both print and broadcast: a theme-based group of news objects held together graphically, overlapping with other such groups, and undergoing progressive updating.

In discourse grammars, accounting for sequences of sentences, such descriptions are relative: Properties of the sentence form (e.g., word order) or of sentence meaning may depend on properties of other sentences in a discourse.

When we analyze specific discourse types such as news reports, our goal is focused not merely on the possible but on the preferred or the typical grammatical structures that characterize language use in such a form of discourse. This means that we implicitly compare them to language use in other types of discourse or context, which again presupposes the possible variation of grammatical structures in different

contexts. It is this variation that is the province of stylistics, a discipline that not only describes possible variations for different discourse types, but which in particular aims to account for the relationship between such variations and the personal and social contexts of language use. Thus, in formal situations and in written language, we tend to use formal words and more complex, more complete, and more grammatically correct sentences than in informal conversations. Similarly, social factors like gender, status, power, or ethnicity will also influence stylistic variation.

Especially for news reports, which tend to have long, complex sentences; many nominalizations, such as disruption instead of “they disrupted...”; and formal jargon borrowed mostly from politicians. Sometimes, news reports exhibit syntactic structures that are rare in other discourse forms, such as the inverted declarative sentence structure. The fronting of important information is a general structural property of news reports, a property which is summarized under the general label of relevance structuring.

Sentence syntax expresses the semantic roles of participants in an event by word order, relational functions (subject, object), or the use of active or passive forms.

Discourse, and hence news reports, do not consist of isolated sentences, however. Beyond traditional sentence grammars and linguistics, other important discourse structures have been postulated. A first and obvious step in such an analysis is to study the structures of sequences of sentences.

This means, among other things, that the syntax or semantics of a sentence in news discourse is described in terms of the sentential structures and interpretations of surrounding, usually preceding sentences in the same text. The order and functions of words, or their underlying semantic roles, may depend on such a discourse environment. If a sequence is primarily about the activities of demonstrators, for instance, it is more adequate to put “demonstrators” in first, subject position, implicating topic role, and continue with a passive sentence like “They were harassed by the police”, rather than with “The police harassed them.” In other words, the point of view is expressed not only by sentence structures but also by a textual dependence of syntax and semantics. Similarly, once we have introduced a discourse participant,

the rest of the text may further refer to such a participant with a pronoun (“they”), with demonstratives (“those people”), or with a full, repeated or new description (“the demonstrators”, or “the hooligans”).

There are and other surface structures that may be used to signal underlying semantic coherence are usually described as properties of cohesion. There are rules and strategies for the establishment of cohesion, and it is important to find out whether news reports in general, or specific types of news topics, display special preferences in the application of or deviation from such rules.

The density of noun phrases whose heads are not pronouns, and the percentage of pronoun head NPs against the total NPs in a piece of discourse, usually correlate with the level of information density in the discourse. In tables 6 and 7 figures reflect the different levels of information density motivated by the functions of news discourse. The information is packaged densely in the printed news reports.

Table 6

**Occurrences of non-pronoun headed NPs
per thousand words occurring in news text**

Register	Non-pronoun headed NPs
news (50)	248.5

The number indicates the number of ‘texts’ in this category.

Table 7

**Percentage distributions of pronoun head NPs
over total NPs occurring in news text**

Register	Percentage of pronoun head NPs over total NPs
news (50)	17.6

At the semantic level, the analysis of discourse as a sequence of sentences provides an account of relative interpretations: The meaning or reference of words, clauses, or sentences is studied as a function of those assigned to previous sentences. This aspect of discourse is often described in terms of local or sequential coherence [3]. A simplified basic rule of coherence is that sentence A is coherent with sentence B, if

A refers to a situation or an event that is a possible (probable, necessary) condition of the situation or event referred to by B (or vice-versa). Therefore, we may rephrase this coherence rule in even simpler terms: A text is coherent if it describes a possible sequence of events (acts, situations). Hence, coherence depends on our knowledge and beliefs about what is possible in the world.

Macrostructures and the cognitive operations in which they are used are crucial in news production processes by reporters and editors and for comprehension, storage, memorization, and later reproduction by media users. They explain how newsmakers continuously and routinely summarize the information of source texts (other media messages, wires, interviews, reports, or press conferences) that are used in the production of a specific news report.

In the same way that we need a syntactic form to express and organize the meanings of a sentence, we also need form to organize the overall meaning or macrostructure of a text as a whole. The schematic superstructure fulfills that need. Such a schema can be defined by a set of characteristic categories and by a set of rules or strategies that specify the ordering of these categories.

The body of the text also exhibits such different schematic functions, such as Main Events, Backgrounds, Context, History, Verbal Reactions, or Comments, each of which may be further analyzed into smaller categories. For example, the Comments category may be composed of Evaluation and Expectations in which the reporter or editor may evaluate the news events. Journalists also routinely, though implicitly, search for information that may fit into such categories, as for instance when they are looking for backgrounds of the actual events. In other words, news structures such as formal conventional schemata may be related to, or even have developed from, contextual routines of news production.

This kind of analysis is less relevant for news reports, most of which simply consist of a sequence of assertions. Indirectly, however, such assertions may locally or globally imply questions, accusations, defenses, recommendations, or other speech acts. Indeed, much of the social, political, or ideological relevance of news analysis resides in making explicit implied or indirect meanings or functions of news from a critical point of view than what is explicitly said or meant.

Such a structural analysis operates at several levels and dimensions. Obviously, as a form of language use, media texts also display linguistic or grammatical structures of words, word groups, clauses, or sentences. The usual phonological, morphological, syntactic, and semantic descriptions may be relevant for these structures. Variations and genre-specific structures at these levels also define the style of news discourse. Thus, the heavy recourse to nominalizations (instead of verbs), sentence complexity, or word or clause order (such as postpositional declaratives: — ‘the president declared’) are examples of these specifics of grammatical style of news discourse. Similarly, syntactic structures may also express underlying ideological positions, for instance by using passive constructions and deleting agents from typical subject positions to dissimulate the negative actions of elite or powerful groups.

However, news texts are not simply characterized at the level of individual words or sentences in isolation. They also have structures at higher, more complex, or more extended levels and dimensions. Semantically, for instance, sentence meanings (propositions) are mutually dependent and connected and form coherent sequences. Besides the meanings of words and sentences, world knowledge in the form of models, frames, and scripts represented in memory, is brought to bear by the reader to understand a piece of news discourse as a coherent whole. Conditions, causes, or reasons may be involved in these links between sentences, and obviously these presuppose knowledge or beliefs about how events or situations in the world are organized [8]. Thus, a simple because may betray a large set of assumptions about the social or political world the news describes. No wonder that journalists often use the more neutral while instead of because to avoid ideological identification with their sources or with the events they describe.

Whereas this semantic account still takes place at the more local level, we also analyse the overall, global meanings of news discourse. The notion of ‘semantic macrostructure’ has been used to make explicit the familiar notion of topic or theme a news report covers. Macrostructures and the cognitive processes on which they are based are crucial for news reports and their production and comprehension: They define the gist, upshot, or most important information of the news report. More than in any other type of text, macrostructures

are explicitly expressed in the news report, as head- lines and leads. Since they also depend on world knowledge, opinions and attitudes. The analysis of the thematic organization of news reports allows to assess such biases, for instance when low level topics are upgraded to main topics, the definition of the situation as it is provided by the thematic macrostructure of a news report may be vastly different from alternative definitions.

The general principle is that of relevance: The most relevant information (from top to bottom) comes first, followed by lower levels, and finally, details of each respective schematic category (from summary, via main events, through backgrounds to comments). Hence, an important verbal reaction may appear before a less important detail of the main event.

In summary, therefore, prevalent characteristics of television news reports include:

- Common use of the present tense to refer to an ongoing reality, parts of which may be interpreted as visible in the visual track.
- Frequent use of proximate deixis to refer to items in the visual field presented in the news package, so that the verbal track ‘cues’ attention to items represented in the visual track.
- Synchronized editing that helps establish parallelism between verbal and visual tracks: not only does the verbal track refer us to visual track has been edited to match the verbal track (and/or vice versa) so that the boundaries of formal units from the separate tracks coincide.
- Locating the voice of the reporter as coming from (or associated with) the scene depicted visually — this being done both visually (through the inserted piece to camera) and verbally (through the routine of ‘signing off from the apparent location).
- Event-orientation — stories that can be packaged around an event are much more likely to be reported than ongoing or long-term trends. When trends do get reported, it is usually in response to an event such as a press conference or the publication of a major report.
- Familiarity — news needs to be familiar and relevant to people within a region or nation. This leads to ‘ethnocentric’ news which focuses on ‘our’ country, and then perhaps countries in geographical or cultural proximity.

• Predictability — events which can be planned for, perhaps a presidential inauguration or a public demonstration, lend themselves to inclusion. This condition also refers to events which can be reported in self-fulfilling ways — for instance, the expectation of

- Continuity — events which run over a given amount of time
- Availability of visual material — for example, footage of a plane crash will guarantee inclusion regardless of which country was the site of the crash.

