

тэкст – пазабаўлены арыгінальнай паэтычнасці літаральны пераклад – літаратурная апрацоўка падрадкавіка і адраджэнне першапачатковай маляўнічасці” [1, с. 61].

Праца перакладчыка заўсёды патрабуе адказаць на наступныя пытанні: што ўяўляе сабой асоба перакладчыка? Чаму менавіта гэты твор ён перакладаў? Якім чынам ён рабіў пераклад? Наколькі пераклад адпавядае арыгіналу?

Што датычыцца перакладаў беларускіх твораў, то самым яскравым прыкладам будзе пераклад верша Янкі Купалы “А хто там ідзе?”. Гэта адзін з праграмных вершаў класіка беларускай літаратуры, які яскрава адлюстроўвае праблему нацыянальнага самасцвярджэння беларускага народа ў пачатку XX стагоддзя. Гэты твор быў перакладзены на 82 мовы свету, што яшчэ больш паказвае яго каштоўнасць у складзе сусветнай літаратуры. Кожны перакладчык змог паказаць свой узровень валодання як літаратурнымі здольнасцямі, так і моўным майстэрствам. На самой справе гэта не проста яскравы верш. На наш погляд, ён з’яўляецца феноменам у плыні перакладаў. Адна справа, калі перакладаюць творы знакамітых пісьменнікаў Францыі, Англіі і іншых. Але тут узнік пераклад беларускага пісьменніка, аўтара з маленькай краіны, на такую вялікую колькасць моў свету. Ці ж гэта нельга назваць феноменам? У прыватнасці, уражвае наяўнасць пераклада на японскую мову. На мову настолькі далёкай краіны, ніяк не звязанай са славянскай традыцыяй і беларускім менталітэтам. Што ж такога магчнага ў гэтым вершы Янкі Купалы? Чаму менавіта гэта верш зацікавіў японскага перакладчыка? Перш за ўсё сцвярджэннем глыбока гуманістычнай ідэі права кожнага народа на свабоднае і годнае жыццё. Што датычыць стылістыкі, то верш вызначаецца багаццем сімвалаў, глыбокай метафарычнасцю і разам з тым лёгка ўспрымаецца чытачом, ён прасты і зразумелы. Але гэта зусім не значыць, што пераклад гэтага верша робіцца проста і лёгка. Пераклад любога мастацкага твора – гэта не механічная праца.

