

деконструкції культурних стереотипів, дозволяючи артикулювати мовну ідентичність на противагу глобалізованій “нейтральній” англійській мові.

Теоретичний аналіз поняття діалекту доводить, що він є не просто відхиленням від літературної норми, а складною, структурованою мовною системою, яка несе величезне соціокультурне навантаження. Географічні та соціальні діалекти виконують надзвичайно важливі інтеграційні та делімітативні функції, виступаючи базисом для формування мовної ідентичності. У сучасних формах комунікації, таких як перформативний дискурс стендапу, діалектні форми (зокрема ірландські та британські) свідомо використовуються як інструменти прагматичного впливу, самопрезентації та соціокультурної маніфестації, перетворюючи сцену на простір актуалізації та переосмислення національної та регіональної ідентичності.

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UNVEILING THE STYLE OF “THE BOOK THIEF” BY MARKUS ZUSAK

The novel “The Book Thief” by Markus Zusak is known worldwide for its peculiar narrative and expressive language. M. Zusak’s writing style is rich with poetic imagery and deep focus on a moral and emotional points of human experience. One of the most interesting features of the novel is unusual choice of a narrator – Death. It allows the author to show the world and events from a unique perspective.

The aim of this article is to analyze the key stylistic devices employed by the author and to demonstrate how they shape the overall atmosphere and meaning of the novel.

One of the notable stylistic devices is personification, i.e. ascribing some features and characteristics of a person to lifeless objects [1, p. 98], which is used to show that Death is not a cold, cruel and merciless creature, as it is traditionally depicted, but it is empathetic, genuine, capable of experiencing emotions and able to be exhausted because of its job. This idea is illustrated through several statements in the novel. For instance, the narrator emphasizes on its emotional capability by saying: “Even death has a heart” [2, p. 262] and “It kills me sometimes, how people die” [2, p. 494]. The personification of Death causes a paradox, creating oxymoron, where opposite meanings exclude each other [1, p. 120].

Furthermore, Death disagrees and does not accept classical attributes associated with its image: “I do not carry a sickle or scythe... I am all bluster. I am not violent. I am not malicious. I am a result” [2, p. 7]. So, we can see that Death doesn’t want to be regarded as something/someone causing destruction and instead positions itself as a consequence of human actions. The writer implies that it is humanity who is responsible for all the suffering, cruelty, and violence. The example “I am haunted by humans” [2, p. 584] points out that Death is carrying the emotional weight from witnessing human suffering. The feeling of being chased especially escalates during the war, when the horrors of the Holocaust and the bombing of innocent people reach the peak.

Nature is also described through human-like action “Trees wore blankets of ice” [2, p. 7] creating more relatable image of the surrounding world.

As to the emotional and visual aspects of the novel, the authors’ use of epithets is significant. Epithet is an attributive word, phrase or even sentence employed to characterize an object by giving it subjective evaluation [1, p. 100]. According to V.A. Kukhareno, we can divide the epithets into two groups: affective (emotive proper) and figurative (transferred) [1, p. 101]. Affective epithets are used to convey the emotional evaluation of the object by the speaker [1, p. 101]. One of the most prominent examples is the description of the death of Liesel’s little brother as “spectacularly tragic moment” [2, p. 19]. It creates great emotional depth, focusing on the cruelty of a child’s death during war.

However, most of M. Zusak’s epithets are figurative, based on metaphors, metonymies and similes expressed by adjectives [1, p. 101]. With their help the author provides us a look of characters’ psychological state, their emotions and morale. For example, Hans Hubermann’s “silver eyes” [2, p. 34] or as being made of “kindness and silver” [2, p. 34] appear to be a symbol of benevolence, calmness and inner strength, while his wife, Rosa, is characterized like “the woman with the iron fist” [2, p. 37]; her figure is described as “a small wardrobe with a coat thrown over it” [2, p. 28] and her face having a “cardboard texture” [2, p. 28] creating an image of a strict and harsh woman. Moreover, the author uses highly original epithet – “Führer-shaped eyes” [2, p. 112] to describe the influence of Nazi ideology and how it brainwashed youth with propaganda.

