

статті «Better Safe than Sorry with Swine Flu» («Береженого Бог береже») фокусує увагу читача щодо методів безпеки від свинячого грипу, а саме, використання марлевих пов'язок, усунення контактів із хворими та не зневажання профілактичними методами. У наступних прикладах заголовки виконують оцінюючу функцію за допомогою експліцитних або імпліцитних засобів, даючи оцінку адресантом подій, про які висвітлюється у газетній статті. Наприклад: *A Lousy Diplomat*, *Still More Tawdry Tales*, *Lucky Duck*. У наведених прикладах прикметники *lousy*, *tawdry* надають заголовкам негативну оцінку, а прикметник *lucky* – позитивну, тобто адресант оказує прямий вплив на сприйняття інформації адресатом.

Отже, підходячи до висновку, слід відмітити, що тематика та аналіз англомовних заголовків та їх адаптація в українському перекладі виступає актуальною темою для дослідження, а також, дуже цікавим об'єктом щодо стилістичних прийомів та трансформації у перекладі.

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ВІДОМОСТІ ПРО АВТОРА

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Наукові інтереси: перекладознавство.

NON-NARRATIVE STRUCTURE OF ALICE WALKER'S SHORT STORY "ROSELILY"

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Стаття присвячена аналізу вільного непрямого дискурсу, а саме неоповідної структури короткого оповідання Еліс Уокер "Roselily". У роботі розглянуто поняття 'потоків свідомості', як нарративної структури та виділено основні аспекти вживання авторкою даної оповідної організації художнього тексту.

The article deals with the study of non-narrative structure of fiction. The analysis is carried out on the basis of Alice Walker's short story "Roselily". The notion of 'stream of consciousness' technique is thoroughly analyzed in the paper and the key aspects of its application in the short story are emphasized.

The article is dedicated to thorough analysis of narrative structure of Alice Walker's short story "Roselily". The piece of writing aims at establishing comprehensible statements about non-conventional short story structure, which highly employs free associative style of thinking. Particular emphasis is laid on the concept of nonlinear or disrupted narrative employed in fiction.

This study deals with stream of consciousness as a narration technique in story writing and psychological content of Alice Walker's short story "Roselily" respectively. The article is based on two sides: the first one that tells about the concept of the term stream of consciousness and the second, which is an applied side of the notion that could be read in Alice Walker's short story "Roselily".

Our attention will be particularly drawn to the notion of stream of consciousness technique. As this narrative mode is the object of our investigation, we should analyze the main features of presented narrative strategy. Firstly, it should be mentioned that stream of consciousness technique is often regarded as interior monologue that seeks to portray individual point of view. This literary technique is characterized by associative leaps that make the work difficult to follow, as it requires from the reader to trace a character's fragmentary thoughts and sensory feelings. Stream of consciousness technique is closely connected with nonlinear structure, which is also traditionally puts the emphasis on character as a strategy for describing a personality free of constraints imposed

by linear, goal-oriented plot. We, thus, may want to focus on the character's whole life or the character may have a nonmaterial goal or spiritual need compelling him/her to act that doesn't easily translate into tangible, goal-oriented action to dominate the plot, but nevertheless can serve as the basis for a strong thematic unity.

Stream of consciousness is almost an indispensable term in modern literary criticism. The concept of stream of consciousness was first advocated by American psychologist and philosopher William James in his book *Principles of Psychology* (1890). Later, Henri Bergson and Sigmund Freud developed the concept theoretically. In the field of literary criticism, M. H. Abrams gives a definition of stream of consciousness: "... the unbroken flow of perceptions, thoughts, and feelings in the waking mind" [2].

John Mepham points out that "stream of consciousness writing aims to provide a textual equivalent to the stream of a fictional character's consciousness. It creates the impression that the reader is eavesdropping on the flow of conscious experience in the character's mind, gaining intimate access to their private "thoughts". It involves presenting in the form of written text something that is neither entirely verbal nor textual" [3].

Consequently, the term that can be applied for the non-narrative structure of the Alice Walker's story "Roselily" is stream of consciousness. We can indisputably state that the author uses this technique to capture the way the human mind works in a rush of interwoven thoughts, impressions, and memories. But the emphasis should be laid on the nature of human mind, which is the mind of a woman, who is alienated from her own culture.