Вялікія магчымасці для абагульнення дае аналіз перекладу верша Янкі Купалы на расейскую мову, які зрабіў выдатны пісьменнік Максім Горкі, якога востра цікавілі і гістарычны лёс беларусаў, і творчасць Янкі Купалы Першае, што адразу бачна, гэта адрозненні ў перакладзе першага радка: “А хто там ідзе, а хто там ідзе?” – “А хто там ідёт по болотам и лесам”. Думаецца, Максім Горкі выкарыстоўвае такія словы, каб паказаць цяжкі лёс беларусаў. Цяжкі як у фізічным, так і маральным плане. На першы погляд, вобразы перакладнага варыянту верша можна патлумачыць з геаграфічнага боку: асаблівасці ландшафта краіны. Аднак абодва тлумачэнні ўзаемна дапаўняльныя. Далей ідзе наступнае: “У агромністай такой грамадзе” – “Огромной такою толпой” Калі глядзець з боку гучання, то ў слове “грамада” большая колькасць звонкіх зычных і галосных, чым у расейскай адпаведніку “толпа”, ды і сэнс слоў значна адрозніваецца. Грамада – гэта людзі, аб’яднаныя значнай ідэяй. Таму і ўспрыманне ідзе на ўзровень мацней. Адрозненні пасля гэтага сустракаем вось такі пераклад: “ На руках у крыві, на нагах у лапцях?” – “ Что подняли они на худых руках?” Мне здаецца, што ў імкненні захавання рытміку, М. Горкі паслабіў сэнс і эмацыянальную напоўненасць гэтага сказа. Тут ужо добра бачна, што арыгінал больш яскрава перадае ўсю цяжкасць долі беларусаў. Гэта вельмі важная дэталі, і шкада, што перакладчык не змог захавання асаблівасці арыгіналу. Вось яшчэ вельмі цікавы пераклад: “А куды ж нясуць гэту крывіду ўсю, / А куды ж нясуць напакан сваю? – На свет цэлы.” – “А куда они несут эту кривду всю, / А кому они несут напакан свою? – На свет божий.” Тут трэба паглядзець на канец страфы. Менавіта ў арыгінале як раз і не хапала гэтага рэлігійнага адцення, якое прысутнічала ў беларусаў. Тут М. Горкі вельмі добра падабраў слова і ўзмацніў само паняцце свету. Каб больш пашырыць яго значэнне і зрабіць акцэнт менавіта на “свет Божы” і апошняе, але не менш важнае: “А хто гэта іх, не адзін мільён, / Крывіду несьць наўчыў, разбудзіў іх сон? / – Бяда, гора.” – “А кто ж это их, не один миллион / Кривду несть научил, разбудил их сон? / – Нужда, горе.” Вось гэтыя два, здавалася, падобных па значэнні слова. Аднак бяда і нужда вельмі розныя словы, бо сама “бяда” не так моцна пабуджае да нейкага дзеяння, калі параўноўваць са словам “нужда”. На наш погляд, беларусы ў пачатку XX ст. менавіта “нуждаліся”, маюць вострую патрэбу ў тым, каб іх звалі людзьмі. Таму, думаецца, М. Горкі падабраў найбольш яскравае слова.

Заклучэнне. Пераклад – важная форма кантактных літаратурных сувязей, якая дапамагае знаёміцца з шэдэўрамі сусветнай літаратуры. Перакладчык павінен валодаць многімі талентамі, каб стварыць добры мастацкі пераклад. Важна сказаць, што кніга перакладаў верша Я.Купалы і па сённяшні дзень з’яўляецца эталонам сярод перакладных твораў.

1. Што такое параўнальнае літаратуразнаўства? / П. Брунэль, К. Пішуа, А.-М. Русо; Пер. з фр. А. Дынька, С. Барысевіча; пад рэд. В. Булгакава. – Мн.: Эўрафорум: Бел. Фонд Сораса, 1996. – 240 с. – (Адкрытае грамадства)

KEY STYLISTIC FEATURES OF THE INTERVIEW AS A GENRE

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The media plays an essential role in our modern democratic society. Journalism is a means of expression of people’s voice. In this regard an interview is a journalistic genre that creates a bridge between the celebrity and the listener/reader. The interview is a conversation, so that an interviewer, as like as an interviewee, will be

included in the processes of asking and speaking. The reporters prepare carefully, doing some research and being persistent to conduct a valuable story.

The relevance of this research paper consists in the fact that the interview serves as one of the most powerful tools used to elicit responses according to preferences and behavioral tendencies of the society.

In order to be a good interviewer it's vitally important to recognize how to ask relevant questions and induce a person to talk about provocative and awkward issues.

The aim of the research is to identify and analyze the most common linguostylistic devices used in modern English interviews.

Material and methods. The research material comprises several authentic interviews taken from two celebrities – US President Donald Trump and a famous actor Johnny Depp, hosted on <https://www.interviewmagazine.com> and <https://time.com>.

The following research methods were used for the current study: the method of theoretical analysis and synthesis, the method of interpretation, the method of logical and stylistic analyses.

Findings and their discussion. According to the theory of P. Newmark and functional approach, texts can be divided into three groups: texts with informative function; texts with expressive function; texts with appellative function.

The interview, being a genre of journalistic writing, contains traits of each type of text. The interview consists of such essential components as conversation between a journalist and a person's response on topics of current social significance.

Thus, we took the interviews of US President Donald Trump and a Hollywood celebrity Johnny Depp in order to demonstrate the linguostylistic peculiarities of the chosen journalistic genre.

