

A night sky with the Milky Way galaxy visible, showing a dense band of stars and nebulae in shades of purple, pink, and yellow. The foreground is a dark silhouette of a forested hillside.

*Людина в мовному  
просторі:  
історична спадщина,  
проблеми,  
перспективи розвитку*

**Людина в мовному просторі:  
історична спадщина, проблеми,  
перспективи розвитку**

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**A Person in the Language Space:  
Historical Heritage, Problems  
and Development Prospects**

## ЗМІСТ / CONTENTS

|  |    |
|--|----|
| <b>ДОСЛІДЖЕННЯ МОВНИХ ОДИНИЦЬ<br/>У ЛІНГВІСТИЧНИХ ПАРАДИГМАХ<br/>RESEARCH OF LANGUAGE UNITS<br/>IN THE LINGUISTIC PARADIGMS</b>                              | 9  |
| <b>Atasoy Irem.</b><br>REPRESENTATIONS OF THE COVID-19 PANDEMIC IN GERMAN AND<br>SPANISH NEWSPAPER HEADLINES: A COMPARATIVE ANALYSIS                         | 10 |
| <b>Білоперковець Марина.</b><br>НАЗВИ САКРАЛЬНИХ АГРАРНИХ КУЛЬТУР І ПРИРОДНИХ<br>ФЕНОМЕНІВ У ФРАЗЕОЛОГІЇ УКРАЇНСЬКОЇ, АНГЛІЙСЬКОЇ І<br>КИТАЙСЬКОЇ МОВ        | 14 |
| <b>Bohdan Valerii.</b><br>PECULIARITIES OF STAGE DIRECTIONS AS OPTIONAL<br>COMPONENTS OF ADJOINING CONSTRUCTIONS   | 18 |
| <b>Ганжело Світлана.</b><br>ТИПИ ІНДИВІДУАЛЬНО-АВТОРСЬКИХ ПЕРЕТВОРЕНЬ<br>ФРАЗЕОЛОГІЧНИХ ОДИНИЦЬ НІМЕЦЬКОЇ МОВИ   | 22 |
| <b>Куликова Людмила, Тарасенко Тетяна.</b><br>ХУДОЖНІЙ ТВІР ЯК МОВНИЙ ФЕНОМЕН  | 26 |
| <b>Okrostsvaridze Nino, Chkoniya Valentina.</b><br>ANTHROPOLOGY OF CONSUMPTION AND (RE) CONSTRUCTION OF<br>PAST: CASE OF TURKISH GEORGIANS LIVING IN GERMANY | 32 |
| <b>Павлюк Олена.</b><br>ПЕРСОНІФІКАЦІЯ ЯК ЗАСІБ ЕКСПЛІКАЦІЇ КОНЦЕПТУ <i>VIE</i><br>(ЖИТТЯ) У РОМАНІ КАТРИН ПАНКОЛЬ <i>LES YEUX JAUNES DES<br/>CROCODILES</i> | 50 |
| <b>Сайенко Дзвенислава-Кристина, Михнюк Анастасія.</b><br>ПОДПИСЪТ ВЪВ ФОРУМНИЯ МЕДИАЛЕКТ  | 55 |
| <b>Сердюк Алла.</b><br>ТАКТИЛЬНА ПЕРЦЕПЦІЯ В ОСНОВІ НОМІНАЦІЇ ФЛОРОЛЕКСЕМ У<br>НІМЕЦЬКІЙ ТА УКРАЇНСЬКІЙ МОВАХ  | 60 |
| <b>Фанагей Тетяна.</b><br>ФРАНЦУЗЬКІ ФРАЗЕОЛОГІЗМИ ЯК ЗАСІБ ОБ'ЄКТИВАЦІЇ<br>КОНЦЕПТУ "LANGUE" У СУЧАСНІЙ ФРАНЦУЗЬКІЙ МОВІ                                    | 65 |
| <b>Чикіль Марія.</b><br>КОЛОРИСТИЧНА ЛЕКСИКА ЯК ОДИН ІЗ ЗАСОБІВ РЕАЛІЗАЦІЇ<br>СЕНСОРНИХ ОЦІННИХ ЗНАЧЕНЬ У ТЕКСТІ ПОВІСТІ<br>ПАМЕЛИ ТРЕВЕРС "МЕРІ ПОППІНС"    | 74 |
| <b>Шиманович Ірина.</b><br>ОСОБЛИВОСТІ СЕМАНТИКИ ФРАЗЕОЛОГІЧНИХ ОДИНИЦЬ ІЗ<br>ЗООНІМАМИ В КОРПУСІ АНГЛІЙСЬКОЇ МОВИ   | 77 |

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## PECULIARITIES OF STAGE DIRECTIONS AS OPTIONAL COMPONENTS OF ADJOINING CONSTRUCTIONS

The modern scientific paradigm is characterized by an orientation towards cognitivism. Nevertheless, up to now, far too little attention has been paid to text morphology, identification of means of joining separate sentences and supra-sentence entities to form larger text units and to the study of linguistic units that are their constituent parts. Even less attention is turned by linguists to the examining of extralingual means and their actualization in text units (which are investigated by us on the example of adjoining constructions (ACs) [6, p. 184] and composite sentences). Few studies in this regard are limited to the analysis of only stage directions within the frameworks of the ACs with coordinating relationship and compound sentences (ComS), as well as only in drama works. Thus, other ACs, genres and functional styles are excluded as well as other non-verbal elements of text formation. However, it has long been known that both linguistic and non-linguistic means of communication are interconnected and interdependent. Accordingly, without taking into account the latter, the content of the utterance may be incorrectly decoded

by a reader. Thus, it is not enough for a linguist to confine himself to analysing only speech material. One must also take into account physical actions (gestures, facial expressions, etc.), intonations that carry a certain communicative load and in a real text turn into verbal form for their visual perception.

