

language lessons, especially when it comes to communicative learning. The organization group form of educational work gives a lot: it develops the ability to communicate, provides the best conditions for the development of speaking skills, ensures the knowledge exchange among students, promotes the motivation growth for learning, strengthens interpersonal relationships, increases the student's business status in the team, makes the teacher's activity more fruitful.

1. Davydova, M. A. Active method of teaching foreign languages / M. A. Davydova. – M.: Higher school, 1990. – 171 p.
2. Passov, E. I. Communicative method of teaching foreign language speaking / E. I. Passov. – M.: Education, 1991. – 223 p.

## LINGUISTIC MEANS OF EXPRESSION IN A FANTASY NOVEL

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**Keywords:** linguistic means, literary devices, fantasy novel, fantasy genre, foreshadowing, antithesis.

Language is one of the most important tools that allows a writer to create a fantasy world by setting a specific coordinate system in which the reader will have to learn to navigate. Consequently, the linguistic means and literary devices used by the author in the work become functionally important elements, the analysis of which makes it possible to understand how the author designs the world perceived by the reader. They allow you to understand the meaning not only of what is indicated by words, but also to establish a connection with the work on a deeper level.

In this regard, the aim of our research is to examine the features of the use of linguistic means in the novel and reveal their role in the creation of the fantasy world.

**Material and methods.** Our research material is a novel “Good omens” written by Terry Pratchett and Neil Gaiman. The methods of the research include contextual analysis, descriptive research, comparison and interpretation method.

**Findings and their discussion.** The novel is set in modern Britain, but it reveals many allusions to classical works, in particular to the Bible. The Book of Revelation (also called the Apocalypse of John, Revelation to John), or rather, the ideas of mass culture about this book, is played out with parody. “Good Omens” is the embodiment of postmodernism, the main task of which is to modernize the old and classic work.

As the first example of language game we may distinguish chosen names of the characters, since the majority of names function as charactonyms. But their interpretation in the novel is more multifaceted than in their traditional use: names and naming play not only a comic, but also a plot-forming role.

“Strictly speaking, Shadwell didn't run the WA [i.e. Witchfinder Army] either. According to Shadwell's pay ledgers it was run by Witchfinder General Smith. Under him were Witchfinder Colonels Green and Jones, and Witchfinder Majors Jackson, Robinson, and Smith (no relation). Then there were Witchfinder Majors Saucepan, Tin, Milk, and Cupboard, because Shadwell's limited imagination had been beginning to struggle at this point. And Witchfinder Captains Smith, Smith, Smith, and Smythe and Ditto. And five hundred Witchfinder Privates and Corporals and Sergeants. Many of them were called Smith, but this didn't matter because neither Crowley nor Aziraphale had ever bothered to read that far. They simply handed over the pay.”[1, c. 301]

It is worth noting the role of onyms in the novel. The authors use not only neologisms (the name of the angel "Aziraphale" is fictitious, but is made up of "real ingredients"), but also charactonyms: Agnes Nutter (a prophetess), Anathema Device (practical occultist and professional descendant), Thou-Shalt-Not-Commit-Adultery Pulsifer (a witchfinder).

An example of the grotesque is the use of the Satanical hellhound, a symbol of the archetype of Darkness.

"They're sending him a hell-hound, to pad by his side and guard him from all harm. Biggest one they've got."

"Won't people remark on the sudden appearance of a huge black dog? His parents, for a start."

"Nobody's going to notice anything out of the ordinary. It's reality, angel. And young Warlock can do what he wants to that, whether he knows it or not." [1, c. 111].

In the real world, proper names have a basic function of identification, while in a work of fiction they allow you to enhance the dignity of a character, they are the author's tool in modulating the reader's expectations.

Conventionally fantastic imagery is realized with the help of a number of forms and methods. An important role in the formation of the fantasy world is played by the use of such linguistic means as hyperbole, litotes, allegory, antithesis, juxtaposition, comparison, pun, syllogism and paradox.

"The thing is," said Adam urgently, "they're not really real. They're just like nightmares, really."

"B-but we're not asleep," said Pepper. [1, c. 472].

In this case, the authors used the antitheses to contrast "real/unreal" in combination with a lexeme that has the meaning of "unreality".

As an example of a paradox, we can note the "death" of the angel Aziraphale, whose soul later moves into the body of Madame Tracy, a fortune-teller.