REFERENCES

1. Grosz, B.J. 1978 Discourse Analysis. In Walker, D., Ed.: 235–268
2. Nunan, D. Discourse processing by first language, second phase, and second language learners. Doctoral dissertation, Flinders University of South Australia, Adelaide.
3. Van Dijk Teun A. News as discourse. — NY, Hillsdale, 1998
4. Faircough N. Media Discourse. — London, Arnold, 1995
5. Bell A. and Garrett P. (Eds.). Approaches to media discourse. Oxford Maiden, Mass.: Blackwell, 1997
6. Brown G., Yule G. Discourse analysis. Cambridge, 1983
7. Scollon, Ron, and Suzanne Wong Scollon (2001) Intercultural Communication: A Discourse Approach, 2nd ed. (first ed. 1995), Blackwell Publishers, (Language in Society 21).
8. Fowler R. Language in the news: Discourse and ideology in the British press. London New York: Routledge, 1991.

PERSONAL DISCOURSE TYPOLOGY

AESTHETIC DISCOURSE

English, Ukrainian and Russian aesthetic objects (texts) in the field of spiritual and material culture of the mankind selected by continuous sampling and totaling 3,000 pages were used as *research materials*.

Aesthetic discourse and its communicative peculiarities. 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 wide 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 [1, 68; 2, 114].

The aesthetic discourse is imaginative writing. It requires writers to be unique and express ideas through poetry, fiction, drama, screenplays, creative non-fiction, etc. This writing allows an author to expand his/her thoughts and express ideas which could be seen as unrealistic or “made-up”, but at the same time, allows him/her to display themes and emotions which may benefit not only himself/herself, but his/her community as well.

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, 75; 2, 132].

The aesthetic discourse can also be regarded as an intertext, internally connected by the unity of a discussed subject. Being steeped to the vivid artistic and aesthetic life and the dynamics of unceasing changes, it responds to the changes occurring in the field of artistic culture.

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 [3].

The aesthetic discourse is a sense-making process of the 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 of a person's integrity self-actualization since one person cannot be "communicated" to the other. The quantification of such a message is minimal [1, 80].

The aesthetic discourse offers not a new mentality, actualizing the 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, which would inevitably limit the opportunities of language-making, the quantitative characteristics of the coding aspect of artistic information tend to infinity. The aesthetic dominant (mode of artistry) in the pure literary text is encoded an uncountable number of times at all levels of its multilayer structure. Consider the following:

** Night had fallen on that great and beautiful city known as Bagdad-on-the-Subway. And with the night came the enchanted glamour that belongs not to Arabia alone. In different masquerade the streets, bazaars and walled houses of the occidental city of romance were filled with the same kind of folk that so much interested our interesting old friend, the late Mr. H. A. Rashid. They wore clothes eleven hundred years nearer to the latest styles than H. A. saw in old Bagdad; but they were about the same people underneath.*

** Осіння пора! Як заворожує вона своєю красою. Але найбільш чаруючим і гарним постає перед нами осінній ліс. Чудово, наче в казці! Все навколо виблискує під яскравими промінчиками лагідного сонечка. Вже не почуєш веселих пісень дзвінкоголосих пташок. З дерев повільно опадає останнє листя, наче пофарбоване*

чарівним пензлем у жовтогарячий колір. Воно замріяно кружляє у повільному таночку, поки тихо долетить до землі.

* Варенька, такая милая, добродушная и отзывчивая девушка, глаза которой всегда лучились добротой и теплом, с невозмутимым видом сущего демона шла к бару «Гадкий Гарри» с автоматом Томпсона наперевес, готовая укатать в асфальт этих мерзких, грязных, вонючих и скользких типов, посмеявшись плянуться на ее прелести и пускать похотливые слюни.

The communicative conciseness of the message in terms of the quantity of coding information tending to infinity leads to a cascade expansion of the local subject, object and recipient isomorphism (mode of self-actualization). Since 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 [3].

The code uniqueness and non-repeatability in the cases involving real art turn it into the existential language of an aesthetic subject (the language with minor communicative function and dominant mental function), but not into the conventional language common to a subject and a recipient. Continuous links between artistic languages of different texts — especially genre ones — provide the key to understanding any new language of this nature, but an exhaustive decoding is absolutely unattainable in this matter. Due to the fact that the aesthetic discourse is commonly believed to be a dialogue of consent it is not looking for senses (the ethical discourse of faith), it's also not looking for meanings (the epistemic discourse of knowledge), but it is looking for new signs, new artistic language [3].

Despite the importance of this definition as the one of the first attempts to apply the general concept of “discourse” exactly in the aesthetic context, it contains a number of controversial moments. Firstly, if the content of the artistic message is only the integrity of a person, it means that any artistic text does not introduce new thinking and only serves to reactualize a person, no matter how valuable it is in the existential sense. If one can say it works within the classical art, in relation to the postmodern art with its principle of transgression it cannot be applied. Secondly, if one of the aesthetic discourse features

is the establishment of a new artistic language on the basis of mentality preserving, then the underestimation of means of this artistic language may be probable [4, 103-117]. According to the Soviet semiotician Yu. M. Lotman: “Complicating of the information nature inevitably leads to complications in the semiotic system used for its rendering”. In other words, each artistic language is a unique model of the world and a unique new focus on it. The complexity of its structure cannot be separated from the contents of a literary text. Thirdly, if we understand the mentality as V. I. Tyupa defines it: “the inter-subjective system of meanings that provides the implementation of the communicative discourse-event”, then the existential language of an aesthetic subject cannot be classified as a language with a minor communicative function since the inter-subjective system of meanings is one of the major points in determining any language (which includes artistic language) and stands for one of the conditions for making a message that lies at the root of the communicative function. Fourthly, if the aesthetic language is only looking for signs of a new artistic code, then, according to this, there is a process of displacement of other functions, which a literary text can perform. And, finally, there is a contradiction between the third and the fourth points. If the code is so unique that it cannot be rendered, then the question arises, how the mutual understanding between the recipient and the subject of an aesthetic message can occur [5, 12].

There is also a view of aesthetic discourse which looks beyond Morris Weitz’ attempt by seeing such discourse as a phenomenon immanent in the very practice of a particular language, which cannot be meaningfully spoken of in terms of family resemblances or apart from the particular language it manifests itself in [6].

Thus as a form of activity, discourse about art is seen as an open-textured phenomenon, which defies any general definition. This restricts Weitz’ manner of speaking indiscriminately in contexts involving art objects per se, and discourse about such objects. However, this does not distort Weitz’ position, since he and others who subscribe to his view argue that aesthetic discourse is a particular kind of linguistic activity, which one comes to recognize through familiarity with the language one uses. Having thus reduced Weitz’ viewpoint to a more intelligible

version, it is appropriate to consider how he can justify the so-called “recognition” of aesthetic discourse as such [6].

It seems more accurate to say that one believes some particular linguistic behaviour is aesthetic discourse. Belief here is taken in a Peircean sense, involving action based upon success in a given context of language use. Its certainty arises from the very practice of language, rather than from proving that aesthetic discourse must somehow correspond to certain exterior facts in the spatio-temporal world. One might say that aesthetic discourse is an aspect of the spontaneous development of a culture’s language, and thus cannot be proven, as if some claim were open to constant doubt and always must be verified by appealing to evidence. To ask for such verification is to miss its significance, insofar as this is not a matter of there being offered a choice of say either the acceptance of a general definition someone suggests, or adopting some vocalized mode of speech. Rather, esthetic discourse is a form of linguistic life which is inseparable from one’s actual success in communicating in a culture [4, 103-117].

To speak of aesthetic discourse in terms involving one’s believing entails pragmatic-semantical considerations. This is to say that the belief here is by someone, who, on the basis of prior success in his use of language in some contexts, believes that the same mode of language will work (i.e. communicate) on a future occasion. Thus the language user is related to the language behaviour he employs from the viewpoint of its success or its being true for communicating in a given context. There is an added flexibility in this approach towards analyzing aesthetic discourse. For if factors within the believer’s environment bring about a change so that new or innovative manifestations of language use are required to speak about new phenomena in art, then the language user must adopt such new models of discourse so as to communicate about aesthetic objects. However, older manifestations of this kind of discourse are not inaccurate or somehow false examples of aesthetic discourse. Rather, the latter once served a purpose, whereas they can no longer serve that purpose again due to the environmental changes. There is not a question of proving one mode of aesthetic discourse is true, whereas another is false. In essence there is no ideal form of aesthetic communication. Apparently, what one has here is a question

of what happens to work, for someone, at some particular time, in a certain context.

Considering the foregoing it should be noted that the alternative understanding of the aesthetic discourse is entirely possible. It means that although this discourse retains the intentions regarding the sign and semiotics (this feature is not accidental, since even a superficial analysis of the subjects, which study the problems of a “discourse”, shows the following: this phenomenon is understood primarily as semiotic; in addition, it is a solution to the problem of essential features of notion contents), it will be moving in a slightly different direction.

Linguistic means of the aesthetic discourse representation. 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.