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The second part of an AC (adjoined part (AP)) is a syntactically separate utterance adjoined after a much longer pause than the one that exists between the parts of a complex sentence (CS). This peculiarity is known to focus the attention of a recipient on an AP and give it special significance. If a stage direction is placed next to an AC or a CS as an additional marker of a pause (*Silence as the line goes dead; Silence, after a moment; There is a long pause; After a long pause; She pauses, etc.*), then their informative 'value' as a whole (or the value' of their parts) assumes even much greater significance.

As a result of the stage direction arrangement analysis in the text, we have identified them in three positions concerning ACs and CSs: initial, medial and final ones.

The researchers point out the following communicative peculiarities of the initial position of stage directions relative to ComS and compound ACs:

1. Stage directions are located before a ComS as a whole, and in case of an ACs, they are usually placed between their first part (a base utterance (BU)) and an AP.

2. Such ACs are more expressive in their nature, which is caused by a lengthened pause between their parts. The second parts (APs) of these ACs are often very unexpected because they were not planned by the whole logic of action development.

3. A ComS is a nonsegmented thought, while in an AC, we can observe only formal separation of its parts by a stage direction and a concurrent informative adjoining of an AP to a BU [2, p. 39; 3, p. 31-33].

Having investigated, in this regard, CSs and ACs with subordinating relationship, we have come to the conclusion that these provisions are largely relevant to these syntactic units too, but with an adjustment for their peculiarities [1, p. 168-168].

It should be noted that the stage directions are found not only in the texts of dramatic works. Both in prose fiction and journalism, there are regular occasions of the use of an author's speech - statements that perform the same functions as stage directions of various semantic types in a play (silence, introductory, action ones, etc.), except that they are not formally separated with square brackets.

As evidenced by the linguistic material, the pause, that is quite often indicated by a stage direction in the interposition (when it moves apart a BU and an AP), leads to the formation of a semantically non-coherent AC. This can be explained by the fact that a break in action or communication that gives time to consider the first, already uttered part (AP), to evaluate its (sometimes paradoxical) content, to recall, in this connection, some new important information and to move to the other microtheme [5]:

*Bobby said, "What we need is an independent assessment of the exiles' readiness<sup>BU</sup>."*

*Kemper laughed. "Because if the invasion fails and it becomes known that you backed the so-called 'rebels,' you'll be fucked in the court of world opinion<sup>AP</sup> (J. Ellroy).*

The possibility to remove stage directions from the framework of the AC does not violate the grammatical organization of its structures. It only loses some of its semantic and functional 'load'.

The results of our research [6, p. 184] give us the right to reach a conclusion on the universality of segmenting properties of the interpositively located stage directions relative to the ACs and complex sentences in the formal aspect and, at the same time, on the preservation of semantic unity of their parts.

A stage direction in the final position (relative to an AC or a CS) also adds considerable weight to the opinion expressed in them, contributing to its full assessment. According to our observations, the syntactic combination of “an AC with an adjoining conjunctive words + a stage direction” at the completion of a suprasentential unit is a regular occurrence, i.e. a stage direction, together with an AC or a CS, can be used as one of the demarcators in determining the boundaries of text segments, in particular, those of a suprasentential unit. Thus, a stage direction reinforces the function of text demarcation executed by an AC at the end of a suprasentential unit.

Moreover, the analysis showed not only an active use of stage directions as optional components of ACs with adjoining CWs, but also a reverse process, to which linguists did not pay special attention to – the use of ACs within the framework of the stage directions themselves.

Thus, traditionally neutral in terms of their expressiveness, stage directions acquire new features in modern English, take direct part in a communication process and perform the function of expression and, at the same time, content compression.

In addition to stage directions, the communicative intention of an author is actively implemented in the ACs and CSs with the help of the italics and other special lettering and graphic tools.

The practical value of non-linguistic means is intensification and clarification of linguistic means of influence on an addressee as well as amplification of functions of ACs and CSs in a text that are not explicitly expressed or have a weak manifestation in vocabulary. Without taking into account these means, the content of the statement may be incorrectly decoded by an addressee. Moreover, “by reflecting the articulation and intonation features of oral speech, all means of phonographic accentuation... contribute to the creation of not only a pictorial but also a credible narrative” [4, p. 24-25].

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## **ТИПИ ІНДИВІДУАЛЬНО-АВТОРСЬКИХ ПЕРЕТВОРЕНЬ ФРАЗЕОЛОГІЧНИХ ОДИНИЦЬ НІМЕЦЬКОЇ МОВИ**

У фразеології існує декілька дефініцій для позначення змін семантичної структури: фразеологічна трансформація, текстова модифікація, okazіональна зміна, авторська видозміна, модифікаційна зміна, okazіональне перетворення, модифікація тощо (Я. А. Баран, Ю. А. Найда, С. Гнатюк, Л. Ф. Щербачук, С. Б. Пташник, В. І. Супрун).

Слід зауважити, що одним із перших мовознавців, хто розглядав творчу трансформацію фразеологічних одиниць (ФО) як закономірне та системне мовне явище, був О. В. Кунін. Він зазначає, що “у разі okazіонального вживання фразеологічних одиниць можлива заміна компонентів, уклінювання слів і перемінних сполучень, часто ускладнене лексичними змінами, додавання перемінних компонентів, синтаксична деформація” [4, с. 10].

Водночас Г. Бюргер модифікацією фразеологічних одиниць вважає креативні зміни в складі ФО, що не відповідають формі,