

indeed, high feelings between people from rich and poor families are quite possible.

Moreover, we may also mention Lady Catherine de Bourgh, Mr. Darcy's aunt. At first, she is sympathetic to the Bennets and the Gardiners. It does not bother her that people from the poor class are staying at her house. However, hearing that her nephew is going to marry Elizabeth Bennet, the woman immediately remembers the origin of the girl and came to her with reproaches, without forgetting to remind her about it: "You are determined to ruin him in the eyes of friends and to ashame him in front of the world" [1].

As we can see, Lady Catherine de Bourgh's abrupt behavior leads to bad consequences, and after such actions her nephew stops all communication with her.

Conclusion. Jane Austen in "Pride and prejudice" shows us through the protagonists of the novel the problem of social inequality and the consequences of such opinions. Fortunately, in the novel we may see that all the situations were resolved more or less positively; however, we cannot claim that such a problem is solved as well in real life.

1. Austin, J. Pride and prejudice [electronic source] / J. Austin. – Mode of access: <https://www.gutenberg.org/files/1342/1342-h/1342-h.htm>. – Date of access: 08.10.2019.

THE ROLE OF PROPER NAMES IN THE CREATION OF A VISIONARY WORLD IN THE NOVEL 'NEVERWHERE' BY NEIL GAIMAN

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Recently, there has been a tendency of creating literary works that take place in a parallel reality. The author acts as the Creator and sets the events in a special world, fictional universe, with its own history, culture and peoples speaking different languages that are often a made up languages. Such artwork is referred to a relatively new literary genres – speculative fiction and fantasy [2, p 338].

Fantasy covers numerous subgenres; some of them are high and low fantasy. Words 'high' and 'low' just refer to the level of usage of traditional fantasy elements within the work, and is not any sort of remark on the quality of work.

High fantasy is set in an alternative, fictional world, which is very different from the usual one. Such worlds often are inhabited by legendary creatures and wizards. At the same time, the "real" world may exist as a parallel one or not be mentioned at all.

By contrast, low fantasy is characterized by being set in the real world or very similar to it with the inclusion of magical elements. In this world people don't believe in magic, and unusual events are considered to be a miracle.

Urban fantasy can be viewed as a type of low fantasy; it takes place in a modern city of the real world and is opposed to rural or historical setting [2, p 340].

Due to the insufficiently studying of specific character of the visionary world description in fiction, the discussion is of great importance. The creation of a visionary world involves the use of linguistic means of all levels of language (phonetic, lexical, syntactic), the study of which will reveal the artistic possibilities of previously unstudied works of Neil Gaiman.

In this regard, the aim of our research is to study the peculiarities of the use of onyms in the novel.

Material and methods. Our research material is a novel by Neil Gaiman 'Neverwhere'. The methods of the research include contextual analysis, descriptive research, interpretation method.

Findings and their discussion. The novel is set in modern London or London Above as it was mentioned in the novel, under which there is a parallel world, London Below. The main characters are Richard Mayhew, an ordinary resident of London, a girl named Door, who is rescued by Richard.

The specific character of onyms in the novel is that common nouns are used as proper names. For example:

"So is it short for Doreen?" he asked.

"What?"

"Your name."

"No. It's just Door."

"How do you spell it?"

"D-o-o-r. Like something you walk through to go places" [1, p. 48].

Door is a girl from a rich and influential family, which is known for opening any doors and locks without a key.

If it's the last door I open," she prayed, silently, to the Temple, to the Arch. "Somewhere ... anywhere ... safe..." and then she thought, wildly, "Somebody" [1, p. 14].

When Door is trying to escape from her stalkers, Mr. Croup and Mr. Vandemar, she asks to the Temple and the Arch to help her. Common names are used as names of deities. There are tube stations in London named Temple and Marble arch.

She grabbed Richard's shoulder, pointed to the device on the wall, the snaky S with the stars surrounding it. She gasped. "Serpentine," she said to Richard, to Hunter. "That's Serpentine's crest. Richard, get up! We have to run—before she finds out we're here ...

"Calm yourself," said Hunter. "But she's Serpentine," wailed Door. "Of the Seven Sisters" [1, p. 129].

