

To sum up, the comprehension of idioms is the important part of a human being. Therefore, current linguistic study needs appropriate classification of idioms. There are modern approaches to the comprehension of idioms. According to the semantic approach, the idioms with component “hand” are divided into expressions describing human feelings, personality and relations. According to the cognitive approach, these idioms may stay for activity, skill, freedom, person, control, process of holding and attention. The linguocultural aspect divides them into ones related to popular beliefs, historical facts, religion, myths, leisure, character traits. The research of idiom study requires more attention and deserves clearer classification.

REFERENCES

1. English Idioms Dictionary. URL: http://www.e4thai.com/e4e/images/pdf2/English_Idioms_Dictionary.pdf (дата звернення: 1.12.2020).
2. Galynska O. M. Linguo-cultural approach to intertextual phraseology (through somatic code of culture). *Science and Education a New Dimension. Philology*. 2016. Volume 18. Issue 80. P. 38-41.
3. Hovhannisyanyan A., Ghazaryan R. Morphological Classification of Idioms in English and Armenian. *Science and Education a New Dimension. Humanities and Social Sciences*. 2018. Volume 30. Issue 184. P. 22-26.
4. Kovecses Z., Scabo P. *Idioms: A View from Cognitive Semantics*. Budapest Applied Linguistics. Oxford University Press, 1996. Volume 17, № 3. P. 326-355.
5. Kupinskaya T. A. Linguocultural aspects of English zoomorphic phraseological units. *Вісник ЛНУ імені Тараса Шевченка*. 2014. № 3. P. 16-23.
6. Stoyanova I. *Semantic Aspects of English Body Idioms*. IRIM Chisinau, 2009. 126 p.
7. The Free Dictionary. URL: <https://www.thefreedictionary.com> (дата звернення: 30.11.2020).
8. Ziem A., Staffeldt S. Compositional and embodied meanings of somatisms. A corpus-based approach to phraseologisms, in Doris Schönefeld (ed.). *Converging Evidence: Methodological and Theoretical Issues for Linguistic Research*. Amsterdam & Philadelphia: John Benjamins, 2011. P. 195-219.

*Проців Галина
Науковий керівник – доц. Ярема Оксана*

INTERDEPENDANCE OF VERBAL AND VISUAL-GRAPHIC COMPONENTS OF ENGLISH ANIMATED FAIRY TALES

Formulation of the scientific problem. The proper perception of the text is an essential element for the reader since this is the single way to understand the functioning of the language and its implications in a particular work. An animated fairy tale as a multimodal text consists of verbal and visual-graphic components that are interconnected and complement each other [4, p. 88].

One of the key views on the visual literacy (the ability to use visual information) of the reader is recognizing visual elements in the text and their functions. The author uses a variety of ways to manipulate visual elements to achieve a special effect on the reader [2]. Therefore, the problem of the implementation of verbal and non-verbal means for conveying the message in the visual graphic text draws attention of many linguists.

An analysis of the latest investigation. One of the recent tendencies in linguistics is the development of multimodal research, aimed at the analysis of various semiotic systems that create meaning. Relations between the text and the image as two different semiotic modes are one of the areas of multimodal studies. Traditionally texts and images were analyzed by separate branches of science with their own approaches and methods of research. However, within multimodal studies the text and the image are considered as a combination of interrelated modes. Correlations between verbal and visual elements have been examined in the works of such scholars as R.Barthes, 1977; B.Spillner, 1982; M. Nikolajeva, C. Scott, 2006; D. E. Agosto, 1999; K. Schriver, 1997; H. Stöckl, 2009; R. Martinec and A. Salway, 2005; G. Kress and T. van Leeuwen, 1996; T. D. Royce, 2007; J. Bateman, 2014 and others.

The aim of this paper is to identify the relations between verbal and visual fragments in contemporary animated fairy tale.

