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Човганюк М. Ток-шоу как современная дискурсивная практика.

В статье рассматриваются основные научные подходы в осмыслении жанра ток-шоу как коммуникативно-дискурсивной практики, его дискурсивные признаки и формирующие составные, детерминируются структура и основные конститuentы ток-шоу, а также обобщаются существующие типологии теледискурса в современной лингвистике. В исследовании рассмотрена характеристика данного понятия как медийного жанра и составляющей политического феномена, который влияет на аудиторию, расставлены акценты на стратегиях ток-шоу и указано его основные формирующие элементы и критерии отбора гостя для участия в нем, а также проиллюстрировано направленность действий ведущего на организацию топикальной структуры телевизионного шоу и освещены критерии, позволяющие выделить различные жанровые понятия ток-шоу. Автор делает вывод, что понятие ток-шоу на данном этапе его теоретического и практического исследования не является вполне очерченным и в ближайшие годы ряд ученых разных сфер филологического знания направят свои усилия на его определение и изучение.

Ключевые слова: ток-шоу, семи-институциональный дискурс, типология.

Chovhanyuck M. Talk Show as Contemporary Discursive Practice.

The article gives a broad outline of scientific approaches to the studies of the genre of talk show as communicative-discursive practice, its discursive characteristics and forming constituents, determines the structure and key constituents of talk show as well as highlights the existing typologies of television discourse in modern linguistics. The research examines the characteristics of the talk show as media genre and a part of the political phenomenon that has an impact on the audience, gives emphasis on the talk show strategies and describes its basic forming elements and selection criteria of the guest who is going to participate in it, illustrates the orientation of the host as for the organization of the TV show topical structure and highlights the criteria that make it possible to distinguish different genres of talk show. The author concludes that the concept of talk show is not fully outlined at this stage of its theoretical and practical studies and in the coming years, a great number of scientists of various fields of philological knowledge will go on studying it.

Key words: talk show, semi-institutional discourse, typology.

Svitlana Chugu
(Vinnytsia)

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TEMPORAL DIMENSION OF THE LITERARY TEXT

The article discusses a number of issues related to the integration of recent approaches worked out in discourse studies and cognitive science, that led to the shift of the theoretical framework from traditional formal-structural to the socio-cognitive perspective, in order to facilitate further research of meanings and functions of language devices at different levels due to the implementation of complex multi-faceted study of semantic, functional, compositional, and cognitive characteristics of linguistic means within the literary text.

The study of semantic and pragmatic differences of sentence-level temporal expressions and temporal markers of the narrative reveal their distinctive characteristics on the textual level. Research of textual temporal markers provides evidence of diverse functions that temporal expressions perform, the main ones being indexing within the temporal continuum of the text, creating temporal cohesion, framing of the narrative temporal sphere and temporal referencing. Compositional, semantic and functional features of temporal markers are analyzed to reveal their role in creating text temporality and to provide guidance within the temporal dimension of the literary text.

Key words: *temporal markers, temporal expressions, temporal dimension, textual functions, temporal continuum.*

Introduction. Temporal expressions that function on two levels in the narrative, namely sentence (propositional) and textual, demonstrate their features to the full in the text continuum while indexing and coordinating text events and situations, alongside verbalisation of temporal notions. In the narrative that is characterized structurally as a linear arrangement of situations, events (situational events) are commonly ordered in temporal sequences, these being expressed both explicitly and implicitly with the help of numerous temporal markers of different levels as well as their configurations and combinations.

The topicality of the article is predetermined by the fact that there has not been provided convincing linguistic findings which reveal the role of temporal markers on the textual level. The narration does not necessarily develop chronologically in a linear order, situations and events in the literary text are represented in various ways, their temporal characteristics are represented by a number of concurrently used linguistic devices that are to be studied properly to deepen the understanding of their role and functions in the text continuum.

Tense is a temporal parameter that locates an event occurrence in the past, present or future, and is usually established around a referential point, that often coincides with the time of utterance. It is significant to differentiate between the notional category of temporality and the grammatical time proper (grammatical temporality) [14].

The event structure, conveyed commonly by lexical means, is processed in accordance with the temporal and contingencies relations relative to the main event (or the initial one in a succession of events / situations / actions). This information is also derived from general world knowledge that is associated with the event or situation described. The role and functions of temporal expressions of various levels and structures are different as subordinating conjuncts usually belong to explicit expression means of ordering, while sequential occurrences of tense verb forms mainly express coordinated event structures [5].

In the literary text time is an essential parameter of a special model of the world created in accordance with the rules and laws similar to those of the real world, so the way they are perceived and processed by the human mind are the result of the collective cognitive experiences [3]. Still time is viewed mainly in terms of three distinct spheres of past, present and future, events and situations being regarded as 'located' on the temporal axis.

