Longman Dictionary). They define the word, give examples and the sphere of usage.

**Conclusion.** Online translators can be useful for tourists who want to eliminate some gaps of language misunderstanding both in spoken and written communication. They are still far from what would be ideal as not everything is translated with the service, thus, a comprehensive translation of the text is not provided. Machine translation is mechanical and not natural-sounding. Words are intricately interwoven with cultural and personal meanings, ideas, feelings, tone, a target audience. Today's computers are not able to delve into these depths.

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# ARTIONYMY AS A BRANCH OF ONOMASTICS: THE HISTORY OF THE STUDY

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Oftentimes works of art reflect the current state of society. It is necessary to examine the names of the works of art in close connection with them, because their names can convey social-cultural information and may act as a translator of historical, political and other kinds of information.

In modern onomastic science special attention is paid to the analysis of onomastic periphery, artionymy in particular. In view of this, to our mind this study seems to be relevant.

The aim of the article is to examine and to systematize linguistic studies, which are devoted to the analysis of the names of paintings in various aspects.

**Material and methods.** The sources for the study are the scientific works of scientists who deal with the linguistic analysis of artionymy.

The aim of our research has led to the choice of methods. Therefore, we used the descriptive method, which includes studying, generalization and interpretation of the theoretical material.

**Results and their discussion.** There are a number of approaches to determination of artionymy as a sector of onomastic space. Some scientists examine the names of works of art as objects of material culture. Then they should belong to *khrematonymy* or *pragmatonymy*.

In the "Dictionary of Russian onomastic terminology" (1988) *N.V. Podolskaya* introduced the term *artionym* for scientific use. Under this term she understands the proper name of work of fine art (painting, graphics and plastics) [7, p. 38]. The author differentiates the names of objects of intellectual culture (*ideonymy*) and the names of objects of material culture (*pragmatonymy*) [7, p. 61; 110]. In such a manner *artionym* is a kind of *ideonym*.

Despite the appearance of the term, special interest in the study of artionymy in onomastic science was not observed. At the same time, in the late 90s XX century the interest in the analysis of onomastic periphery is growing. Thus, various categories of the proper names of objects of spiritual creativity are explored: the names of literary works (*biblionymy*), the names of movies (*filmonymy*), etc.: *A.V. Antropova, N.A. Veselova, E.V. Knysh, O.A. Ostapchuk, Yu.N. Podymova, I.V. Kryukova, N.A. Srebryanskaya, V.I. Suprun, A.V. Surtaeva, S.G. Tikunova* and others.

The linguistic study of artionymy began in the late 20th – early 21st centuries. The first extensive research of artionymy in Russian linguistics is presented in the study of *E.A. Burmistrova* "The name of works of art as an object of onomastics" (2006). The main task the author faced was to determine the place of artionyms in the onomastic space of the Russian language. In addition, the structural-semantic types and specific features of the artionyms' functioning were identified [1, p. 4].

Some scientific articles devoted to the study of artionymy in different aspects were published in 2010–2017.

In the scientific article of *T.I. Pluzhnikova* the painting is examined as a special kind of creolized text, in which the artionym can perform the function of ecphrasis and the picture has an iconic function [6].

The article of *D.V. Maydanyk*, *L.A. Petrova, L.P. Rusopova* and others are devoted to the analysis *of* ideonymy in the linguocultural space of the narrative in I. Ilf and E. Petrov's novel "The Golden Calf". Besides, the artionyms are examined as elements of language game.

Not all scientists understand under the term *artionym* only the proper name of work of fine art. Thus, *D.D. Droshnev's* scientific article is devoted to the analysis of the features of the representation of the names of musical compositions in the texts (including epistolary texts) of V.F. Odoevsky [2].

In the dissertation "Names of paintings of American artists of the XX – XIX centuries: the experience of discursive description" (2013) *T.V. Efremova* analyzes the names of works of American painting as small-format texts. The author reveals the dynamics of the paradigm of these texts

and describes their structural-semantic, pragmalinguistic, linguocognitive and linguocultural characteristics [3].

The year 2017 has particular importance for the study of artionymy. There is an active growth of interest in this category of onomastic periphery in various branches of scientific knowledge. Two dissertations devoted to artionymy were prepared and defended. *N.M. Mukhametgareeva*'s dissertation is devoted to a comparative analysis of the names of paintings by impressionists (partially post-impressionists) in the French and Russian languages. The author determines the specific characteristics of the Russian and French artionym, reveals the patterns of translation of artionyms on different language levels in different thematic groups [5].

A comparative analysis of German and Russian artionyms is carried out, the main models are identified, the types of translation transformations during the interpreting and transfer of German and Russian artionyms to another language are determined in the thesis research of *L.A. Klimova* [4].

Artionym can translate the history of nation and act therefore as a source of historical information (*V.N. Filas*).

In Belarusian linguistic this branch of onomastics is practically no examined. There are only several works about the names of objects of intellectual cultures. For example, *S.E. Gnitsevich* analyzes artionyms presented in school textbooks on the Russian language, but there are primarily biblionyms.

**Conclusion.** Thus, artionymy remains a not enough explored sector of proper names pertaining to the onomastic periphery. The main recorded researches belong to Russian linguists who conducted the analysis by comparing the artionymy in different language systems. At the same time, in Belarus there are practically no works devoted to the study of artionymy.

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# RACIALISED URBANITY IN AMERICAN LITERATURE

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The notion of urbanity as the expression of a peculiarly modern form of urban consciousness – the projection of an urban mode of being and self-awareness of what it means to be a citizen in a rapidly changing urban polis – has been the subject of much critical analysis.

**Material and methods.** When writing this article, the following research methods were used: literature review on the subject and its critical analysis (works of Robert E. Park, Richard Lehan, Amiri Baraka, A. Robert Lee and et al.).

**Results and their discussion.** The meanings of urbanity are manifold. It refers to the evolution of civic consciousness and responsibility and stresses the importance of the life of the mind, in terms of everyday customs, artistic endeavour, human communication and philosophy, in the construction of what it means to live in the city [1, p. 14]. It is also crucially dependent on the idea of the coming together of strangers who construct the city through social interaction that is not based on kinship or group membership.

In modern and post-modern literature, the city is an almost universal setting. However, it could hardly be argued that every modern or post-modern text with a city setting qualifies as urban literature by virtue of that setting. In critical discourse on urban literature, scholars tend to focus on one of two literary elements as central to the identification of a text as urban literature. On one hand, scholars such as Richard Lehan, Mary-Ann Caws, and David Seed tend to view the city setting as central to the identification of a text as urban literature. On the other hand, scholars such as Diane Levy and Michael Jaye and Ann Watts tend to view character as central to the identification of a text as urban literature. Both views and approaches are valid in their fundamental basis:  obviously, a text cannot be considered urban without the presence of the city, yet at the same time, "urban" is an adjective denoting someone or something as "being" of the city.

What urban literary works have in common is that they reflect the discursive heteroglossia that resonates in the texture of each city, at the core