The authors use allusions to real events and places, use the foreshadowing, flashforwards and flashbacks. Foreshadowing plays one of the main roles in the novel.

Foreshadowing as one of the types of literary devices of creating a fantastic world is realized in the work as predictions or omens. In the novel, this function is performed by the book "The Nice and Accurate Prophecies of Agnes Nutter", which describes the events of both the past and the near future. However, in order to find out what will happen in the future, it is necessary to find the right prophecy and interpret it correctly.

During flashbacks, Aziraphale and Crowley recall events of past centuries and epochs when they first came to Earth.

"Crowley had got a commendation for the Spanish Inquisition. He had been in Spain then, mainly hanging around cantinas in the nicer parts, and hadn't even known about it until the commendation arrived. He'd gone to have a look, and had come back and got drunk for a week" [1, c. 248].

"Let's have lunch," he said. "I owe you one from, when was it . . . "

"Paris, 1793," said Aziraphale. [1, c. 492].

One of the most frequently used literary devices in the novel under study is the antithesis. Here we see the opposition, the contrast of the concepts of "good/evil", "Heaven/Hell", "angel/demon", "ordinary/unusual", "life/death", "war/peace".

In "Good Omens" syllogisms are actively used:

"Admittedly he was listening to a Best of Queen tape, but no conclusions should be drawn from this because all tapes left in a car for more than about a fortnight metamorphose into Best of Queen albums." [1, c. 14].

In this example, we see that it is logically impossible to explain the reason for these transformations, but this "transformation" can be considered a fantastic assumption.

Using the syllogisms, the authors refer to fictional historical facts but they're as authentic.

Oxymoron is used when the devil's child, the Antichrist, was called "ominously normal":

"Is that him?" said Sister Mary, staring at the baby. "Only I'd expected funny eyes. Red, or green. Or teensy-weensy little hoofikins. Or a widdle tail." She turned him around as she spoke. No horns either. The Devil's child looked ominously normal. [1, c. 65].

As an example of a paradox, we can call rain of fish or burning car, that Crowley was calmly driving:

"Excuse me, young man, but your car is on fire and you're sitting in it without burning and incidentally it's red hot in place" [1, c. 412].

In all the above examples and in many other episodes, the main background means of creating a fantasy world is mixture of realities: life on Earth and the order of Hell and Heaven have a lot in common. The authors of the novels show that angels and demons take after people, and their governance appear as a parody of political leaders and parties of our reality. The use of the appropriate lin-

guistic means and literary devices enhances the similarity and creates both a fantasy world and a comic effect.

**Conclusion.** It can be noted that the features of the choice of the linguistic means and literary devices in modern fantasy mainly depend on the theme of the work and the motive. In addition to the linguistic means of creating a fantasy world listed in the article, the phonetic, lexical, phraseological and syntactic potential of the fiction works language is actively used in the fantasy genre.

1. Gaiman N., Pratchett T., *Good Omens: A Novel* / N. Gaiman, T. Pratchett. – New York : HarperTorch, 2006. – 512 p.

## WORLD BRANDS IN CHINESE LANGUAGE

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The arrival of foreign goods on the Chinese market entailed the problem of translating the names of product brands. Foreign brands, no matter how popular they are around the world, can be rejected in the Chinese market if they do not have adapted translations that are attractive to the consumer. Since the writing of the Chinese language is not alphabetic, but hieroglyphic, in addition, its phonetic structure and phonemic composition are fundamentally different from Indo-European languages, there are many problems in conveying the brand name using hieroglyphs [1, 3].

Because of this, studies related to the analysis of brand names actively used by foreign manufacturers for the explication of the brand name by a language system of a different typological system and a different writing system are becoming relevant. Currently, in the works of many researchers [2, 5, 6], the issue of the expediency of using certain lexical techniques for translating proper names from English, French, German and other European languages into Russian is actively discussed. However, the issue of translating proper names into Chinese has not been studied fully enough [7].

In addition, there are no materials in modern scientific literature that would describe the theory and practice of translating world brands into Chinese. In addition to the original brand name, its translation acts as an intermediary between different languages, is a way of exchanging ideas and culture, and increases mutual understanding between countries and nations. Thus, there is an urgent need to pay attention to the translation of Western brands into Chinese.

Purpose of the study: to study the features of the translation of world brands into Chinese.

**Material and methods.** The material for the research was obtained by the method of continuous sampling from the modern Chinese press, as a result of