The aesthetic discourse according to its linguistic and communicative characteristics refers to a personal type of a 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 the following fragments:

** Out of the wilderness had come a painter. Genius, whose coronations alone are democratic, had woven a chaplet of chaparral for the brow of Lonny Briscoe. Art, whose divine expression flows impartially from the fingertips of a cowboy or a dilettante emperor, had chosen for a medium the Boy Artist of the San Saba. The outcome, seven feet by twelve of besmeared canvas, stood, gilt-framed, in the lobby of the Capitol.*

** Сумно і непривітно тепер в нашій Тухольщині! Правда, і Стрий, і Опір однаково миють її ринисті, зелені узбережжя, луки її однаково покриваються весною травами та цвітами і в її лазуровім, чистім повітрі однаково плаве та колесує орел-беркут, як і перед давніми віками. Але все інше як же змінилося! Ліси, і села, і люди! Що давно ліси густі, непрохідні закривали майже весь її простір, окрім високих полонин, сходили в долину аж над самі ріки, - тепер вони, мов сніг на сонці, стопилися, зрідли, змаліли, декуди поцезали, лишаючи по собі лісі облази; інде знов із них остоялися лише пообсмалювані пеньки, а з-між них де-де несміло виростає нужденна смеречина або ще нужденніший яловець.*

** Яша был всего лишь мелким пакостником, который, тем не менее, имел очень большой потенциал. Еще в розовом детстве он виртуозно тырил яблоки у тети Нюры, а не прошло и каких-то двадцати лет, как он с тем же лихим запалом переключился на банки в двадцати трех странах мира, причем умудрялся так мастерски их обчищать, что ни полиция, ни Интерпол никак не могли взять его с поличным.*

The aesthetic existential discourse may be direct or indirect. The direct existential discourse is represented by two opposing views: a semantic shift and a semantic breakthrough. A compositional and speech form of the semantic shift is thinking, i.e. some verbal expression of thoughts and feelings, which purpose is to determine non-obvious phenomena related to an external or internal world of a human. The semantic breakthrough is a revelation, a sudden understanding of things, states of mind and states of affairs. A compositional and speech form of the semantic breakthrough is a text stream of images, a unique magma of meanings, separated from their closest mental formations; it may be a coordinative citation of diverse and unconnected entities or phenomena,

as well as a catachresis (a combination of incompatible signs) or an intentional alogism.

A continual state of consciousness is rebuilt and structured under some new guidelines suggested by some image supports. This restructuration is accompanied by strong emotional shock and has a fascinating effect, i.e. these texts require multiple repetition and each repetition is realized by a recipient as a valuable experience.

The indirect existential discourse is an equivalent (shiftable) and allegorical (symbolic) development of an idea through a narration or a description. The narration is a summary of events in their order; as for the literary narration significant is a contrast between a plot and a fable as well as between a deep development and a surface citation of events. The description is a static characteristic of obvious and observable phenomena. The narrative and descriptive analogy is based on firm, socially fixed and closest semantic relations, while a parable also requires a broader cultural context and is built with the help of the speech recipient's active support.

The direct existential discourse as a semantic shift is represented by any kinds of logical conclusions. In case of a communication failure in terms of the semantic shift one can detect certain logical errors or deliberate sophistry, while the unsuccessful semantic breakthrough turns into "blank noise", i.e. a completely unintelligible verbal accumulation.

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:

** Senator Kinney was the picture's champion and sponsor. It was he who so often stepped forward and asserted, with the voice of a bronco-buster, that it would be a lasting blot, sir, upon the name of this great*

state if it should decline to recognize in a proper manner the genius that had so brilliantly transferred to imperishable canvas a scene so typical of the great sources of our state's wealth and prosperity, land-and-er-live-stock.

** Лови на грубого звіра — то не забавка, то боротьба тяжка, не раз кровава, не раз на життя і смерть. Тури, медведі, дики — се небезпечні противники; стрілами з луків рідко кому вдасться повалити такого звіра; навіть рогатиною, яку кидалось на противника при відповіднім приближенню, нелегко дати йому раду. Тож остаточною і рішучою зброєю було важке копіє, яким треба було влучити противника зблизька, власноручно, з цілою силою, відразу. Схиблений удар — і життю борця грозила велика небезпека, коли йому не вдалось в останній хвилі схватись у безпечну кривку і добути меча або тяжкого топора для своєї оборони.*

Не диво, отже, що Тугар зі своїми гістьми вибирався на лови, мов на війну, з запасом стріл і рогатин, зі слугами й запасами живності, навіть з досвідним знахарем, що вмів замовляти рани.

** Монах выхватил посох и встал на пути нарушителя:*

— Зачем ты пришел к нам в монастырь? — спросил он.

— Какое тебе дело, пиел вон с дороги! — огрызнулся чужак.

— Уууу...— Многозначительно протянул монах. — Похоже, манерам тебя не учили. Ладно, я сегодня как раз в настроении, преподам тебе несколько уроков.

— Ты меня достал, монах, ангард! — прошипел незванный гость.

— Моя кровь начинает играть! — с восторгом простонал церковник, — Пожалуйста, постарайся не разочаровать меня.

С этими словами оба сорвались со своих мест и сцепились в беспощадной схватке.

A French philosopher Paul Ricoeur highlights one figure of speech among others in the context of an aesthetic discourse. It is a metaphor, which he also defends against tropologies, which treat metaphor as one device amongst the many strategies by which a speaker may illustrate or decorate a concept, arguing that a metaphor is not reducible to its interpretation. Romeo's gushing declaration that Juliet is the sun does not merely mean that all other women see dull in comparison to her, or merely that she is radiantly beautiful, or even merely that the sight of her is

enthralling. A metaphor does indeed communicate, but it communicates much more than any one or even any several interpretations can isolate. Ricoeur describes this attribute of metaphor as a “surplus of signification”. Metaphor not only says other than literal meaning, it also says more than any number of literal statements could exhaust or conclusively pin down. This is the irreducibility of a metaphor, the first movement by which metaphor asserts its autonomy as a distinct mode of discourse [6].

Using a phenomenological approach, Ricoeur lays out a three movement framework which focuses on the text itself while also insisting, contrastructuralism, on the necessity of author and reader in the mimetic process.

The act of mimesis begins with prefiguration, in which the author sees something that gives rise to the creative impulse. Prefiguration is the author’s view of the world, a meaning that the author only knows intuitively, the story that exists in the mind of the author. Though this worldview (or meaning, or story) will change and develop in the process of inscription. However, Ricoeur makes a point to note that every story begins in a real human author’s world of action. The whole process of mimesis turns on the second moment. Configuration is a two-sided coin, dependent on both the author and reader to be realized. In the first case, configuration takes place as the author puts words down on paper and enters into a cooperative project in which the world of the text takes shape. At this point of inscription, the text achieves a kind of autonomy from the author. More than that, the text can be said to configure a world of its own, which Ricoeur calls the world of the “as if”. This world, however, only comes to life imaginatively in the act of reading. On this side of configuration, the reader does the work of emplotment, filling in the gaps and drawing the connections, thus allowing the story to unfold and come into its own. Mimesis culminates in the third moment, refiguration, in which the reader’s world of action is reshaped by the world of the text. Ricoeur emphasizes that reading does not consist of a linear transmission of meaning from author to reader. Rather, the author contributes to the configuring of the world of the text, which then is brought into interaction with the world of the reader through the imaginative

process of reading, resulting in some change to the reader's world of action. Perhaps the most significant contribution Ricoeur makes to hermeneutics is the suggestion that the text is the active agent in reading. The text does work on the reader, and the reader walks away from the encounter changed [6].

A literary language is a communicative mechanism for an implementation of the aesthetic discourse as the highest form of an aesthetic relationship. The specificity of this relationship creates such semiotic properties of the literary language that identify it with autocommunicative language of "inner speech" in the interpretation of L. S. Vygotsky [7, 217].

The phonics of the literary language as well as the inner speech are characterized by an optionality of a vocalization that can take place; however, being "deepened" (Vygotsky) it has comparative independence from the meanings of words (but not from the speech in general). The vocalization is absolutely absent in the aesthetic discourses of some kinds of art (painting, for example); however, in literature it can have the most important semantic-making value of assonance, alliterations, anagrams, etc. because of its optionality [7, 235].

A motive is a unit of artistic semantics characterized as well as a word of inner speech by "a predominance of sense over meaning", a penchant for "asyntactic agglutination", when "a word is a kind of absorbing a sense of the preceding and following words, extending the boundaries of their meaning almost infinitely... In order to translate this meaning with the help of the language of an external speech one would deploy the senses poured in one word by means of an extensive panorama of words" (Vygotsky) [7, 108].

"The pure and absolute predication as the main syntactic form of the inner speech" (Vygotsky) is also principal for a language of arts. In a pure literary text everything without exception manifests as a rheme, while a theme of an aesthetic discourse is a transtextual aesthetic object: not the subjective "my", but the intersubjective virtual "me-in-the-world" (a denotate of any artistic expression) [7, 389].

An appeal to the "inner speech" of each recipient assimilates a communication strategy of the aesthetic discourse to the strategy of teaching foreign languages.

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 the artist's idiolect in an 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.

REFERENCES

1. Карасик В. И. Языковой круг : личность, концепты, дискурс / В. И. Карасик. — Волгоград : Перемена, 2002. — 477 с.
2. Бахтин М. М. Вопросы литературы и эстетики / М. М. Бахтин. М. : Художественная литература, 1975. — 504 с.
3. Dijk van T. A. Discourse Studies / T. A. van Dijk. — Режим доступа : <http://dis.sagepub.com/>
4. Krug D. H. Visual Cultural Practice and the Politics of Aesthetic Discourse / D. H. Krug // Marilyn Zurmuehlin Working Papers in Art Education. — 1992. — Vol. 11 : Issue 1. — P. 103-117.
5. Тюпа В. И. Прологомены к теории эстетического дискурса // Дискурс — 2/96. Новосибирск, 1996. — С. 12.
6. Moutafakis N. J. Of Family Resemblances and Aesthetic Discourse / N. J. Moutafakis. — Режим доступа : <http://www.unipune.ac.in/snc/cssh/ipq/english/IPQ/1-5%20volumes/03-2/3-2-2.pdf>
7. Выготский Л. С. Психология искусства / Общ. ред. В. В. Иванова, коммент. Л. С. Выготского и В. В. Иванова, вступит. ст. А. Н. Леонтьева. 3-е изд. М. : Искусство, 1986. — 573 с.

