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SOCIAL RELATIONS AND SPEECH IMAGE

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Image-making as a process is socially and culturally determined. The image is a multidimensional phenomenon, which explains the large number of aspects of its studying (philosophical, psychological, social, cultural and other aspects). However, a goal set or justification of each image consists in the exteriorization of internal resources of the individuality, which is impossible without language expression. Thus, speech is the primary 'form of existence' of the image.

Material and methods. This study is focused on the problem of Speech Image and the main methods of the research are systematization and theoretical understanding of the material, method of diagnostic context, denotative, emotive and structural analysis, semantic differential.

Findings and discussion. We understand Speech Image as an 'image-opinion' dichotomy that occurs in the psyche of a group of addressees as a result of linguistic manipulation. Its main features are as follows:

- The function of self-presentation. Communication occurs rather as a demonstration of the senses, far from being intended for the detection and interpretation by the addressee, than information transmission and manifestation of meanings.
- The cognitive function involves the use of language for cognition of the world, its categorization and conceptualization, in the process of which a fragment of personal (later – the group) worldview is created. The most important purpose of the language is organization of thinking. As a result of speech and thinking activity the image person creates a certain 'self-image', which determines his or her actions.
- The communicative function is focused on the transfer of information, designed to exert an impact on the target audience. This information can be presented in the form of messages, opinions, generalizations, using various genres.
- The vocative function is a function of the direct impact on the addressees by forming a particular worldview in them.
- The emotive function is focused on expressing the addresser's emotions and exciting the addressee's emotions.
- The emphatic function establishes and maintains a contact between the communicants, sets the audience for information perception through the use of certain speech passwords and signals (use of appeals, etc.)
- The socio dramatic function implies the ability to manage and control impressions. Such control is carried out by means of verbal and non-verbal means of communication.
- The function of social sharing provides a dialogue in which people attach importance to the outside world, seek to interpret the actions of other members of society. Social interaction is a constant exchange of different benefits between the people, and exchange transactions are the elementary acts of public life.
- The illusive-compensatory function is a process of everyday life 'compensation' by means of myth-making, not breaking, however, the behavioral framework of group roles.
- The aesthetic function is focused on attention to the form of communication and is implemented in the principle of selecting the verbalization means.

All these functions interact in the speech image structure; at the same time their combinatorics is carried out in accordance with the situational context and motivation of the person. We understand the motivation as an impetus for action that occurs during comprehension of personal needs.

The speech image should contribute to changing the social role of the person to a more 'liquid' one, establishing the person's authority professionally, accentuating not only its strengths but also the

super-task set by this person for oneself. So the speech image should mark the value systems of ethnic community and its culture, to be ‘an indicator of compatibility’ between the transmitted and expected.

Speech image always operates in a particular language community. Speech image components are selected depending on the mentality, value paradigm, expectations and communicative ideals elaborated by the ethnic group throughout its history. To satisfy the expectations of the target audience becomes the main objective of this process. It should be noted that each of the addressees of this audience is a kind of product of their culture and their language; thus, a collective addressee is united by common cognitive base, mental space, verbal behavior.

The detailed analysis of the speech image-making mechanism required image meeting the following criteria:

- The image should be fixed in the common cultural space that promotes instant recognition and initiation of the ‘associatively lever’.

- It should be complete.

- It should be feature transnational. The expansive force of the image should be obvious.

Communicative organization of the text is based on three main registers: reproductive, informative and reactive. Rhematic dominants in the text are dynamic and stative ones. The former is represented in the system of verbs of physical action, activity, movement: cook, take out, see, come up, have lunch, do shopping; the second defines the internal state of the addresser represented by the verb love. The attitude of the subject to the activities described takes the addressee to the level of content-conceptual information communicating the individual author’s understanding of reality and its fragments, their importance not only in the addresser’s life, but also in the social and cultural life of the people, including the relations of psychological interactions between individuals.

Conclusion. We believe that language (speech) means of influence are universal, i.e. they can be implemented in any linguo-culture taking into consideration ethno-specific features. Speech Image is a combinatorial formation, including the inherent (natural) parameters (the style of communication, the method of communication, individual concept sphere) and the setup of components necessary for a successful cooperation with people.

THE ARTISTIC DETAIL OF FOOD IN NIKOLAI GOGOL’S “THE NIGHT BEFORE CHRISTMAS” AND CHARLES’S DICKENS’S “A CHRISTMAS CAROL”

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Nikolai Gogol and Charles Dickens as the universally acclaimed masters of the artistic detail are declared to have independently developed a similar direction in literature, or as one of the scholars, D. Urnov, called it “a Gogol-Dickens style” where “everything becomes a subject which possesses its individuality, admits detailed consideration, feeling, smelling, etc.” [1, 40] The comparative analysis of the writers’ two Christmas stories helps us to observe the functioning of food as a means of the artistic detail.

The purpose of the article is to study artistic detail of food in N. Gogol’s and Ch. Dickens’s works. ^т

Material and methods It should be mentioned that both Gogol and Dickens single out two parts of Christmas holidays – Christmas Eve, the notable period of preparation for Christmas, and the holiday proper.

Findings and discussion. In “The Night before Christmas” on Christmas Eve Cossacks go to the deacon “for kutya”, and “besides kutya there would be spiced vodka, saffron vodka, and lots of other things to eat”. In Orthodox tradition Christmas Eve is the day of a strict fast, when according to the Russian pious habit people had to keep starving until they could see the first star in the sky, which symbolized the Star of Bethlehem. With the appearance of the first star they ate sochivo (a dish of boiled wheat, rye or oats mixed with honey, porridge mixed with honey) or, as Gogol presents it, kutya (boiled rice or wheat with raisins and honey).

Gogol emphasizes the importance of fasting on Christmas Eve; it enables him to reveal the nature of his characters on the bases of the contrast between lenten and non-lenten food. Thus, Paunchy Patsiuk known in the village for his dubious reputation – “they say he knows all the devils