The aim of the article is to emphasize that information presented in the narrative is not only lexical in nature but also derived from general world knowledge that is associated with the events described and is based on particular expectations that are common to the language community. **The main objectives** aim at the study of frame and perspective as we believe these to be appropriate analytical constructs due to the possibility of their application to the interpretation of the narrative development.

The division between temporal spheres is connected with the moment of speech, which is not stable, as it constantly shifts in time, changing its place on the temporal axis. Moreover, the moment of speech serves a kind of borderline between the past and the future. Narrative organization is characterised by temporal coherence, though so far linguistic research focused on discourse markers whereas temporal markers need further study to reveal their semantic, pragmatic and syntactic features in the literary text.

Discussion. Traditionally grammar studies are based on the differentiation of the notional category of temporality and the grammatical temporality or grammatical time proper. Languages were formerly believed to represent time through an elaborate system of grammatical tenses that can reflect

real time in the actual speech time, when the departing point coincides with the very moment of speech or the moment of immediate perception. Besides, grammatical tenses express relative time in those cases when the departing point does not coincide with the moment of speech [1, 5, 7].

A wide range of ways to convey events and situations in narratives led to the evolvement of the situation model framework that proves effective for language comprehension due to numerous theoretical and methodological developments that provide a deeper understanding of the mental representations of events and the explication of the role of language devices in their verbalization [9].

We believe it logical to regard textual events and situations in terms of framing and perspectivizing as these are significantly prevalent in discourse and text within the scope of new approaches to the study of the text [8, 11].

As to the cognitive function of temporal expressions in the narrative it activates knowledge structures that help process and interpret situations and events correctly and consequently to maintain the 'eventuality' flow adequately [12].

The approach, designed by Duran N.D., McCarthy P.M., Gaesser A.C., Mcnamara D.S., considers three measures motivated by a situation model framework that outlines a process by which readers make use of linguistic features, as well as background knowledge to link incoming events to their shared event structures in working memory [3]. Readers construct a situation model by indexing the shared links between events as they encounter them in a text. With respect to time, the shared information is based on three major processing cues: tense, aspect, and adverbial temporal phrases. These temporal features are regarded as processing instructions on how to integrate incoming information into prior event contexts, while temporal coherence emerges as temporal information that is consistently linked throughout a discourse [14].

In modern grammar tense is viewed as a temporal feature that locates an event occurrence in the past, present, or future, it is usually established around a referential point, namely time of utterance [10]. According to Gennari S.P. the event structure, it being either a state or an event, conveyed by the lexical meaning, is immediately processed with respect to the temporal and contingencies relations relative to the main event, so event structure becomes central in sentence interpretation [4].

Temporality as a textual category that represents objective time is very complicated – languages have a structured system of numerous lingual devices to reflect its diverse aspects in a relevant and adequate way. Time denotation is expressed via an array of lexical, lexico-grammatical and grammatical means, temporal expressions being traditionally divided into 'present-oriented' or absolute expressions of time which distribute human time perception into the spheres of the present, past, future.

In the narrative time denotation of the situation /event /situational event is represented in a number of ways. The finite verb forms usually signify more generalized characteristics of the reflected processes, while the lexical means convey more detailed descriptions. Due to the semantic, pragmatic and structural characteristics temporal indices reflect evaluations of temporal coherence quite accurately. In addition, they are believed to generate profiles of temporal cohesion that correspond to human interpretations of temporal coherence via the linguistic features of the temporal dimension of the situation [2, 7, 10].

The information presented in the narrative is not only lexical in nature but it is also derived from general world knowledge that is associated with the events described and is based on particular expectations common to the language community. The role of world knowledge and lexical meanings is particularly relevant because syntactic information alone, particularly tense morphology, is not specific enough to provide proper interpretation due to overlapping, anteriority and precedence. Thus the study of the narrative world model should be based on the recognition of framing that is viewed as the tool for setting boundaries to define text segments [6, 13]. We would argue that temporal framing is broad enough to extend over a number of segments, at times including the whole narration, though it is more likely to be composed of separate, often chronologically 'distorted', sequences of events and situations.

The time of the text is regarded as preceding the real time of text creation, thus it is important to emphasize that in the narrative verb forms are mainly relative. In addition, the author usually chooses the departing point in the past, which becomes central for the narration. As for the functions of verb forms the distinction between real/absolute and relative/non-absolute time denotation is not of much importance, as the same verb tense forms are used to express both absolute and non-absolute time, still reference with the moment of speech is relevant for the verb forms expressing dynamic character of

actions. There are verb forms that focus more on the characterization of actions but not so much on their dynamism as on the detailed description of the action in a particular temporal sphere. Besides, their content-creating functions are more distinct in combination with the other devices of temporal semantics and the phrases they make.

