

The study of biblical wisdom and its spiritual values is an important step in understanding the human worldview. Therefore, it is not surprising that numerous phraseological units were borrowed from this literature. 41 phraseological units were identified from the total volume of the material, which include various biblical names.

**Conclusion.** Phraseological units reflecting in their semantics the long process of development of the British culture record and pass on cultural settings and stereotypes from generation to generation. Therefore, it is so important to study phraseological units that include proper names because many of them have existed in the language for hundreds of years and can be an indicator of the wisdom of people who love accurate, figurative expressions.

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## **FATHER AND SONS' PROBLEM IN THE NOVEL "LAST ORDERS" BY GRAHAM SWIFT**

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There is a list of inexhaustible eternal themes in literature that do not lose their relevance regardless of social and cultural trends or political situation in the world. Eternal themes include the theme of life and death, good and evil, love, loyalty, duty, marriage, family relationships, as well as fathers and sons' theme. The novel "Last orders", created in 1996 by British writer Graham Swift deals with the last one.

The problematic of this novel in literary studies has not fully been covered. In particular, the articles "Epistemological crisis in Graham Swift's novels "Waterland" and "Last Orders"" [1], "Time in the novel "Last orders" by Graham Swift"" [2], and "Personalized story in Graham Swift's novel "Last orders"" [3] are devoted to the crisis of cognition, the peculiarities of time category representation and the concept of the prevalence of private story in the novel, respectively. The problem of fathers and sons in the novel has not been studied at a fundamental level before.

Thus, the purpose of our research is to reveal the fathers and sons' problem in Graham Swift's novel "Last orders".

**Material and methods.** The material of our study is the novel Graham Swift's "Last orders". We used a descriptive method with elements of comparative analysis to study the novel.

**Findings and their discussion.** The book tells the story of four friends and their families. In view of the limited scope of our work, we would like to focus on the history of two families – the Dodds and the Johnson – the most striking, in our opinion, representatives of the generational gap in this novel.

Jack Dodds – the guest of honor because of or thanks to which (the readers are free to decide on their owns) his friends have a common mission – to carry out the last order. Jack was sixty-eight when he died from stomach cancer. He left behind the butcher shop for the good of which he had been working the whole life; June, the disabled daughter he had not once visited at the orphanage; four friends, and his last order: to scatter his ashes over the sea, from the pier in the resort town. That was the place where he and Amy had spent their honeymoon, the place where he had been truly happy. The couple intended to go there, trying to bring back the past, believing that it would improve their lives.

Aside from June, Amy and Jack had an adopted son, Vince, the youngest of those with whom Jack walked his last path. He is an auto mechanic since his youth had been fond of cars; although his father predicted he would be a butcher and get a butcher's shop as an inheritance (the name of the shop confirms this – "Dodds and son, fresh meat"). He had a relationship with Lenny's daughter. The girl had to get rid of the child. That was a great shock for her and she, unable to withstand the difficult circumstances, began to earn a living selling her body. Later Vince married the first that passed by beauty Carol and became the father of the girl Kat.

This is where we find the generation difference of the Dodds family. The older generation, in this case, represented by Jack, finds it important to pass over the business that he built all his life and in which, it should be noted, he succeeded. However, the younger generation is not ready to take the weight of this responsibility. It is important for Vince to find his own way, to devote himself to what he really likes – cars.

Amy and Jack were not fully reasonable in matters of creating a family and having children, career. If we imagine that, the spouses' life is a chessboard, then fate would be a virtuoso player, and our heroes would be just pawns in this game. Jack chose his wife due to jealousy, an animal instinct of possession, and Amy had simply submitted to circumstances: "But it was hops that brought us together, it was hop-picking that started it. The way your life gets fixed for you" [4, p. 327]. In addition, reading the novel, we have the chance to know why Jack chose this profession (or this circumstance has nothing common with the idea of choice?): "...Jack had never wanted to be a butcher in the first place, never. It was only because the old man wouldn't have it otherwise. Dodds and son, family butchers

since 1903" [4, p. 45]. The reader has a feeling that everything that happened is nothing but submissiveness to circumstances, a series of ridiculous accidents that caused the suffering of the characters. Such a pattern of behavior is alien to Vince. Despite the fact that he marries the first comer, but still chooses what he considers more appropriate (Carol, but not Sally with the child). The reader is free to judge the morality of the different generations' actions by himself.