Owen G. Mordaunt in the article *Respectability Restored in Abioseh Nicol's 'The Truly Married Woman' Echoed in Alice Walker's 'Roselily'* states that the stream of consciousness technique is artfully employed by Walker weaving together Roselily's life: past, present, and future. This method of telling, affirms Owen G. Mordaunt, is suited to the mood of story and gives it unity and cohesion. The structural framework for the story is a marriage ceremony and, as the author of the article points out, is skillfully told in the sequence of the marriage vows. [4: 12]

It should be also mentioned that some critics have also discussed the experimental qualities of narrative strategy of the story. Critic Hall finds the irony of alternating Roselily's thoughts with the words of the wedding ceremony "heavy-handed," but concludes "the device does work in this story." Barbara Christian, in *The Contrary Women of Alice Walker* notes the narrator's use of the third person pronoun *she* to represent Roselily's own thoughts, and suggests, "even in Roselily's mind, the being who wonders about, questions this day of triumph, is both herself, and yet not herself."

But we do not agree with the above mentioned statements and would like to present our view on the use of non-narrative strategy in the story. Analyzing the point of view of the story, it should be first outlined that "Roselily" is told in the present tense by a limited third-person narrator. The narrator is not the protagonist herself, she just reports what she thinks and sees. Thus, the reader sees everything clearly through heroine's eyes, and, consequently, everything is interpreted through the filters of Roselily's own experiences. The images and thoughts presented by the narrator are not direct but reflect mere impressions and aren't in focus. This fact doesn't undermine the emotional cohesion of the story as the readers build their own picture of the heroine's life and the preacher's words present the background.

Alice Walker didn't put any direct action into the story, thus concentrating the reader's attentions on the introspective narrative. The story has been broken into segments with each segment beginning with a line from the wedding ceremony. These parts are chaotic and disconnected we should say but each thought series is whole within itself. We can easily experience the heroine's mental and emotional life through a pattern of free associations, which are ordered and suggested by the preacher's words.

Thus, we can state that the ritual speech of the minister is the only direct talk in the story, which serves like a framework for the actions. It triggers Roselily's distant past images and thoughts about her future. Each series of thoughts runs through her mind by degrees while the preacher is reciting the familiar refrain from *Dearly, beloved to forever hold his peace*. Some scholars affirm that due to this non-narrative construction, "Roselily" is more like a poem than a conventional short story that develops logically and sequentially, in full sentences and paragraphs.

Nonlinear fiction of Alice Walker uses a specific action to frame the plot. This framing action creates continuity in the structure and establishes a context in which to tell the story. As the separate episodes shatter normal (sequential) time by intercutting the past, present and future, the framing action produces a unified flow in a specific plot. With this Alice Walker allows the readers to orient themselves in the story.

Alice Walker leads us into the mind of the female protagonist. We can read the entire story of Roselily's life but that is our task, as a reader, to put the pieces and details together into a sequential narrative of heroine's life, which are not presented chronologically. We know nothing of how the other people are feeling or thinking. We get all our images of the characters through Roselily. Even her self-image is part of the characterization. It gives a very intense feeling present throughout the whole story, and the only thing that breaks through her worries and thoughts is the voice of the priest as he reads.

Employing stream of consciousness mode, Alice Walker focuses on the emotional and psychological processes that are taking place in the minds of her character Roselily. Important character traits are revealed through an exploration of what is going on in the mind of the protagonist. A special feature of the story is that the medium of non-narrative strategy permits Alice Walker to place her reader inside the mind of her heroine to experience her thoughts and feelings. The entire story is delivered through the consciousness of the subject of writing, the heroine Roselily.

In this short story, heroine's stream of consciousness enables the reader to go deep into her life, her thoughts and her personality. "Memories crash against her. Memories of being bare to the sun. She wonders what it will be like. Not to have to go to a job. Not to work in the sewing plant." [2: 457]. It serves as a line to link the whole story together and constitutes its main content. "She dreams dragging herself across the world. ... She feels ignorant, wrong, backward" [2: 458].

Hence we can see that Roselily's movements from idea to idea are triggered not only by the minister's words but by outside noises, by physical sensations, and by memories connecting to other memories. "She dreams she does not already have three children. A squeeze around the flowers in her hands chokes off three and four and five years of breath. Instantly she is ashamed and frightened in her superstition" [2: 458].