Fictional Discourse

DISCOURSE, TEXT, SENTENCE: PHENOMENA AND NOTIONS Relationship

The English term *discourse* has been widely used in linguistics since the 70s. Initially, in this country it was treated just as an analogue for the notion of the *functional style* [28, 36-37], eventually becoming more and more popular in modelling and describing text types as the term of the greatest heuristic potential [26, 85-87].

It's worth noting that at first *text* and *discourse* were used as complete synonyms (see, for example [5, 58; 1, 136-137]). At present the two terms are opposed as the notions which, though interconnected and interrelated, are not identical [4, 35; 11]. Their interconnection is seen in the fact that both *text* and *discourse* convey information, the difference being in the way they do it.

Text is often used not terminologically, in a most generalized common sense, while *discourse* has got a more formal status of a term within a range of social sciences. *Text* is treated as a static form into which information is embodied, a verbalized registration of a communicative event; a static verbal object which can be interpreted and through which one can reveal discourse in process. *Discourse* is opposed to text as a dynamic process — that is, language used in a particular context as a means of communication with the aim of expressing senses and meanings, and thus realizing speaker's intentions. The term of *actual discourse* specifies this difference, focusing upon the idea of discourse being a cognitive representation of a text fragment functioning at a certain moment of communicative intercourse [18–24]. Contrasted with *text*, *discourse* is often referred to as a 'dynamic aspect of reality coded in the *text* format... and a communication event', a means for realising social and cultural intentions and attitudes, it's 'the current of life itself' [11]. Thus, a *text* is the final result and product of the *discourse* [26]. This understanding of the two notions relation is indicative of the logical time-sequence of *discourse* — *text*.

At the same time, starting from the definition of *discourse* as a coherent *text* viewed as an event — speech viewed as an intended social

act and a ‘component of human intercourse, of people’s mentality’; as a *text* taken ‘together with the extra-linguistic, pragmatic, social, cultural, psychological, and other factors’ [1], *discourse* is both the process of speech and a particular result of speech production [6]. In this respect, some linguists consider *text* to be just a central unit, a part of *discourse* [9; 26]. Others, on the contrary, stick to the idea of ‘multiple institutional *discourses* existing within one *text*’ [2]. This understanding of the two notions relation suggests the logical time-sequence of *discourse* — *text=discourse(s)*.

The time-related identity and the social and semantic difference of the two notions is emphasised by introducing still another term — that of ‘*speech creation*’ with *text* and *discourse* being just the two interrelated aspects of the named *speech creation* [16]. Essentially discreet and static, the *text* forms the verbal, language oriented, part (linguistic sphere) of the *speech creation*. *Discourse*, a dynamic process by its nature, contrastively, is oriented at the objective reality (extra-linguistic sphere), at the conceptual aspect of speech production. Therefore, it is in *discourse* that the addresser’s personality, his/her emotional reflection of the environment are revealed, human activity spheres and forms are conceptualised and verbalised through stylistically marked language resources [16].

It is believed that any piece of art is a kind of specific assertion, opinion, and judgement of life; it is an ‘image of life itself’, individually perceived and interpreted and text-embodied by means of language [30]. From here it follows that any linguistic element of a *belle-lettre discourse* — fiction — represents (directly or indirectly, explicitly or implicitly) the author’s philosophy and intentions. So, the author him/herself becomes the ‘form-and-content’ centre of such an opus [26].

A fictitious (fictional) text is considered to be a subjective generalised model of a transpersonal world in which fictitious facts are ‘corrected’ facts of life (in the sense that they represent the most characteristic and essential features, disregarding the accidental and unimportant details) [29, 44]. The whole totality of life, having been processed by the author’s imagination, transforms itself into an aesthetic model, the outer forms of which do resemble those of actual life [17, 70]. Fictional texts, having no direct correlations with the reality, are known to function as ‘perspective

extensioners, empowering contextual comprehension of life and the environment’ [15, 53]. It is because ‘the object of comprehension is the world described by the text’ [15, 51], since we understand and interpret the world behind the text, rather than the text itself’; the text being no more than a means, an instrument, ‘a glass through which we see the reality’ [14]. A work of fiction, without copying reality, becomes its prototyped image as a verbalized representation of a fictitious world [8; 9, 12].

Thus, linguistic features are incarnated in a *text*, while the social and cultural ones — in the *discourse* [11].

Concurrently, it is emphasised that any speech product becomes a *discourse* at the time of its being initially perceived [27]. That is, discourse is generated, created in the process of actual or virtual communication, if fiction is in focus — the participants of the communication event are the author and the reader. Citing V. Kulibina’s metaphoric comparison, the ‘War and Peace’ by L. Tolstoy on a bookshelf is nothing but a text ‘in its graphic completeness’, while the same text — ‘in the hands of a *homo legens* engrossed in it’ — becomes an artistic *discourse* which is being created (generated) in the process of its perception [12]. That is, a *text* is being transformed into a *discourse* in the process of the author-reader interaction ‘within the sphere of the text’ [26], which means that the sender’s ideas, intentions and messages are reconstructed in the process of senses being actualized and decoded. This is the way how the author and the reader make up a dialogue — construe a *discourse*. According to this point of view, the dialectic unity of the interrelated but not identical notions and phenomena seen from the time-related perspective, makes up a sequence of *text=discourse(s) — discourse*.

As we have shown above, a fictitious *text* is a particular result of *discourse* (the author’s feelings, emotions and thoughts about the perceived and interpreted environment which are coded in the text format). Thus, the logical time sequence gets its final form of *discourse — text=discourse(s) — discourse*. This is in full agreement with the modern understanding of the *text* notion as a potential and actual variety of *micro-*, *macro-*, and *hypertext*. The latter two being a totality of various authors’ texts related to the same sphere and considering the same topic or topics similar and close to each other. Such texts totalities

are referred to as either *macro-text* or as *discourse* (political / scientific / business, etc.).

The *discourse* — *text=discourse(s)* — *discourse* temporal sequence, in fact, reveals the continuity of the following cyclic sequences: *objective world* fragment *perception/interpretation* — *fictitious world* construed by the *author's* mind — *verbalized description* of the fictitious author's world (text) — reader's *perception/interpretation* of the author's fictitious world — *fictitious world* (resembling or similar to that of the author's) construed by the *reader's* mind. Let us explain it in plain words. Fragments of the objective world (W), when perceived and interpreted by the author's consciousness, are reflected by the author's mind as a certain imaginary fictitious world (FW author's). The latter receives its description as a verbal representation in a text format (T). When perceived and interpreted by the reader, the text produces in the reader's mind an image of a fictitious world similar to that of the author's (FW reader's).

The author-reader communication is exercised through the 'introduction into the addressee's cognitive system'. An 'alien' author's world, when perceived and interpreted by the reader's mind, for the reader becomes his/her own world, an additional way to effectively cognate the environment and oneself [26]. A new mental, imaginary, world, now common for both the author and the reader, is thus created. That is, recipients become aware of the fictitious world of the *belle letter text* as if it were actual reality, they identify this world as if their own [3]. Such introduction, such interference into the addressee's mentality would have been utterly impossible, should the author's and reader's cognitive systems been different, absolutely individualized. This interference is possible due to the fact that human cognitive systems are based upon the universal, in their essence, processes of cognition.

Researchers in hermeneutics are right to ascertain that the mode of *discourse* understanding is determined by the mode of *discourse* presentation for the reader in order to be perceived by him/her as a speech product. Further on, they claim that such understanding may be drastically hampered because of the inevitable linearity of speech flow [27]. We do agree that certain features of oral speech flow like tempo, accent, distinctiveness, pace, pitches in tone, clarity of diction, as well

as some individual speaker's characteristics or accompanying extra-linguistic sounds may be regarded as hampering factors in discourse perception and correct interpretation. Nevertheless, our firm assertion is that the linearity of speech flow (in published fiction texts, at least), on the contrary, facilitates such understanding: every particular fragment of a fictitious text in its linearity describes a clear picture of the fictitious world fragment in a way which actually 'repeats' the sequence and algorithm of how the human mind perceives the respective similar fragments in actual life.

The endless discourse (speech flow) can (and is) artificially segmented into texts, dialogues, monologues, paragraphs, sentences, etc. Research shows a clear correlation between the *text* and *sentence* phenomena. *Text* as such is usually understood to be a modelled minimal speech unit which functions in the actual process of communication. A dialogue consisting of a question-answer unity and/or a supra-phrase unit have been referred to as the *text* minimal and simplest models, with a *sentence* being a language unit of a lower status, a mere constructing structural element of a text. At the same time, problematic issues under discussion include the following: which are the text boundaries?, what is the text minimal model?, what is the text-sentence relationship?, is there any correlation between sentence structural types and the text composition-speech-forms?

