

euphemisms can be used for the purpose of manipulation, hiding the true meaning of the word. Euphemisms may be a soothing pill as well as a lethal weapon in communication. It exerts influence on the minds of people, can contribute to better communication or impair it. It is necessary to distinguish between situations where the use of euphemism is necessary, and where it is better to use the word in its direct meaning.

Comedian George Carlin is famous for reflecting upon language. He said: “I don't like words that hide the truth. I don't like words that conceal reality. I don't like euphemisms – or euphemistic language. And English is loaded with euphemisms. Because people have a lot of trouble dealing with reality”.

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MAIN FEATURES OF EVENT ARTIONYMS

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Keywords: onomastics, artionym, orienting function, art, event.

An artionym is necessary to form a certain attitude towards the perception of the picture. The direction that is created by artionym is significant because the success of communication between the nominator and the recipient depends on the information about subject, idea, genre features of the art work and also on the subject's readiness to perceive the picture.

The aim of the study is to reveal the main features of artionyms.

Material and methods. The material of the study is the names of paintings by the artists of the Vitebsk region.

The methods that are used are the descriptive method (studying, generalization, interpretation) and the method of component analysis.

Findings and their discussion. A significant function of the artionym is an orienting one: a certain image associated with the image on the artist's canvas is created in the mind of the recipient. Considering the degree of information content of the name of a fine art work, the ability to predict its semantics, we distinguish three categories of artionyms: orienting, non-orienting and disorienting.

The most extensive layer of artionymic vocabulary is made up of the names of works of painting and graphics, which significantly or limitedly orient the recipient, create a certain attitude towards the perception of picture, its subject matter and peculiarities of execution.

Essentially orienting artionyms contain clearly formulated information that can be easily decoded by the addressee, which contributes to successful communication between the naming subject and the recipient.

The units that record information about a certain event belong to the essential orienting artionyms. First of all, we are considering about real historical events that acquire an artistic form thanks to the author's expressive means, an appeal to fiction, and the use of various techniques.

A historical event in the name of a work of fine art can be clarified by information about the persons who participated in this event, place and time, etc.: I. Yu. Borovsky "Последний бой Горовца", V. K. Dezhits "Оборона Брестской крепости в 1941 году", "Восстановление моста через Витьбу в г. Витебске в 1944 году", G. P. Kiselev "Подвиг Хомченовского В.А.", P. M. Yavich "Демонстрация рабочих в Витебске в 1905 году". In the above examples, there is a direct reference to a historical event (including its temporal development). At the same time, the orienting function works effectively if the recipient has sufficient background knowledge. For example, he should have mastered the program of the school history course (i.e. the history of the Great Patriotic War) or is interested in the history of his native country and the region under study / depicted on the canvas.

A historical event, despite its predominant concreteness, in the name of a work of fine art can also perform a limitedly orienting function. This is characteristic of artionyms which do not contain a reference to time and place, i.e. in fact, there is not enough information to correlate the name with a real event, and the information contained only characterizes the depicted period: V. N. Belyavsky "Встреча воинов Советской Армии с партизанами", I. Yu. Borovsky "Оборона Витебска. Защитники", P. N. Gavrilenko "Прорыв немецкой обороны", M. F. Glushko "Прорыв", P. B. Grivusevich "Атака", G. P. Kiselev "Бой за переправу", I. M. Stolyarov "Бегство фашистов из города Витебска".

Historical events conventionally include situations that are associated with the life of people in wartime, personal tragedies that have become symbols of the era: V. I. Kukharev "Расстрел", "Смерть партизана", V. Ya. Khrustalev "Возвращение партизан с операции", V. A. Shilko "Вернулся с войны", A. F. Kovalev "Не вернулся из боя".

Other names of art works that record such types of events as everyday, mythological, fantastic, are limited to orienting ones since they necessarily contain incomplete information about the depicted object. The recipient is only able to assume with a certain degree of probability what exactly is behind such names: S. B. Yudovin "Похороны", V. V. Shamshur "Утренняя поездка", E. G. Ponomorenko "Венчание", A. A. Lyutsko "Ссора", A. V. Litvin

“Венчание”, G. F. Klikushin “Прогулка”, “Чтение газет”, “Отъезд”, “Встреча у берез”, “Танец”, G. P. Kiselev “Свидание”, A. V. Пуинов “Прогулка”, E. A. Zaitsev “Внуки приехали”, A. E. Dukhovnikov “Прогулка по первому снегу”, V. I. Vitko “Строительство нового театра”. Everyday events are most often associated with personal relationships, as well as with symbolic life stages and such inevitable stages of life as birth and death.

Fantastic and mythological events are rarely found in the material: S. N. Sotnikov “Прогулка с единорогом”, I. V. Sviridova “Чаепитие с ангелом”. Such artionyms orient the recipient to a lesser extent, and the addressee's and the addressee's concept of ‘angels’ and ‘unicorns’ may differ significantly, since embody phenomena that do not exist in reality.

Conclusion. The essentially orienting names are artionyms which fix a certain historical event in themselves (the name indicates the time and/or place of the event). The names of art works which fix everyday, mythological or fantastic events are limited to orienting ones because they do not include enough information about the depicted, but at the same time they give the recipient more space for imagination and co-creation.

LEARNING IDIOMS AS AN EFFECTIVE WAY TO BROADEN STUDENTS’ VOCABULARY IN ENGLISH

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Keywords: English language, teaching, school, methodology, idiomatic expressions, vocabulary, phraseology.

The article is devoted to the study, analyses and assessment of the effectiveness of using idioms in broadening students’ vocabulary knowledge in EFL courses. One of the main goals of English teaching is to develop students’ communicative competence. Communicative competence implies: the ability of the individual to keep up the conversation, interpersonal experience, communication capacity, communicative capacity, systems of communicative procedures based on knowledge of communication and allowing students to communicate successfully. The ability to use idiomatic expressions in speech is one of the components of a high level of the language training. This determines the relevance of this work.

Materials and methods. The research is based on the materials from the English language textbooks for the 7th grade used in Belorussian schools, the curriculum of English language teaching in Belorussian schools. The methods of scientific research are: analysis of scientific and methodological literature, analysis and synthesis, classification.