Though the main textual function of temporal markers is to order the events in terms of their anteriority, simultaneity or posteriority the process of selecting an appropriate discourse marker is complicated, as one and the same temporal relation is verbalized differently depending on the syntactic and lexical properties of the clauses or syntactic structures in the text, as such categories as tense, aspect and syntactic structures are realized in the textual continuum simultaneously.

In the excerpt under analysis the meaning of the verb forms is clarified with the help of lexical and syntactic means.

*She's **been having** some difficulty waking up. She **must fight** against lethargy. It's a strong desire – to sleep. To sleep and sleep. To sleep **forever**. She **can't live** only **in the present**, like a shrub. But **the past** is a closed door, and she **can't see any future**. **Maybe she'll go on from day to day and year to year until** she simply withers, folds in on herself, shrivels up like an old spider (M. Atwood, p. 114).*

We believe it is the interrelation between the textual elements of temporal semantics that creates the illusion of chronologically arranged sequences of events though they belong to different temporal planes:

Present (extended from past)	<i>She's been having some difficulty waking up.</i>
Future	<i>She must fight against lethargy.</i>
Indefinite future	<i>It's a strong desire – to sleep. To sleep and sleep. To sleep forever.</i>
Present	<i>She can't live only in the present, like a shrub. But the past is a closed door, and she can't see any future.</i>
Indefinite future	<i>Maybe she'll go on from day to day and year to year until she simply withers, folds in on herself, shrivels up like an old spider</i>

The temporal meanings of the tense forms in the passage on the level of separate sentences are not as important as their meanings on the textual level due to the fact that their functions are more complex, so in addition to indications on the temporal axis they help guide readers through a multidimensional temporal sphere of the text viewed from the perspective of the character.

Temporal boundaries of the narrative do not necessarily coincide with the boundaries of situations and events as they are presented in the vertical mode more often than in the chronologically linear manner. Obviously, the notions of frame and perspective are appropriate analytical constructs due to the possibility of their application to the interpretation of the narrative. Moreover, every narrative is characterized by the unity of the spatial and temporal relations known as chronotop (spatio-temporality) which reflects the unique interdependence between the very place and the very time of the particular situation or event. Every shift or change in any of the parameters leads to the change in the other one that is evident from the interchange of tense forms in the excerpt.

Theoretically and methodologically consideration of various dimensions in the narrative, subjectivity of individual perception and consequent 'individualized' interpretation alongside other variables may aid adequate interpretation within the framework of social-functional and cognitive approaches. Apart from this, narratives are a valuable source of cognitive patterns that reflect the peculiarities of perception of time and its metaphorical representations as well as numerous conceptual projections of two and three-dimension continuum that call for **further study** in the context of culture as language communities differ considerably in their perception and verbalization of time.

Conclusions. Syntactic information and tense morphology are not specific enough to provide proper interpretation of temporal features of situations and events, so background and world knowledge alongside lexical meanings become of great importance in the narrative interpretation. Recent studies of linguistic means of temporal semantics in the language resulted in the convincing evidence of their complex functions in the temporal continuum of the literary text that includes the spheres of anteriority,

simultaneity and posteriority (past, present, future). Theoretically well-founded assumptions are offered by modern linguistics that focuses on integrating findings in different research fields to provide more insights into understanding of general laws and mechanisms of comprehension of narrative temporality as one of significant characteristics of the literary text.

Semantic properties of temporal expressions in the narrative are connected with the notions of simultaneity, anteriority and posteriority that are conveyed by temporal subordinating conjunctions, lexical units, temporal prepositions and combinations of lingual devices. Their semantics is usually described by the kind of temporal relation they establish between two or more events – they either overlap with (simultaneity), succeed (anteriority), or precede (posteriority) each other. Given that pragmatic features of temporal markers are related to style, namely to the notions such as neutral or stylistically marked, their value also indicates the speaker's attitude (positive, negative, neutral, mixed) towards the kind of temporal relation between the events. Structural features of temporal markers are represented by prepositional phrases and subordinate clauses, as both structures refer to the realization of the event that acts as a temporal reference point. Compositional features serve as signals of thematic shift or continuity in narratives and as segmentation markers that enhance comprehension.