The analysis indicates, that the first interview can be defined as an informational and analytical one, devoted to the most interesting and up-to-date topics, such as sociology, political science, budget deficit, American economy.

This type of an interview has the features of a portrait, since the talk is not only about state issues, but also the political destiny of the president, his plans for a would-be presidential term.

It is noteworthy that the first feature of the interview with President Donald Trump results in the use of such intensifiers as *pretty, really, absolutely, totally*.

The interviewee also applies such means of expression as repetition which helps to highlight his words and gives a more intense colouring to what has been said, making it sound serious and significant: "*Which is a pretty shocking thing. You look at China, it's a big beneficiary – they don't pay anything. Japan is a big beneficiary, they don't pay anything. Many other countries, they don't pay anything. Indonesia. Many other countries come, they don't pay anything. And we're there keeping the world as, you know, we're there keeping the oil flowing*".

Another feature of President Trump's interview is the frequent use of double negation. It is used as an intensifier, in this case, for instance: "*Well, I don't think too many people don't believe it*".

It's essential to mention, that one of the most prominent features of Trump's speech is anadiplosis, in which a word or phrase used at the end of a sentence or clause is repeated near the beginning of the next sentence or clause. This stylistic device is used in order to produce a special stylistic effect of laying emphasis on the sense that is sometimes hidden: "*No, I don't think we have any problems. I have a good group of people now. I have people that I want. And we have some terrific people, and no, that's not a problem. But what is a problem is that the United States takes care of the world, and the world doesn't take care of the world. The world doesn't want to take care of itself*".

As to the second issue, the interview with actor Johnny Depp is defined as a 'creative' type. The personality of a celebrity becomes the subject of interest. The disclosure of the actor is greatly facilitated by his speech behavior. A journalist is not only an intermediary in the transferring of information – he also acts on equal terms with his interlocutor in the process of co-creation. Such a creative interview is often called conversation, or a dialogue. The result of creative partnership can be embodied in artistic sketches, essays, documentaries, dialogue on the air, etc. Such kind of the interview has a wide variety of linguistic and stylistic features.

It has been established that one of the key features of the above mentioned interview is semantic redundancy. The redundancy of means of expression in the interview implicates verbosity, which manifests itself in the use of more words than are needed to convey a message. In fact, the phenomenon of semantic redundancy is a feature of oral speech only.

The study has shown that there are two types of semantic redundancy – general (*you know, well, I mean, just, sort of, kind of* are the word expressions which are frequently used when we speak about general redundancy) and individual redundancy ("*Yeah, apparently, yeah. My family comes from Kentucky. They've been there for many you know many, many generations*"). The most commonly used words and phrases in individual redundancy are such expressions as *well, you see, I don't know, uh*. These expressions do not carry any additional information. They are the features of speech behavior of a particular person, however, they give him the opportunity to think through his communicative behavior and monitor logical statements: "*I don't know, maybe I read too many Dr. Seuss books when I was a kid. I hadn't thought about that, actually*".

The next feature of the 'creative' type of the interview is the usage of various evaluative means of expression, including adjectives in different degrees of comparison: "*You have said that family is **the most important thing in the world***".

This interview is also characterized by the great structural diversity and proportion of direct, special and general questions, along with such questions as replica stimuli and denial questions: ***Aren't you going to leave the stage? - No, I'm not. Are they from the USA? - Yes, they are. Had you got a practice at school scene? - No, I hadn't. Did you have to work a lot? - Yes, I had to work a lot.***

Conclusion: In modern journalism the interview acts as one of the most prevalent genres in mass communication. With the help of the interview, a famous person can tell the addressee about himself/herself, his/her inner world, convey his/her thoughts, mood, allowing the reader to get to know him/her better. This genre has a number of linguistic features which differentiate it from other genres of journalism (intensifiers, double negation, anadiplosis, semantic redundancy, degrees of comparison). These features concentrate on different language levels and affect the structure of the text, its morphology, syntax and vocabulary.

