

Данное задание предполагает выбор одного правильного предлога для употребляемого в предложении метафорического выражения. Например: 'I wouldn't believe Mike. He seems to be a wolf (in / with / without) sheep's clothing' или 'Dieser Mann ist ein Wolf (in/ ihn/ inen) Schafspelz)'. Для разработки данного задания необходимо достаточное количество зоометафор с предлогами.

Заключение. Таким образом, на примере разработанных упражнений мы можем говорить о всестороннем развитии коммуникативной компетенции учащихся за счет использования зоометафоры. При этом наряду с аспектами коммуникации необходимо также учитывать переводческий аспект, позволяющий эффективно ввести новую лексику и выражения в учебный процесс, а также закрепить использование метафорических выражений родного языка при поиске переводческих соответствий.

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A LINGVOCULTURAL GAP BETWEEN CHARACTERS AS A DRIVING FORCE OF DIALOGUE DEVELOPMENT (BASED ON M. BARTLETT'S PLAY "ARTEFACTS")

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The consideration of the functioning of the language as the most important means of human communication is still in the limelight in modern linguistics. Intercultural communication as one of several types of communication denotes interaction between representatives of different linguistic and cultural communities with different cognitive bases [1, p. 16].

One of the aspects of drama is thought to be its proximity to the reflection of real life. Each character of the play is a representative of accepted norms and values, dominated in the society. The characters' lines in the dialogue reveal their physical, social, mental, and psychological characteristics. As the actions of the characters aren't commented by the author, the dialogue analysis, particularly the used language, creates perfect conditions for the full realization of the values, important for each individual.

The aim of the given paper is to identify the lingvocultural peculiarities in the speech of the characters belonging to different cultures. The relevance of this paper is connected with the fact that the analysis of a dialogue in the contemporary play will contribute to the revealing of the distinctive features of the culture and values of different nations which are significant in our century.

Material and methods. The material for the research is a dialogue in M. Bartlett's play "Artefacts" (2008) [2]. The methods used in the study are: observation, generalization, semantic structure analysis, compositional analysis.

Findings and their discussion. Intercultural communication is usually exercised within the framework of national stereotypes and behavior that do not coincide, which is primarily reflected in the peculiarity of the speech behavior of communicants. The key element of drama is

a conflict. Playwrights show characters' different points of view in their interaction in the form of a dialogue, which occupies almost all play space. Usually the conflict reflects different attitudes to the same notion and reveals various values, admired by the personages.

In the mentioned play we are going to analyze a speech fragment between two characters, belonging to different cultures: Kelly and Ibrahim. According to the plot, Ibrahim is Iraqi and his daughter Kelly is half Iraqi, half English. Kelly has lived all her life in England and eventually she has found out about her father, and more particularly about his nationality that makes her analyze her appearance and bombard her father with different questions: *"I have a little pot belly. Maybe this is the point they mix. The two countries. Where my genes got confused. This belly is not Iraqi or English. It's Engraqi. Iringlish"* [2, p.132].

In the present article we will analyze the fragment, where the father and the daughter are talking about Raya – Kelly's step-sister, who has lived all her life in Baghdad (Iraq) and Iraqi by nationality. She has been kidnapped and Ibrahim has been told to pay the kidnappers 50 thousand dollars for her return, otherwise she will be killed, or raped.

Kelly You can get the money to pay for her. You said it yourself, everyone does it. That's what people do. **Ibrahim** Yes. **Kelly** That's what the police tell you to do.

Ibrahim This is what people do, yes. **Kelly** Right.

Ibrahim They pay. **Kelly** So get on / with it?

Ibrahim And as they pay things get worse and worse. Everything gets darker. The country falls apart. My friends are dead, their children are kidnapped. Our women must cover themselves. Because people give in. Because no one stands up and says it has to stop.

Kelly Except you. **Ibrahim** Everything has to start somewhere.

Kelly OK. Well done. **Ibrahim**

Kelly I'm really impressed. **Ibrahim**

Kelly You're a real man. **Ibrahim** You have not listened.

Kelly What world are you in where you get to be some hero you think you're going to sort it all out – sort out your country with this yeah? Yeah maybe you will maybe you'll suddenly get everyone to change what they're doing and forget their families and think of their country. Maybe you'll inspire them all. Good luck, cos that's not going to happen? But you're going to leave your daughter raped and killed and you're going to know you've done the wrong thing for the rest of your life because it'll be obvious that it hasn't made any difference. So be a doctor or something if you want to be important. Join Oxfam? But make sure you sell the fucking pot first, yeah?

Ibrahim It is all about these small ways. Every time that things have changed it is through someone saying no. If ten families in a row do not pay, they will stop. **Kelly** If.