The complexity of narratives arranged as multi-dimensional worlds requires complex research methodology to study the rules that govern their content and composition. Moreover, the theoretical basis for **further studies** of functions of temporal expressions in the narrative should be based on the assumption that time is one of the key concepts of culture that predetermines both coding and interpretation of textual actions, events, and situations. The approach to provide efficient insights into the narrative world model is to include elements of contextual, conceptual, semantic and structural methods to ensure valid research of the role of different linguistic means involved in the representation of temporality in the literary text.

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ILLUSTRATION MATERIAL

Atwood M. *The Year of the Flood* / M. Atwood. – London: Virago Press, 2009. – 518 p.

Чузу С. Темпоральний аспект художнього тексту.

Стаття присвячена розгляду низки проблем, пов'язаних з інтеграцією методів, розроблених в галузі дискурсознавства та когнітивної науки, що спричинило перехід від традиційного формально-структурного підходу до використання методик соціо-когнітивного характеру, які уможливають подальше дослідження значень та функцій мовних одиниць різних рівнів за допомогою комплексного багатоаспектного вивчення семантичних, функціональних, когнітивних та композиційних характеристик лінгвістичних засобів, які виявляються у літературному тексті. Дослідження семантичних і прагматичних особливостей темпоральних чинників речення та темпоральних маркерів тексту свідчить про розмаїття функцій, характерних для одиниць темпоральної семантики, основними серед яких є індексація в текстовому просторі, створення темпоральної когезії, темпоральне оформлення (параметризація) тексту та темпоральна референція. Вивчення композиційних, семантичних та функціональних особливостей темпоральних маркерів дозволяє встановити їх роль у створенні темпоральності і забезпечує орієнтацію в темпоральному просторі художнього тексту.

Ключові слова: темпоральні маркери, темпоральні одиниці, темпоральний аспект, текстові функції, темпоральний простір.

Чузу С. Темпоральний аспект художественного текста.

Статья посвящена анализу ряда проблем, связанных с интеграцией методов, разработанных в области дискурсологии и когнитивистики, что привело к отказу от традиционного формально-структурного подхода и широкому использованию методик социально-когнитивного характера, способствующих дальнейшему исследованию значений и функций языковых единиц разных уровней с ориентацией на комплексное многоаспектное изучение семантических, функциональных, когнитивных и композиционных характеристик лингвистических средств в литературном тексте. Исследование семантических и прагматических особенностей темпоральных показателей на уровне предложения и текстовых темпоральных маркеров свидетельствует о разнообразии функций, характерных для единиц темпоральной семантики, основными среди которых являются индексация в текстовом пространстве, создание темпоральной когезии, темпоральное оформление (параметризация) текста и темпоральная референция. Изучение композиционных, семантических и функциональных характеристик темпоральных маркеров позволяет раскрыть их роль в создании темпоральности и обеспечивает ориентацию в темпоральном измерении художественного текста.

Ключевые слова: темпоральные маркеры, темпоральные единицы, темпоральный аспект, текстовые функции, темпоральное пространство.

Лариса Шутак
(Чернівці)

УДК: 811.161.2'373'276.6:61

ОСОБЛИВОСТІ ТВОРЕННЯ ТА ВИКОРИСТАННЯ ВТОРИННИХ НАЗВ У КОМУНІКАТИВНИХ СИТУАЦІЯХ МЕДИЧНОГО ДИСКУРСУ

Досліджено причини та способи творення вторинних номінацій у сучасному українському медичному дискурсі, з'ясовано особливості використання та призначення таких назв у різних комунікативних ситуаціях. Обґрунтовано суфіксацію як один з основних способів творення вторинних назв лікарів за їхньою внутрішньою професійною диференціацією та назв пацієнтів за властивою їм хворобою. Окреслено коло вторинних номінацій, що є наслідком метафоричних та метонімічних перенесень. Розмежовано субстантивні (однокомпонентні), ад'єктивні та дієслівні (однокомпонентні чи двокомпонентні) вторинні метафоричні номінації. Схарактеризовано вторинні субстантивні метафоричні найменування інструментів, визначено причини утворення таких назв і типові комунікативні ситуації їх використання. Установлено особливості метафоризації прикметників і дієслів як компонентів словосполучень, з'ясовано умови їх вживання в комунікативних ситуаціях. Проаналізовано вторинні назви, що є евфемізмами до офіційних медичних термінів, відзначено їхнє пом'якшувально-коректне призначення. Узагальнено різні причини, що зумовлюють творення вторинних назв, серед яких виокремлено потребу спростити сам процес професійного спілкування, уникнути складної медичної термінології, зекономити час, швидко й доступно передати потрібну інформацію, пом'якшити її вплив на пацієнта.

Ключові слова: вторинна номінація, вторинні назви, способи номінації, суфіксація, метафоризація, метонімічні перенесення, медичний дискурс.