The issue of text-sentence relationship, to our mind, is the key one — this problematic question answered will clarify the rest of the problems as well. It is commonly acknowledged that, due to the logics and contents development within the text framework, the text boundaries may change variably, therefore, this category is a dynamic one. Moreover, some researchers recognize both compound and complex sentences as minimal text models, stating that such sentences are generated according to the same principles as text itself. Simple sentences are also cited as examples of minimal text models [25, 110, 126].

Among the *text* main features referred to are: integrity, cohesion, presence of a particular structure, logical and semantic organization, hierarchical relations between parts and elements which are recognized by the interpreter, and allow him/her to 'navigate' through the text and interpret its parts, as well as the whole text. However, it is the

basic/kernel sentence which is qualified as an autonomous structural hierarchical unity of syntactically and semantically connected elements, expressing particular meaning. The structural and semantic integrity are the necessary and sufficient characteristic features of the *kernel sentences*.

Comparative analyses of *text* definitions and *sentence* actual characteristics (including those of the kernel sentence types, as our research has revealed), supposedly, should enable us to compile a list of qualifying features which would distinguish a *text* from a *sentence*. Nevertheless, the respective lists of essential features compiled prove the opposite, which is evident from the chart below.

Text characteristics	Sentence characteristics
<ul style="list-style-type: none"> • <i>distinct boundaries</i> • <i>cohesion</i> between parts and elements • <i>structured</i> unity whose elements and parts make up a certain <i>hierarchy</i> • <i>semantic unity</i> • relative <i>semantic completeness</i> • <i>autonomy</i> 	<ul style="list-style-type: none"> • <i>distinct boundaries</i> • <i>cohesion</i> between parts and elements • <i>structured</i> unity whose elements and parts make up a certain <i>hierarchy</i> • <i>semantic unity</i> • relative <i>semantic completeness</i> • <i>autonomy</i>

It is believed that the statements order in the text is regulated by the ‘deep’ (semantic) content of the text, the epistemological basis of which concentrates in itself all the cognitive and pragmatic factors of the communicative act. These factors are governed by the text semantic structure which, in its turn, is defined as a particular thought development (e.g., thought=argumentation, thought=description, etc.) [6; 7, 40, 42]. Text and discourse researchers share the opinion that a fiction text includes within its structure fragments commonly referred to as composition-speech-forms (CSF). These, too, are often understood to present the minimal *text* models.

Text composition-speech-forms are believed to be the structural schemes, which present repeated structural features as homogeneous forms of composition types. Being a unity of predesigned conditions for correct interpretation and decoding of text and its fragments, composition-speech-forms reflect both the structure of the thought-development process and types and ways of elements cohesion which

is determined by the communicative value of particular language units. The acknowledged text theory differentiates among the three basic composition-speech-forms, namely those of ‘narration’, ‘description’, and ‘reasoning’ [13, 5-6; 25]. It is with these composition-speech-forms that we related kernel sentence models in the research of modern fiction texts in English, Russian and Ukrainian. Here we will try to show that kernel sentence types are not only related to particular CSFs, but that kernel sentence types are to be recognized as minimal models of the respective composition-speech-forms.

The main purpose of ‘narration’ CSF is to convey content-factual, event-factual information through designation of events and their participants — that is, referring to actions or states in their change, development or succession.

Our research [24] (based upon the database of over 30000 examples) revealed that simple sentences with objects refer to actions, as in: *You are hurting me*; *Аля внимательно посмотрела на него*; *Вони каламутять усіх*. Simple sentences with objects and/or adverbial complements refer to actions and state-changes, as in: *They went inside*; *Лантев переместился в другое измерение*; *Незабаром вертаються з фронту другий Волзький і третій Кізяро-Гребенський полки*; *Phipps banged his palm on the counter*; *Ветер наваливал около водосточных труб кучи паленой бумаги и засаленных денег*; *Мати їм кидас за це в солому горішки та дрібні гроші*.

All simple sentences with homogeneous predicates (or homogeneous objects and / or adverbial complements) referentially ‘depict’ sequences of actions or states, or states-changes. For example: a cyclic non-interrupted process — *A перед вікнами селища, за вишняками, за Дніпром, ніч крізь ніч палахкотить ятриво домен, вулканиться червоно*; simultaneous states and actions repeated as cycles — *В стальных очках, седой и косматый, он сидел в маленькой черной кухне на низком кожаном табурете и шил сапоги*; sequences of actions repeated as a cycle — *As often as possible I cycled to Stallworthy’s stable to ride Sarah’s Future, and on several Saturdays set off from starting gates*; a sequence of actions repeated many times — *Ви однімаєте в солдатів гармати й посилаєте їх на Сунжу проти козаків*; a sequence of actions and states which take

place one after another — *Они отошли далеко и стояли сейчас одни перед лестничной площадкой. Кузьмин ощутил голод, накопленный за день работы, и направился к стойке*; sequences of actions, states and state-changes which are repeated many times as certain cycles — *In Exeter, one of eight thousand residential students, I coasted through university life without attracting much attention, and absorbed reams of calculus, linear algebra, actuarial science and distribution theory towards a Bachelor of Science degree in Mathematics with Accounting.*

It is worth mentioning that all the examples provided, just as the rest of those analyzed are simple sentences, and they do convey information about certain plot developments, that is — they function as the composition-speech-forms of ‘narration’.

Another composition-speech-form is known to be that of ‘description’. This form, unlike the dynamic CSF ‘narration’, presents static statements depicting characters’ appearances and psychological features, exteriors or interiors of places, landscapes, seascapes, etc. It is like a photo, a portrait or a painting. The researched database of simple sentences with the compound nominal predicates allowed us to develop the text theory by introducing the differentiation between the two major types of CSF ‘description’ — those of ‘attributive description’ and ‘description-identification’, depending upon the way the predicative is expressed. If the predicative is expressed with a noun, the sentence provides an identification of the substantive by naming it as an item belonging to a certain class, group of similar items. On the contrary, the predicative expressed with an adjective (or similar) denotes a temporary or constant characteristic feature of the subject/object described. Compare, for example: *His face was mauve. Мать была очень весела в этот вечер* — (a temporary state; predicative=adjective) — ‘attributive description’. *Повковником Лубенського повку є Дмитро Зеленський He was not Dali, yet.* — (a relatively constant complex of characteristic features; predicative=noun) — ‘description-identification’.

Again, simple sentences fully correspond to the qualification of the ‘description’ composition-speech-form and should be recognized as such.

The composition-speech-form ‘reasoning (argumentation)’, at first sight, should necessarily be associated with complex sentences. Nevertheless, the database registered (though not numerous) simple

sentences, which within their syntactic structure did present at least two logical premises and a conclusion, for example: *Your client is as guilty as Cain*. This simple sentence actually contains three partially implied initial propositional statements: ‘Cain’, a character from the Bible had committed a gross crime (sin) — murder of his own brother; the ‘client’ is guilty; his guilt is also a severe crime. The logical conclusion is made explicitly in the sentence: the client’s crime is of the similar nature as that of ‘Cain’s’.

The ‘reasoning’ CSF is mostly expressed by simple sentences, containing elements of comparison, like in: *Мать лежала спокойная, такая же бледная как всегда* — explicit conclusion (comparison of the present state to the usual state of things) from the implied statements about ‘mother lying; being pale; being motionless and unemotional’; *Дзеркала були як вода* — explicit conclusion from implied statements about the ideal quality of metal mirrors which reflect things like still water.

Thus, we have illustrated what our research registered — a clear correlation between a particular type of a composition-speech-form (CSF) and the sentence (its syntactic structure and semantics: the referential content and the semantic roles model). This proves that simple *sentences* can be by right recognized as certain *composition-speech-forms*. From here it follows that it is the simple *sentence* as a particular composition-speech-form that functions as a *micro-text*.

Moreover, our research (finally summarized in the form of the *cognitive-semantic syntax theory*) also revealed that the linear arrangement of sentence elements within each of such *CSF-sentence-types* reflects the algorithm of the cognitive process: a particular sequence according to which objective world fragments are sensually perceived and mentally interpreted as certain types of gestalts / images presenting (symbolizing) a process-type — first by the author (who embodies his/her mental image into a sentence form). Eventually, the reader’s mind decodes the respective sentence form into a mental image/gestalt of a process-type standing for a potential fragment of the objective world. In this way the reader ‘sees’ the environment fragment initially coded into a sentence by the author.

It is due to the sentence elements particular linear arrangement that the *micro-text=sentence* can be correctly decoded into a process

type image/gestalt. Thus, the *sentence*=*micro-text* linearity guarantees a close identity in interpretation of the respective fragments images — that of the author's imaginary fictitious world and that of imaginary fictitious world perceived by the reader. This proves that both *sentence* (as a composition-speech-form) and *text* are essentially generated according to the same universal principles which are predetermined by the universal laws of cognition.

The coding-decoding cycle, as has been shown earlier, is, actually, the author-reader communication, that is — *discourse*. Which guarantees completeness of the logical time sequence of *discourse* — (*micro-/macro*-)*text*=*discourse(s)* — *hyper-text*=*discourse*.