When Door's life was in danger, a bodyguard named Hunter, helped her to hide at the Serpentine's. Serpentine is a lake in Hyde Park, named for its narrow, winding shape, like a snake. Seven Sisters is an underground station named after seven ancient elms planted in a circle.

The onomastic space in the novel is diverse in subject matter and functioning. Neil Gaiman constantly uses the language game based on the etymology of onyms, on the phonic likeness of the analyzed lexemes.

'Richard found himself pondering, drunkenly, whether there really was a circus at Oxford Circus: a real circus with clowns, beautiful women, and dangerous beasts' [1, p. 5].

The novel begins with Richard sitting outside the pub and looking at the umbrella that was given to him. On this umbrella a map of the London underground was drawn. Literal understanding of the tube station name – Oxford circus and the etymologically related meaning of circus takes place there and artistically played by the author.

"And where would that be?" he asked. She turned to him, pushed the hair from her eyes, and told him. "Knightsbridge," repeated Richard, and he began to chuckle, gently. The girl turned away. "See?" she said. "I said you'd laugh" [1, p. 63].

They walked toward the bridge. Anaesthesia handed Richard her candle-lamp. "Here," she said. "Thanks." Richard looked at the woman in leather. "Is there anything, really, to be scared of?" "Only the night on the bridge," she said [1, p. 75].

After Richard gets to London Below, he wants to go back to his world, and only Door can help him do this. She can only be found in the Floating market. To get to the market he should cross the bridge. Here we see a play on words, based on the homonymy Knightsbridge (London district) and Nightsbridge. The word 'knight' is pronounced as 'night'. In the story, while Richard and Anaesthesia (guide) are crossing the bridge the darkness takes her and Anaesthesia disappears.

'Door took a deep breath, and answered after a long pause. "It's a long story," she said, solemnly. "Right now we're looking for an angel named Islington" [1, p. 38].

Door must get to the angel called Islington, who should her help to find out who hired Croup and Vandemar to kill her family. Angel is not only the tube station, but also a part of the Islington district, which is called 'The Angel, Islington'.

'Richard was beginning to catch on. He assumed that the Earl's Court he referred to wasn't the familiar Tube station he had waited in innumerable times, reading a paper, or just daydreaming' [1, p. 151].

'The old man was larger than life in every way... That, thought Richard, correctly, must be the earl' [1, p. 152].

'Earl's Court, thought Richard. Of course. And then he began to wonder whether there was a baron in Barons Court Tube station, or a Raven in Ravenscourt or, ...' [1, p. 164].

To find out how to get to Islington, the characters get to Earl at the 'Earl's court'. The name of the tube station becomes a proper name, so as Barons Court, Ravenscourt.

Conclusion. Thus, proper names in Neil Gaiman's novel 'Neverwhere' play an important artistic and plot-forming role in the creation of the visionary world that was described in the novel. The author uses common names as proper names, reveals etymological connections between them, thereby shows the specifics of the named objects and exposing the implicit meanings inherent in them.

1. Gaiman, N. Neverwhere: A Novel / N. Gaiman. – New York : Harper Collins, 2009. – 480 p.
2. The Encyclopedia of Fantasy / John Clute, John Grant. – New York : St. Martin's Press, 1999. – 1079 p.

SLOGANS AND THEIR PRAGMATIC IMPACT ON THE AUDIENCE

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Advertisement is regarded as a complex phenomenon that pervades all realms of human live. Analyzing advertisement, we should pay attention at the essential meaning of the slogan. The pragmatic influence of the slogan incorporates implicit inner content.

The aim of our research is to analyze the main classifications of slogan and to identify which psychological and linguistic techniques are used.

Material and methods. In our research we have use slogans from English newspapers ("Metro", "The Telegraph", etc.) The examples of advertisement from these sources have many techniques to enhance the pragmatic effect influence the consumers. During our analyzes we have used descriptive method and method of selection.

Findings and their discussion. Advertisement is a type of marketing communication, which passes on the information necessary for promoting or selling a product, service or idea. It is distributed through mass media (television, magazines, radio, mailing, billboards, blogs, social networks, sites, etc.) [1, p 34].