So let us move further to the Johnson family. Ray Johnson is Jack's best friend. It was Jack Dodds who called Ray "Lucky" for his incredible luck at the front, where the heroes met, as well as for his luck in gambling (betting on horse races). Ray is married to Carol. Their relationships are far from ideal ones. They raise a daughter, whose name is Sue and is about to fly out of the parental nest. The reader learns that Ray has being loved Amy, the wife of his passed away friend, for the whole life, and even had an affair with her.

The generational gap is also clear in the Johnson family. The characters acknowledge this fact in the pages of the novel. Sitting in a bar, friends, and Ray, in particular, notices: "Should've been born later perhaps, like Vincey" [4, p. 83].

When Sue and her boyfriend Andy are packing for a trip, Ray noted: "But when they were gone I wished them well. I wished I was them" [4, p. 84]. In addition, Ray says with regret: "And another thing's still true, that they have it better now, better, easier, quicker" [4, p. 85]. He realizes that times have changed, that the younger generation has more opportunities, freedom. Sue studies at college. Her boyfriend wants her to go to Sydney with him. The answer is obvious to her. She cannot see any obstacles neither in the residence changing nor in being far from the family. Furthermore, she also has no worries about finishing her study abroad: "There's colleges in Australia, there's teachers in Australia" [4, p. 86].

**Conclusion.** Thus, the author pushes us to comprehend family values in modern society. The reader who grew up in the post-Soviet space, who was brought up in the spirit of communism sees the incredible contrast between the two polar life stances, ideologies.

The leitmotif is the idea that the heroes that represent of the older generation lived unconsciously, by inertia, went with the flow (career, marriage, the birth of children). It contrasts with the concept of the life of the new generation, which seeks to be on the crest of the wave, which is full of freedom, grasping, who strive to live fast (Vince, Mandy, Sue).

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## COMMUNICATIVE AND PRAGMATIC SPECIFICITY OF ENGLISH-LANGUAGE RADIO DISCUSSION

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In contemporary world the mass media exert a special influence over the opinion of society. Yet, the mechanisms of opinion formation remain poorly understood, and therefore require systematic linguistic investigations. Radio discourse, in particular, is of current importance because it reflects the latest trends in social reality. Due to the increasing human need to receive information, discuss it, form one's own views on a particular issue, in order to better navigate in the modern world, the discussion takes a prominent place and acquires an extremely important role as an independent genre of radio discourse.

In this regard, the aim of our research is to study compositional, pragmatic and communicative components of English-language radio discussion.

**Material and methods.** Our research material is English-language radio discussion, taken from [bbc.com](http://bbc.com) (October, 1, 2019) on such an urgent social issue as abortion in Northern Ireland. In our research the following pragmatic scheme of radio discussion is applied: *communicative strategy – tactics – language techniques*. The methods of the research include contextual analysis, logical and semantic analysis, interpretation method.

**Findings and their discussion.** The study has shown that compositionally the radio discussion opens up with the introduction and presentation by a radio host: *'Hi. This is Jane Garvey. This is the Woman's Hour podcast. It is Tuesday 1 October 2019'*. It's essential to mention, that in the introduction anaphora is used to implement the strategy of drawing attention. The introduction is followed by a problem statement with further appealing to the listeners to join the discussion: *'Today the anti-abortion posters...'* *'...you can take part as well. You can tweet at BBC Woman's Hour...'*

Stella Creasy, one of the guests, uses the strategy of self-presentation and employs the *tactics of appeal to feelings* to form a favorable image in connection with the need for trusting relationships with the listeners, as well as influencing their attitude: *'So I would be very clear that I have debates about abortion.... All the time I have debated and discussed ... I believe it is their fundamental rights.... And I have respectful debates. This is a campaign of stained harassment against myself'*. *'This organization has been explicated that*