This specific excerpt from the story shows the whole psychological process inside Roselily's mind: "She thinks of the man who will be her future husband, feels shut away from him because of the stiff severity of his plain black suit. His religion. A lifetime of black and white. Of veils. Covered head. It is as if her children are already gone from her. Not dead but exalted on a pedestal, a stalk that has no roots. She wonders how to make new roots. It's beyond her. She wanders what one does with memories in a brand-new life. This had seemed easy, until she thought of it. "The reasons why... the people who"... she thinks, and does not wonder where the thought is from [1: 456].

The non-narrative structure is used to build up the theme of loneliness and alienation. As she stands beside her future husband filled with doubt, there is no one in the crowd who senses what she is feeling. She feels no connection to the people she is leaving or to the man she is leaving with. "Something strains upward behind her eyes. She thinks of the soothing as a rat trapped, cornered, scurrying to and fro in her head, peering through the windows of here yes. She wants to live for once. But doesn't know quite what does it means" [2: 457]. Having delved deep into the mind of the heroine, we can clearly see that, unlike other Alice Walker's female characters, Roselily accepts her entrapment.

Alice Walker uses a style called the stream of consciousness in her short story "Roselily". With the help of this non-narrative technique the author was able to reveal the life of her protagonist with the help of uncovering her thoughts and emotions. We can learn about the present, past and even the future of the main character. By employing such technique, the author, in our opinion, is particularly able to portray the thoughts and inner world of Afro-American woman to the fullest. Thus, the writer presents the style of writing that can be characterized as dual tone of voice; ranting tone. We can see that the entire text is a description of Roselily's immediate thoughts when she hears words from the wedding ceremony. It should also be emphasized that the structure of the story is nonlinear, a collection of short paragraphs or stanzas that float as freely as Roselily's

consciousness. They are not chronological, nor are they arranged in a sequence shaped by cause and effect. Some of the passages respond directly to the bits of wedding ceremony that come before them, but many do not. Some scholars point out that the paragraphs in the story accumulate in the reader's mind like pieces of a collage or a stained-glass window. Moreover, literary critic Cynthia Bily points that the whole is greater than the sum of its parts, but the parts themselves could be gently shifted, rearranged.[1]

In addition, it necessary to stress that many literary scholars have been debating whether "Roselily" is a short story or a poem. But we believe that prose fiction is not only the message but also the medium at the same time, the way a message is conveyed.

Having analyzed the narrative nature of the story "Roselily", we'd like to specify the key points, which should be considered and taken into account while reading the short story by Alice Walker. They are the following: each paragraph begins with well-known lines from wedding ceremony, consequently creating a framework for the work; repetitive use of the phrases like 'she wonders', 'she thinks', 'she believes' intensify the emotional and psychological atmosphere and add to the depth of stream of consciousness technique; slowing effect of the time is created by elongated thought process between lines from the wedding ceremony. As the ceremony goes on it seems to us the readers that the whole life of the main heroine must be flashing before her eyes.

Further research of the current subject matter will refer to the study of such linguistic problems as text cohesion and sequential narration. Our attention will be particularly drawn to cohesion (lexical or referential) and its decisive role in an individual comprehension of a text.

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ПОНЯТИЕ «УЧЕБНЫЙ ТЕКСТ» В НАУЧНОЙ ЛИТЕРАТУРЕ

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У даній статті піднімається питання про місце навчального тексту в науковій літературі. Стаття охоплює різні тлумачення даного терміну. Розрізняються поняття «навчальний дискурс» та «навчальна мова» та показано їх зв'язок з навчальним текстом.

The article deals with the problem of an academic text in scientific literature. The article covers different interpretations of this term. The terms "academic discourse", "academic speech" and their mutual dependence are also taken into consideration.

В последние годы принято говорить о тексте как о главном объекте лингвистики. Имеется довольно большое количество работ, посвященных исследованию текста (обычно художественного) в различных его аспектах. В меньшей степени исследован текст специальный, в том числе учебный (УТ). Языковые особенности УТ активно изучаются как в лингвистике, так и в лингводидактике, психологии.

Цель данной статьи – определить место учебного текста в научной литературе; рассмотреть, как связаны между собой такие понятия, как «учебный текст», «учебный дискурс» и «учебная речь»; изучить языковые особенности учебного текста как основной содержательной единицы обучения.

Вполне очевидно, что любой текст, который является необходимым для обучения и представляет интерес для преподавания и освоения той или иной дисциплины, является учебным. УТ можно рассматривать в широком и узком понимании: в широком – это вся доступная наблюдению информация, представленная в учебнике, а в узком –