Ibrahim And this will be difficult for you, but listen. Listen and think. Sometimes if something is right we have to be ready to die. We have to be ready to sacrifice our sons and our daughters for what we believe. **Kelly** That sounds like a terrorist.

Ibrahim No, I am not a terrorist, but if we are not as strong as them they will win.

Kelly You're just doing the same thing again. Leaving another daughter. Putting an idea first.

Ibrahim No.

Kelly As I grew up, when bad things happened I used to hide under the blankets and I'd ask God for my dad to turn up that night and protect me. Look after us.

Ibrahim We are not talking about you. **Kelly** But he never did.

Ibrahim You want me to exchange my daughter for someone else's.

Kelly That's what fathers do. Dad. That's what they do. They look after their own.

Ibrahim Maybe your fathers do that. But important men, better men, look after everyone. They look after their country. **Ibrahim** They stick to what they believe [2, p. 162–163].

As we can see, the narrative is based on the promotion of the conflict. Kelly can't understand why her father is reluctant to pay the ransom for his daughter. Her belief that fathers always have to care about their own children is expressed in her lines: *As I grew up, when bad things happened I used to hide under the blankets and I'd ask God for my dad to turn up that night and protect me. Look after us.* Her strong intention to persuade the father to change his mind and rescue her step-sister is expressed through repetition: *Look after us. / That's what fathers do. Dad. That's what they do. They look after their own (children).*

A contrary opinion is vividly marked in Ibrahim's answer – men should care about everyone in the country, not only about their own children: *Maybe your fathers do that. But important men, better men, look after everyone. They look after their country.* Calling himself and other people of his nation important, better men, Ibrahim highlights the cultural difference between the British and the Iraqi. For him the welfare of the country is far more significant than his own life and the life of his family members: *Sometimes if something is right we **have to be ready to die.** We **have to be ready to sacrifice our sons and our daughters** for what we believe.* Using the modal verb “to have to”, Ibrahim presents his sacrifices as obligation or necessity arising out of the present circumstances. The emphasis on the difficulty for Kelly, as a representative of a foreign country, to understand his opinion is revealed in the use of the verb “listen” (three times) in his speech: *You have not **listened.** / And this will be difficult for you, but **listen. Listen** and think.*

Ibrahim's determination and confidence that he can do something to help the world change are shown in his lines: *Everything has to start somewhere. / Every time that things have changed it is through someone saying no. If ten families in a row do not pay, they will stop.*

Kelly's uncertainty and disbelief in Ibrahim's words that violence can or will **be** stopped after her father's rebel are shown in her response through the use of a conjunction “if”, an adverb “maybe” (three times): *Yeah **maybe** you will **maybe** you'll suddenly get everyone to change what they're doing and forget their families and think of their country. **Maybe** you'll inspire them all.*

Unwilling to accept her father's reasons for not doing, according to her, the right deed, Kelly uses sarcasm in her speech to question his pursuit of the ideological goal and his desire to be some hero and important for the society: *OK. Well done. I'm really impressed. You're a real man.*

In Kelly's speech we can notice the lines underlying the difference in her position towards Ibrahim's idea to change the situation in the world. Having been raised in the Western society, where pragmatism reigns, Kelly evaluates her father's position as irrelevant: *What world are you in where you get to be some hero you think you're going to sort it all out – sort out your country with this yeah?* She prefers dealing with the problem in a sensible way that suits the conditions that really exist and are widespread in the country: *You said it yourself, everyone does it. That's what people do. / That's what the police tell you to do.* She believes that the best way to deal with the situation is to consider all possible outcomes and choose the one with the most benefits – pay the ransom. The assurance that Ibrahim's attempt to change the situation is doomed to failure is stressed in her lines: *Good luck, cos that's not going to happen / ... it'll be obvious that it hasn't made any difference.*

Conclusion. Having analyzed the dialogue, we can see that the characters have opposite points of view on the rescue of Raya. Their utterances have reflected the different perception of the world they live. The playwright examines the disagreement between the representatives of different cultures through different sets of evaluative linguistic markers in their speech, based on their experience, dominant values in their society. For Ibrahim, living in the Middle East, being important for the society means defending and fighting for his country. For Kelly, living in the opposite part of the world, being important means staying together, taking care of the relatives, having a noble profession, or joining a global movement of people like Oxfam to tackle the problem of poverty in the world.

The given observations have shown the relevance of a detailed analysis of dramaturgical works. The language analysis of the contemporary play makes it possible to identify peculiarities of cultural and national values of various countries, which in turn leads to the development of intercultural competence.

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