REFERENCES

1. Арутюнова Н.Д. Дискурс // Энциклопедический лингвистический словарь. — М. — 1990. — С.136
2. Асратян З. Д. Дискурс художественного произведения / Зоя Дмитриевна Асратян // Филологические науки. Вопросы теории и практики Тамбов: Грамота, 2015. № 3 (45): в 3-х ч. Ч. I. С. 30-32. ISSN 1997-2911. // www.gramota.net/materials/2/2015/3-1/6.html
3. Гуляева Т. В. Политический и художественный дискурс: точки соприкосновения / Татьяна Валерьевна Гуляева // Вестник Пермского университета: Российская и зарубежная филология. — Вып. 2. — 2009. — С. 36–40
4. Дымарский М. Я. Проблемы текстообразования и художественный текст (на материале русской прозы 19-20 вв.) / М. Я. Дымарский. — СПб. : Изд-во СПб. ун-та, 1999. — 284 с.
5. Звегинцев В. А. Язык и знание / В. А. Звегинцев // Вопросы философии. — 1983. — № 11. — С. 71-80.
6. Кибрик А. А. Когнитивные исследования по дискурсу / А. А. Кибрик // Вопросы языкознания. — 1994. — № 5. — С. 126-139.
7. Колшанский Г. В. От предложения к тексту / Г. В. Колшанский // Сущность, развитие и функции языка. — М., 1987. — С. 37–43.
8. Корольова Т. М. Особливості мелодичного оформлення семантичних типів спонукальної модальності в мовленні американських та українських суддів / Т. М. Корольова. — Новітня філологія. — Вип. 9. — Миколаїв, 2008. — С. 65–77.
9. Кубрякова Е.С. О тексте и критериях его определения. Текст. Структура и семантика. Т. 1. — М., 2001.

10. Кубрякова Е. С. К проблеме ментальных репрезентаций / Е. С. Кубрякова, В. З. Демьянков // Вопросы когнитивной лингвистики. — М.: Институт языкознания; Тамбов: Тамбовский гос. университет им. Г. Р. Державина, 2007. — № 4. — С. 8–16. // <http://www.infolex.ru>
11. Кудинова Л. В. Разграничение понятий «текст» и «дискурс» в условиях современного информационного общества / Л. В. Кудинова (ВГУ) // Журналистика и медиаобразование-2007: сб. трудов II Междунар. Ж92 науч.-практ. конф. (Белгород, 1-3 октября 2007 г.): в 2 т. Т. II / под ред. проф. М.Ю. Казак. — Белгород: БелГУ, 2007. — С. 53–57. // <http://www.ifap.ru/library/book252b.pdf>
12. Кулибина Н. В. Художественный дискурс как актуализация художественного текста в сознании читателя / Н. В. Кулибина. — 2002 // http://www.gramota.ru/biblio/magazines/mrs/28_211
13. Ленкова Т. А. Текстобразующие стратегии создания письменного дискурса репортажа в современной немецкой прессе [Рукопись] : дис. ... кандидата филологических наук : 10.02.04 / Татьяна Александровна Ленкова. — Москва, 2009. — 198 с.
14. Леонтьев А. А. Чтение как понимание / А. А. Леонтьев. // Язык и речевая деятельность в общей и педагогической психологии — Моск. псих.-соц. ин-т. — М., 2001. — С. 246–253.
15. Леонтьев Д.А. От слова к реальности: возможности языка и онтологический статус сообщения / Д. А. Леонтьев // Вопросы психолингвистики. — № 4, — 2006. — Москва. — С. 47–54.
16. Наер В. Л. Дискурс и речь: речевое произведение / В. Л. Наер // Сб. научных трудов МГЛУ. — М., 2006. — С. 7–15.
17. Науменко А.М. Філологічний аналіз тексту (основи лінгвопоетики) / А. М. Науменко. — Навчальний посібник для студентів вищих навчальних закладів — Вінниця: НОВА КНИГА, 2005. — 416 с.
18. Образцова О. М. Предложение-примитив как минимальный текст (композиционно-речевая форма «рассуждение») / О. М. Образцова // Мова і культура. (Науковий щорічний журнал). Випуск 5. — Т. 3. — Ч.2. — К.: Видавничий дім Дмитра Бурого, 2002. — С. 69–75.
19. Образцова О. М. Базове речення структури S[VCs]р як комунікативна мовленнєва форма тексту «опис» / О. М. Образцова // Актуальні проблеми держави і права. Зб. наук. праць. — Випуск 18. — Одеса : Юридична література, 2003. — С. 902–906.
20. Образцова Е. М. Синтаксический и семантико-ролевой статус «десемантизированного» «формального подлежащего» There / Е. М. Образцова // Мова і культура. — К. : Видавничий дім Дмитра Бурого, — 2003. — Вип. VI. — Т. 5. — Ч. 2. — С. 160–168.

21. Образцова Е. М. Линейная организация высказывания как межъязыковая универсалия (на материале английского, русского и украинского языков) [Текст] : монография / Е. М. Образцова. — Одесса : Фенікс, 2010. — 400 с.
22. Образцова О. М. Смысло-рольова та референтна семантика речень структурно-синтаксичної моделі S+[VCd]p / О. М. Образцова // STUDIA GERMANICA ET ROMANICA: Іноземні мови. Зарубіжна література. Методика викладання: науковий журнал / голов. Ред. В.Д. Калішченко. — Донецьк : ДонУ, 2010. — Т.7. — № 3 (21). — С. 86–100.
23. Образцова О. М. Мінімальний текст композиційно-мовленнєвої форми оповідь — речення-примітив / О. М. Образцова // Науковий вісник Південноукраїнського національного педагогічного університету ім. К.Д.Ушинського. Лінгвістичні науки : Зб. наук. праць № 12. — Одеса : Астропринт, 2011. — С. 122-131.
24. Образцова О. М. Лінійна організація висловлення в англійській, російській та українській мовах. Монографія — Харків: БУРУН КНИГА, 2012. — 384 с.
25. Розанова Е. А. Композиционно-речевые формы в англоязычной художественной и публицистической прозе (сопоставительное исследование на материале произведений XIX-XX вв.) [Рукопись] : Дис. ... канд. филол. наук : 10.02.04 / Е. А. Розанова. — Одесса, 1996. — 167 с.
26. Сердюк Е.Н. К проблеме определения признаков художественного дискурса / Е. Н. Сердюк // Культура народов Причерноморья. — 2012. — № 226. — С. 85-87.
27. Соловьева И. В. Концептуальные основания герменевтики дискурса / И. В. Соловьева // Международная Интернет-конференция «Диалог языков и культур: лингвистические и лингводидактические аспекты», посвященная 70-летию факультета иностранных языков и международной коммуникации Тверского государственного университета (2011) // <http://rgf.tversu.ru/node/483>; http://rgf.tversu.ru/conference_dialog_yazykov_i_kultur_2011
28. Степанов Ю. С. Альтернативный мир. Дискурс. Факт и принцип причинности / Ю. С. Степанов // Язык и наука конца 20 века : сб. статей. — М. : РГГУ, 1995. — 432 с.
29. Тимофеев Л. И. Основы теории литературы / Л. И. Тимофеев. — 5-е изд. — М.: Просвещение, 1976. — 548 с.
30. Четверикова О. В. Эмоционально-смысловые доминанты в художественной речи Н. Гумилева и вербальные средства их манифестации / О. В. Четверикова // Слово и текст: психолингвистический подход: Сб. научных трудов / Гл. редактор А. А. Залевская. — Тверь: Изд-во ТвГУ, 2005. — Вып. 4. — С. 160 — 165.

Social DISCOURSE of the Youth

General characteristics. The main communicative and linguistic features of the social discourse of the youth are determined by analysing 200 quasi-spontaneous dialogical voiced texts selected from Ukrainian (“Adit”, “House Arrest”, “Sonia’s world”, “Only Love”) and American (“Friends”, “Pulp Fiction”, “One Tree Hill”) movies and TV shows that reflect the specifics of the Ukrainian and English discourse of the youth.

The social discourse of the youth is a complex phenomenon formed on the basis of ordinary discourse as a kind of personal (person-oriented) discourse where the speaker acts as a personality with its variegated inner world.

As a result, the social discourse of the youth contains characteristics of that kind of discourse it was formed from:

- the active role of the recipient that enables the sender to change the subject operatively and to transfer information into implication (irony, language game, allusion, etc.);
- strong dependence on the communicative situation, that determines the tendency of the dialogue;
- the spontaneous nature of expression / unreadiness;
- the stereotype of speech acts;
- prevalent common thematic;
- dialogue form of communication;
- dependence on extra-linguistic activities of the participants [1, 40];
- concreteness;
- figurativeness;
- familiarity [2, 19];
- explicit subjectivity;
- violation of logical and structural framing of statements;
- the speaker is free to express his attitude towards the world, circumstances, events and people;
- particular emotionality and expressiveness.

It should be noted that despite the evident common features between the discourse of the youth culture with the base form of ordinary discourse specific features allow to state that the social discourse of the youth is an independent type of ordinary discourse with specific

language peculiarities, which are defined by both conditions of the communication procedure (oral nature of speech production) as well as the social parameters of the speakers:

- the existence of individual “worldview”, i.e. the amount of ideas and all knowledge of representatives of youth subcultures and youth society about surrounding reality, that is the foundation for forming a complete image of the social world and individual place in the living space [3; 4];

- informal interactions that provide a great freedom of communication based on solidarity and not constrained by boundaries of formality;

- the existence of emotional and psychological need which is not so much caused by belonging to a certain social group as by emotional arrogance, maximalism, specific ideas about life values, special style and manner of behaviour appropriate to young people;

- humorous tone of communication, high emotional level, the desire for non–standard self–expression peculiar to this age group;

- the desire to intensify an evaluation by language or non–verbal means, to provide the increase / decrease of semantic value degree (providing the main role for statements with component of the subjective emotional impletion);

- quick change of subject and communicative tactics caused by high speech mobility; — absence of need to follow speech etiquette standards that is fully determined by the necessity to oppose one team against others;

- limited contingent of speakers, based on two criteria such as age and worldview.