Presentation of the basic material. The 21st century is considered to be the age when animated fairy tales appear. They differ from traditional fairy tales in a number of ways: they have contemporary setting, first-person narrative (they are often told by the protagonist or the antagonist of

traditional fairy tales), characters' psychological development and revision of traditional gender roles. Their most prominent characteristic is that they combine all the features of multimodality.

In multimodal texts, coherence is created by combining verbal and visual-graphic elements. This combination allows the reader to receive a complete picture of the characters and events in the text. In such type of the text, non-linguistic means play an important role, because they reveal the methods of interaction between verbal and non-verbal means and their functions. Verbal and non-verbal components are an integral part of the animated tales as the multimodal texts, since they create additional context and narrow the meaning.

The verbal part of the text includes words while the visual component covers visual (pictures, video) or graphic elements that are relevant to whom the text is directed. Both verbal and non-verbal components contain important information that cannot be ignored. The visual part is an integral part of multimodality. However, to create a holistic and comprehensive image, the visual element must be combined with verbal means in the text. Neither the visual nor the verbal component can exist separately since they are not self-sufficient, but should complement each other, thereby creating the general and logical content of the text [4, p. 88-89].

Verbal elements of multimodal text include the tools of a language code, such as words, phrases, sentences, and texts used to convey information. Verbal components are the most important means for the communication, because in "typical everyday communication they are considered as keys to the values presented in the messages" [3, p. 57].

Since visual components are perceived easier than the verbal ones, they have strong capacity to influence the reader's perception [5].

Visual and graphic elements play an important role in the transmission of structural and semantic features of the text. The most common graphic elements are quotation marks, capital letters and italics. These are the tools that provide additional information in the textual space, since through the use a particular graphic marker, the reader can easily recognize the author's purpose in constructing the message [4, p. 88].

There are three aspects of graphical representation in the text: 1) font variation; 2) non-literary graphics; 3) the graphic image of the textual element, which is perceived visually [6]. Paralinguistic means are differentiated through three criteria: 1) the degree of attachment to verbal elements in the text; 2) functions in the text; 3) the role in organizing the structure of the text [7, p. 81]. One of the paralinguistic tools that are often used in the animated tales is the bold font, which emphasizes specific elements of the text and draws attention of the reader to them. There are many non-verbal means of a "graphic game," which constitute a part of the multimodality of the text. They include an actual graphic element, its location, line spacing, font, color, underlining, sharpness, and transparency [5].

The effect of a graphic game is created through the unusual use of paralinguistic means. Theo van Leeuwen argues that paragraphemic means are an integral and important part of the text. Due to these tools, the reader can define the additional value of the fragment. Thus, its functional value and purpose can change.

The paralinguistic components of the multimodal visual-graphic text can be divided into four groups:

The group of text segmentation and graphic elements includes text arrangement on a sheet, line spacing, fields, page orientation, text positioning (horizontal, vertical, diagonal, situational (or arbitrary), text width, underlining, correction, insertion, selection, strikeover, intentional embodiment of textual elements without an interval [5].

The color and font group includes color and font variations (capitalization, italics, bold, unusual spelling, use of several sizes and font sets) [5].

The group of non-photographic and non-typographic textual elements includes punctuation marks (comma, dot, question mark, exclamation point, dash, colon, quotes, brackets (square, round), apostrophe, diacritical marks (accent sign, tilde, macron, gravis, acute, circumflex, etc.), typographic signs, numbers, abbreviations (verbal and nonverbal elements), and mathematical symbols [5].

The group of iconic linguistic elements includes illustrations of various genre and type (landscape, still-life, painting, picture, drawing, or computer programs), comics, caricatures, pictograms (abstract, logo, logo), emblems, logos, photos, maps, smiley faces. The group of other nonverbal means may include tables, charts, schemes, diagrams (circular, columnar) [5].

Both verbal and visual-graphic components help to comprehend the meaning of the text and influence on “reader’s” perception.