1. Johnny Depp – Interview Magazine [Electronic resource]. – Access mode: <https://www.interviewmagazine.com/film/johnny-depp>. – Access date: 24.02.20.
2. Donald Trump's Interview With TIME on 2020 [Electronic resource]. – Access mode: <https://time.com/5611476/donald-trump-transcript-time-interview>. – Access date: 24.02.20.

THEMATIC CLASSIFICATION OF ENGLISH SLANG FOUND IN SOCIAL NETWORKS

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The dynamic development of the modern world has a direct impact on the development of the language. As a key phenomenon of the modern language, slang responds to the changes reflecting the culture and state of society. Due to expressiveness and innovativeness of slang vocabulary, slang takes communication to a new level and becomes an integral part of social life. This proposition can be proved by observing social networks that illustrate the variety and pervasiveness of slang in everyday communication. Therefore, slang represents a prominent object of linguistic studies.

The purpose of the research is to develop a thematic classification of English slang found in social networks.

Material and methods. The research material was collected from Twitter, Facebook and Instagram accounts. The analysis of slang meaning is conducted by consulting online slang dictionaries.

Findings and their discussion. As a means of everyday communication, slang reflects different fragments of reality and conveys views, feelings and attitudes of language users. The usage of slang by different people in different situations results in existing various thematic slang groups. As a result of the study of social networks, 300 slang units were selected. According to our research, the following thematic groups were identified: "Appearance", "Character", "Intelligence", "Interpersonal relationship", "Types of people", "Recreation, leisure, humour", "Popularity, success, respect", "Feelings, states, behavior", "Animals", "Specifics of social networks".

The thematic group "Interpersonal relationship" (24,6% of the vocabulary) includes several subgroups: slang denoting conflicts (*to cancel* – 'to dismiss or reject somebody' [1], *to burn* – 'to insult' [1], *to throw shade* – 'to disrespect or ridicule someone' [2]), slang referring to friendship (*homie* – 'a close friend' [2], *squad* – 'one's group of friends' [2], *dawg* – 'a close male friend' [1]), slang describing romantic relationship (*to curve* – 'to reject somebody romantically' [1], *crush* – 'a feeling of love and admiration for someone' [2], *self-partnered* – 'being single' [1]), slang denoting reactions and attitude to the subject of speech (*ditto* – 'the same' [1], *mood* – 'is used to express that something is relatable' [1], *dank* – 'describes something of high quality' [2], *gritty* – 'describes creative content that is realistic and raw' [1], *wig* – 'the reaction to something shocking, unbelievable' [1]).

Slang units of the "Specifics of social networks" thematic group (16,6%) describe phenomena and features peculiar to social networks: *mufo* – 'mutual follower' [1], *double tap* – 'to like a picture on Instagram' [1], *influencer* – 'a person who is so highly followed that they can influence people's opinions, fashion or shopping decisions' [2], *vaguebooking* – 'practice of making a post on social media that is intentionally vague but highly personal and emotional, which is designed to elicit concerned responses' [2].

The thematic group "Feelings, states, behavior" (13,3%) includes slang words describing various feelings (*sadcited* – 'being sad and excited at the same time' [1], *aggy* – 'being angry or annoyed' [1], *gassed* – 'excited or happy' [2]); state of being drunk (*throwed*, *wasted*, *turnt*, *rekt*); person's behavior (*adulting* – 'to grow up and act responsible' [2], *to flash on* – 'to lose control' [1], *to loaf* – 'to do nothing productive' [2]).

The thematic group "Recreation, leisure, humour" (11,6%) contains many slang verbs with the meaning of 'to relax': *to chill*, *to decompress*, *to unwind*, *to vegitate*, *to lamp*; slang words describing parties (*Kiki* – 'a party including good music and good friends, held for the express purpose of calming nerves, reducing anxiety