In view of the above, the speakers of the social discourse of the youth become representatives of youth subcultures, under the study, in the age range 15–30 years with no differentiation within this age range. It should be noted that the definition of the boundaries is rather relative. The prime factor attributing the individual to the youth sociolect subject is his self–identity with the youth subculture, worldview, which is reflected in the corresponding speech characteristics.

In modern conditions the youth subculture often turns into a youth socialization circle. Belonging young people to the youth subculture

develops a certain position in life, system of values and relationships with people and the world, i.e. forms the mentality of young people. The subcultural valuable orientations affect the attitude of its users towards the world and the relations with the world, their self-identity and self-determination.

In this regard, claiming that youth subculture reflects the kind of oppositional “philosophy” of life, G. Ehman identifies the following factors that determine the origin of the social discourse of the youth [5]:

1) protest — “personal” language as an instrument of protest against the adult;

2) estrangement — limited access of adults in the world of youth;

3) credibility / verity — an expression of individuality in speech behaviour;

4) gaming and innovative aspect — language games by means of language;

5) affective–emotional aspect — the expression of negative emotions;

6) communicative–economic aspect — youth language is more specific, concise and easier to use than a standard language, expresses the subjective feeling and mood better.

Some researchers offer the following functions in the youth discourse:

– cognitive, which helps members of a particular sociogroup to get to know each other with the help of youth slang (in the authors’ terminology);

– worldview, which makes possible the communication in a closed environment, with the individual attitude towards the world, values and specific vocabulary;

– creative, which appears in cases when there is a need to express what cannot be expressed by neutral vocabulary [6].

However, in our point of view, the cognitive function contains the features of emotional-evaluative function, because it is based on not identifying factor but expressive; creative function contains the features of communicative function as it is, aimed to verbalize reality; worldview function is reflected both in emotional and communicative functions.

Considering the fact that “in a broad sense communicative strategy is determined as a type of behaviour of one partner of the dialogue communication, that is caused by and related to achievement plan of global and local communication purposes” [7], it is possible to distinguish the following communicative strategies and tactics:

Strategy №1 (S1)	Tactics	Recipient's reaction
to cause forthcoming social actions	greeting, farewell, introduction, apology, promise	as a rule, standard and determined by the social norms

An extremely low percentage (4% in both languages under the study) of prevalence of the mentioned strategies and tactics of its realization within the considered discourse should be pointed out.

In addition, it should be noted that this strategy of the social discourse of the youth is asymmetric, i.e. in most cases verbal action of one of the communicants does not correspond to the appropriate interlocutor's social action, whose respond may be limited by another strategy. Let us consider some speech acts (SA) within which an action (A) and a reaction (R) are differentiated:

- SA (A) — *Excuse me, sorry to interrupt* (S1). *I'm curious, why would you get a stud in your tongue?* (S3)
 (R) — *It's a sex thing. It helps fellatio.* (S3)
- SA (A) — *А чого ти на мене так дивишися? Я нічого нікому не скажу.* (S1)
 (R) — *І що тепер робити будем?* (S3)

Such variety of replica-reaction combinations when using the mentioned strategy in the speech act interaction is explained by the fact that the connection between replica-action and replica-reaction within the social discourse of the youth is not bounded by structural and semantic level and the developing sequence of the communication is defined by both lingual and extra-lingual factors, containing sociolinguistic features of youth communication and sociolinguistic characteristics of its users.

Strategy №2 (S2)	Tactics	Recipient's reaction
to make recipient act according to the will and desires of the speaker	order, request, persuasion	depends on the nature of dialogic interaction, as well as the intentions of the speaker and interlocutor

The second strategy is more significant (11% in Ukrainian and 12% in the English variant of the youth discourse).

- SA (A) — *Okay now, tell me about the hash bars!* (S2) — request
 (R) — *What so you want to know?* (S3)
- SA (A) — *Tell 'em, VinSent.* (S2) — order
 (R) — *Royale with Cheese.* (S3)
- SA 1. (A) — *Ого! Тут так темно!*
 (R) — *Ой! А давайте далі не підем.* S2 — request
- SA (A) — *Розслабся, істеричка!* S2 — order
 (R) — *Біта, не кінюшуй* S2 — request

These examples demonstrate the functional and semantic variation of S2 in the youth dialogue speech. S2 can function as action that becomes the key element in the dialogic interaction development. In case of interlocutor's negative reaction to the action of S2, it is possible to use S2 within the immediate response.

Strategy №3 (S3)	Tactics	Recipient's reaction
to change the recipient's way of thinking and awareness, affect him	clarification, message, clarification on a question, request for information	depends on the nature of dialogic interaction, as well as the intentions of the speaker and the interlocutor

The reviewed strategy is presented as the most common within the social discourse of the youth (85% in Ukrainian and 83% in English). The given dialogues demonstrate the rapid development of verbal interaction only on the basis of various forms of S1:

- SA 1 (A) — *We should have shotguns for this kind of deal.*
 (S3) — message

- SA 2 (R) — *How many up there?* (S3) — clarification
 (A) — *How many up there?* (S3)
 (R) — *Three or four.* (S3) — message
- SA 3 (A) — *Three or four.* (S3)
 (R) — *Counting our guy?* (S3) — clarification of the question

Functional versatility and usage of S3 is determined by the desire of young people to express more concrete and tendency to linguistic economy.

It is also worth noting that functional and semantic analysis of the social discourse of the youth proved that in spite of replica-reaction focusing on replica-action within the dialogic interaction, a range of reactionary remarks is varied: the communicants' responses don't depend on the communicative type of sentences and determined by statements' pragmatics. Separate speech acts can be distinguished within replica-reaction: the reaction caused by previous action, and action that initiates further communicant's reaction, i.e. becoming action in the dialogic communication; integrity of speech actions within the communicant's replica-reaction and its functioning as an action within the further interaction in constant form is possible. Such variety is explained by the fact that the connection between replica-action and replica-reaction within the social discourse of the youth is not bounded by structural and semantic level and the developing sequence of the communication is defined by both lingual and extra-lingual factors.

It should be noted that distinguished strategies within the research were compared with the notion of subjective modality where N. Shvedova, T. Korolova and other researchers imply the attitude features to the information, expressive demonstration of various emotions on the meaning of message [8; 9].

The analysis of actual research allowed distinguishing the following types of subjective-modal meanings: self-evaluative (accusing, critically, praising) and emotional-evaluative (aggrieved, interested, impressed, aggressive, contemptuous, and enthusiastic). Most frequent types of subjective modal meanings in the social discourse of the youth were "accusing" of self-evaluative type and "interested", "impressed", "aggrieved", "aggressive" of emotional-evaluation type. It is important

to mark that the emotional expression of the social discourse of the youth modality is presented by both positive meaning with prevailing “interested,” “impressed” and negative meaning with prevailing “aggrieved,” “aggressive,” “accusing.” However, the number of subjective modal negative meanings in the social discourse of the youth in the studied languages is exceeding the number of positive (65% and 35% accordingly to the total number of the most common subjective modal meanings). Note that there is the dependence on relation between class of speech influence, a form of speech influence and its subjectively modal meaning.

Structural and lexical-semantic characteristics of the social discourse of the youth. Lexical analysis of vernacular language within the social discourse of the youth allows ascertaining the fact that vulgarisms are less used in both languages under the study (10% in the Ukrainian language and 13% in English):

Укр.: *мудак, сука, ідіот, ублюдок, хрен, падло, урод, срака, дурило, хамло, гадюка, гімнюк, гімнючка, дриштун, трахати;*

Eng.: *motherfucker, shit, fucking, prick, asshole, leak, hot shit, cunt, gigger, fruit, shit fucker, stupid ass, idiot, bastard.*

Common colloquialisms take the second place in the degree of prevalence in the social discourse of the youth (18% in the Ukrainian language and 12% in English):

Укр.: *дрихнути, зриватися, молоти, кінішити, манатки, розкрамсати, влупити, хавати, кумарити, діставати, валити, заливати, балачки.*

Eng.: *wetback, to piss, gyp, stash, stuck up, dumps, calling card, champ, to party, tech, at each other's throat(s), half-baked, wad, lambaste, rain check.*

The most representative group is a youth slang that makes up 72% in the Ukrainian language and 75% in the English language. The analysis of the thematic division of the social discourse of the youth lexicon of the Ukrainian and English languages allowed to distinguish the most representative sociolect thematic groups in accordance with the objects and purposes of naming: 1) naming people, 2) naming things or aspects of reality, 3) naming actions and states (including human relations), 4) naming money, 5) naming associated with alcohol and drugs.

Subject and thematic correlation of lexical units within the social discourse of the youth proves its anthropocentric orientation. The selected thematic represent the areas that are most relevant for young people, what gives an idea of the value hierarchy of young generation: areas relevant to the person and one's sensory-emotional and rational perception of reality, the relevant aspects of one's activities and interaction with other people.