Conclusion. The integral components of the animated fairy tales are verbal and visual means of constructing the text. By the use of visual means, the author can complement the verbal elements and transmit the idea and the message. However, the combination of visual and written elements influences the perception of the text by the reader, creating new additional concepts and meanings. Visual means not only accompany the verbal part of the text, but also interpret it. In such tales, paralinguistic means play an important role as they reveal the ways through which verbal and graphic elements interact, and their functions. The use of non-textual means, such as semi-bold font allocation, italics, and non-pictorial text elements, extends the author’s ability to transmit information, making the message gain new meaning, so that certain elements in the textual space attract the attention of the reader.

The prospective for the further research is the investigation of visual-graphical and verbal components as means of multimodality in social media, in particular blogs.

REFERENCES

1. Біскуб І. П. Мовні засоби вираження мультимодальності в англomовному дискурсі програмного забезпечення. Актуальні проблеми філології та американські студії: матеріали II міжнародної наук.-практ. конф. (Київ, 21–22 квіт. 2010 р.) Київ: Вид-во Європ. ун-ту, 2010. С. 30–36.
2. Град Н. Я. Відеовербальний текст як об’єкт вербальної і невербальної комунікації у сучасних мультимодальних студіях. Київ: Молодий вчений, 2015. No 5 (2). С. 153–157
3. Goodman S. Literature and Technology. The Art of English: Literary Creativity. Basingstoke: Palgrave Macmillan, 2006. P. 299–363.
4. O’Halloran K. L., Smith B. A. Multimodal Studies: Exploring. Issues and Domains. London: Routledge, 2011. 270 p.
5. Street B. V., Pahl K., Rowsell J. Multimodality and New Literacy Studies. The Routledge Handbook of Multimodal Analysis. Oxfordshire: Routledge, 2014. P. 227–237.
6. The Power of Visual Communication. 2015. URL: <http://www.hp.com/large/ipg/assets/bus-solutions/power-of-visualcommunication.pdf> (дата звернення: 22.09.2015).
7. Walsh M. Reading Visual and Multimodal Texts: How is ‘Reading’ Different? Australian Journal of Language and Literacy. 2006. Vol. 29. No. 1. P. 24–37.

Гусак Ірина

Науковий керівник – доц. Вирста Наталія

ГРАМАТИЧНІ ОСОБЛИВОСТІ НІМЕЦЬКОГО МОЛОДІЖНОГО СЛЕНГУ

Німецька мова на сучасному етапі свого розвитку визначається як цілісна система, яку утворює велика кількість взаємопов’язаних підсистем. До її структури належать різноманітні діалекти, аргo, жаргони, сленги представників різних професій, соціальних та вікових груп. Усі вони мають більш або менш інтенсивний вплив на процеси, що відбуваються в загальнонаціональній німецькій мові, визначаючи її особливості та тенденції розвитку. Тому цілком закономірно, що особливості молодіжного варіанту німецької мови є однією з важливих складових сучасної загальнонаціональної мови. Разом з тим вони є досить неординарним явищем – окремою мовною підсистемою, яка взаємопов’язана з іншими підсистемами. Особливості мовної поведінки німецької молоді досліджують уже досить тривалий час. Доведено, що молодіжний сленг існував на території Німеччини ще п’ять століть тому, причому в основному у вигляді різноманітних студентських жаргонів (Studenten Jargons), які дали поштовх розвитку німецького молодіжного сленгу [7, с. 372].

Молодіжний сленг – це феномен живої і рухливої мови, яка крокує в ногу з часом і реагує на будь-які зміни в житті суспільства [10, с. 307].

Молодіжна мова є еліптичною: молодь, як правило, не вживає «зайвих» слів, які не мають суб’єктивної значимості. В їхній мові можна знайти немало прикладів натяків та недомовок. Основою побудови семантико-синтаксичної схеми висловлювання у молодіжній мові (як і у розмовній) є дієслово. Проте синтаксична будова висловлювань в усному мовленні представників молодіжних груп синтаксично спрощена до простого двоскладного чи односкладного речення [1, с. 96].