Structuring and organizing the social discourse of the youth vocabulary is based on thematic criteria and common for small number of thematic groups. At the same time this limited number of groups is balanced by the relative quantitatively saturation due synonyms.

Grammatical peculiarities of the social discourse of the youth. The analysis of the grammatical characteristics of the social discourse of the youth based on the material of two languages under the study enables to make a conclusion about the variation of grammatical constructions dependent on social parameters of communication and users of youth discourse. The realization of the different types of expressive syntax is common for the both studied languages: inversion, reiteration, elliptical structures, parcelling, rhetorical questions.

Double negatives, contraction of verbs, affirmative sentence with the meaning of interrogative, subject-predicate disagreement in number are becoming specific linguistic features of American youth discourse.

Double negatives:

It ain't no ballpark either. I don't tickle or nothin'.

I'm not sayin' he was right, but you're sayin' a foot massage don't mean nothing, and I'm sayin' it does.

Form of affirmative sentences with the meaning of interrogative:

You want to know that?

You're gonna be takin' Mia out on a date?

You don't think he overreacted?

Subject-predicate disagreement in number:

A foot massage don't mean nothing.

He don't let her get lonely.

Affixation by the standard word-formative models that depend on language and speech is considered to be a part of common word-formative methods on the morphological level.

Укр.: *халявищик, депресняк, всрняк, хавчик, відфейсувати, гризло, замутка, зездець, качок, відфейсовати, відиопити, залогітисся.*

Eng.: *drunkie, greener, jumper, coffeholic, jellyhead.*

Clipping and semantic transfer that are also standard word-formative methods in both languages under the study affect emotional markedness, tell about the desire of young people to intensify their speech. The same principles have concrete word-building means of the English language.

Укр.: *чел, шиза, понса, інфа, музон, комп.*

Eng.: *mon (money), biz (business), fess (professor), info (information), decaf (decaffeinated coffee),*

Lexical sociolects created as a result of semantic transfer (metonymical and metaphorical) have high expressiveness and emotionality.

Укр.: *гріни, колеса, залізо, диня, будка, гризло, гандончик, гадюшник.*

Eng.: *ankle, kicks, hoops, bank, hogwash, jugs, tight, pig, trip, bust.*

As specific concrete language word-building means of the English social discourse of the youth infixation and conversion can be mentioned.

In fact, due to the emergence of sociolects by conversional means the principal of language economy appears: *to bust, to coop, to frag, shake-up.*

The role of phonetic means in realization of emotional-modal markedness in the social discourse of the youth. At the segmental level a significant lengthening of vowels in stressed syllables in intonation groups is marked, where emotionally modal value of “interested” and “impressed” are manifested (usually in 1.5 — 2 times, in some cases of the maximum explication emotional state — to 3 times), lengthening of initial or medial consonants located in intonation groups, within which there are emotionally modal definitions “aggrieving” and “aggressive”: (in most cases in 1.3 — 1.6 times, in some cases, the maximum explication emotional state in both languages — up to 2 times), syllabic pronunciation of the word. The information based on the Ukrainian speech material proved the existence of pauses between syllables within the intonation groups, where emotional-modal definition “impressed” is realized. In most cases, the stated prolongation breaks last up to 70 ms. It is proved that when using emotional-modal meanings of “interested,”

“impressed”, “aggrieved”, deviation of formant nuclear vowels’ characteristics is not statistically significant and largely determined by characteristics of the speaker, but when using explication of negative emotional-modal definition “aggressively” deviation formant parameters of nuclear vowels from neutral demonstrate implementations of this pattern: an increase in F1 (10%) and F2 (15%) with a simultaneous decrease in F3 (8%).

It is proved that prosodic features of youth communication in the social discourse of the youth in the Ukrainian and English languages have relevant common and concrete language means of distinctive intonation characteristics’ actualization on the level of melodic, dynamic and temporal characteristics. The common features of prosody in the transmission of certain emotional-modal meanings in languages under the study were identified:

- 1) interested: Low Pre-Head, narrowed interval of nucleus’ pitch frequency, Stepping Head ;
- 2) affected, High Pre-Head, widened interval of Descending Head’s pitch frequency, High Head;
- 3) reproaching: Low Pre-Head, narrowed interval of nucleus’ pitch frequency, Stepping Head ;
- 4) aggrieving: Low Pre-Head, widened interval of all syntagmas’ pitch frequency, High Head;
- 5) aggressively, max widened interval of all syntagmas’ pitch frequency, max High Head.

REFERENCES

1. Скробнев Ю. М. Введение в коллоквиалистику. — Саратов : Изд-во Саратовского ун-та, 1985. — 209 с.
2. Беляева Т. М. Нестандартная лексика английского языка / Т. М. Беляева, В. А. Хомяков. — Ленинград : Издательство Ленинградского университета, 1985. — 316 с.
3. Бахтина М. Б. Эмотивно-оценочная картина мира современной молодежи : автореф. дис... к. филол. н. : спец. 10.02.01 «Русский язык» / М. Б. Бахтина. — Новосибирск, 2011. — 20 с.

4. Слюсаревский Н. Н. Субкультура как объект исследования [Электронный ресурс] / Н. Н. Слюсаревский. — Режим доступа : <http://www.countries.ru/library/typology/subkultura.htm>
5. Ehmann H. Ein paar Facts voraus / H. Ehmann // Das neuste Lexikon der Jugendsprache. — München : Verlag C. H. Beck, 2001. — S. 195.
6. Ктитарова Н. К. Український та російський молодіжний сленг як засіб відображення світогляду молодого покоління [Електронний ресурс] / Н. К. Ктитарова, К. В. Мельничук — Режим доступа : http://confcontact.com/2013_04_17/3_Ktytarova.htm
7. Романов А.А. Коммуникативная инициатива говорящего в диалоге [Электронный ресурс] / А. А. Романов — Режим доступа : http://tverlingua.ru/archive/014/1_romanov.pdf
8. Королева Т. М. Интонация модальности в звучащей речи / Т. М. Королева. — К. : Одесса : Вища шк. Головное взд-во, 1989. — 147 с.
9. Шведова Н. Ю. Очерки по синтаксису русской разговорной речи / Н. Ю. Шведова. — М. : Изд-во академии наук СССР, 1960. — 377 с.

AFTERWORD

As the result of different types of discourse study (documentary discourse, business Internet-discourse, folklore discourse, popular science discourse, scientific proper discourse, educating radio discourse, infotainment TV discourse, news TV discourse, aesthetic discourse, fictional discourse and social discourse of the youth) the following common features can be singled out:

- the general discourse direction;
- implicit / explicit impact upon the audience;
- audience-oriented perspective;
- communication forms;
- video sequence presence / absence;
- extra linguistic means involvement;
- communicative and pragmatic strategies.

The typological features of the discourse types were distinguished as follows:

- audience-oriented perspective;
- the impact upon the audience;
- extra linguistic means involvement.

Discourse specificity is revealed in the following aspects:

- discourse general orientation;
- impact upon the audience (implicit / explicit);
- application of communicative and pragmatic strategies;
- distribution of utterings with different lexical and grammatical structure, and stylistics.

The foregoing linguistic specifics of different discourse types under study can be characterized by the following common features:

- according to the functional status as abstract generalizing;
- according to the applied material means as symbolic;
- according to the final research goal as applied;
- according to the epistemic status as linguistic models;
- according to the language structure scope as interrelated through multi-leveled linguistic means;

- according to the typological status as typical to the languages under study.

One may note the universal character of the multi-leveled linguistic means complex realization when rendering some idea in a certain type of discourse in different linguacultures whereas the forms of its manifestation in various languages are quite different. Specific linguistic peculiarity is revealed in certain aspects, which are caused by the following factors:

- typological class of the languages under study: analytical structure of English, analytical-synthetic structure of German, synthetic one of the Russian and Ukrainian languages;
- divergence of intonation markers, formed in the historical development of each of the languages that are compared.

It should be noted that the present study is refined to the analysis of definite types of modern discourse based on the material of Slavic and Germanic languages. It is worth mentioning that discourse space is considered to be a continuum within which intersection and interference of certain types of discourse take place. To create the exhaustive list of discourse types seems to be hardly possible because of the objective complexity of the phenomenon under study and dynamism of communicative circumstances relevant to the definite type of discourse. All this makes discourse an inexhaustible source for further investigations.

Наукове видання

ТИПОЛОГІЯ СУЧАСНОГО ДИСКУРСУ

Монографія

Редакційна колегія:

Т. М. Корольова (відповідальний редактор)

Н. С. Жмаєва

Підписано до друку 23/11/2016 р.
Формат 60x84/16. Папір офсетний.
Ум. рук. арк. 9,3.
Наклад 300 прим.

ВД «Освіта України»
ФО-П Маслаков Руслан Олексійович
Свідоцтво про внесення суб'єкта видавничої справи
до державного реєстру видавців, виготівників
і розповсюджувачів видавничої продукції
ДК №4726 від 29.05.2014 р.
Тел. (095) 699-25-20, (098) 366-48-27.
E-mail: osvita2005@mail.ru, www.rambook.ru

Видавничий дім «Освіта України» запрошує авторів до співпраці з випуску видань, що стосуються питань управління, модернізації, інноваційних процесів, технологій, методичних і методологічних аспектів освіти та навчального процесу у вищих навчальних закладах.

Надаємо всі види видавничих та поліграфічних послуг.