The system of epithets is often followed by the use of similes, i.e. an explicit statement of partial identity (affinity, likeness, similarity) of two objects belonging to different semantic spheres [1,

p. 115]. For instance, the world covered in the snow is described as if it had been “pulled it on, the way you pull on a jumper” [2, p. 7].

Furthermore, during moments of tragedy, the author uses culinary comparisons: the sky during bombing is described as “like soup, boiling and stirring” [2, p. 13], while the soul of Liesel’s brother is “soft and cold, like ice cream, melting” [2, p. 21]. Another example of destruction is depicted as “bodies were stuck there, like driftwood after the flood” [2, p. 13] highlighting on the damage and mass loss of people, their helplessness towards the war. Thus, such similes combine innocence with a sense of loss and create an unsettling contrast.

The power of words is brought into life through similes: “Liesel would hold them in her hands like the clouds and she would wring them out; like the rain” [2, p. 85]. By this statement Zusak gives words physical weight, emphasizing on their ability to express emotions and shape reality.

Another remarkable stylistic device used by M. Zusak is metaphor, i.e. expressive renaming based on likeness, similarity or affinity (real or imaginary) of some features of two different objects [1, p. 97-98]. In the novel, the accordion that Hans Hubermann carried around is described as a living thing that breathes and interacts with the owner: “Papa’s right hand strolled the tooth-colored keys... Papa made the accordion live” [2, p. 39]. The description shows how significant this instrument is to Hans, who went through horrible experience with it, the thing which literally saved his life. Liesel reflects that “Sometimes I think my papa is an accordion. When he looks at me and smiles and breathes, I hear the notes” [2, p. 561] and remarks that even the human’s breath becomes similar to the movement of the accordion.

The music itself is valuable to the little girl, it turns into a symbol of safety, calmness, and emotional connection with the foster father. Furthermore, looking back on the tragedy of war has also left the mark on the instrument. After Himmel Street was bombed for the last time, the accordion, Liesel found amongst the ruins, is described as “An unhappy-looking accordion, peering through its eaten case [2, p. 529]. It becomes a symbol of losing the family, the home, and “the boy, who loves you” [2, p. 53].

In order to make the text deeper and richer the author uses irony that refers to a contrast or discrepancy between appearance and reality [1, p. 103]. The most obvious example of irony in the novel is Himmel Street: “Whoever named Himmel Street certainly had a healthy sense of irony. Not that it was a living hell. It wasn’t. But it sure as hell wasn’t heaven, either (Himmel from German means “heaven”)” [2, p. 26]. Irony reaches its peak when the street is demolished by bombs from the sky, completely contrasting the symbolic name.

Furthermore, the irony is employed through the symbolic role of Adolf Hitler’s “Mein Kampf”, the book that encourages hatred towards Jews surprisingly becomes a special survival tool for Max Vandenburg, a Jew himself. It serves as a cover-up during his journey and later as a space for creating his own stories, painting over Fuhrer’s text. He says: “It’s the best book ever... It saved

my life” [2, p. 236]. While Death, the narrator, highlights the absurdity and sadness of the situation with the words “Of all the things to save him... Mein Kampf. Of all the things to save him” [2, p. 172].

In conclusion, the style of “The Book Thief” by Markus Zusak is defined by the use of such stylistic devices as personification, epithets, metaphor, and irony creating a highly emotional and vivid narrative. These devices enhance and deepen the reader’s understanding of characters and their experiences, they are able to reveal the complexity of human nature and to point out the coexistence of beauty and horror.

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МОВНІ РАМКИ ВІЙНИ: ПОРІВНЯЛЬНИЙ АНАЛІЗ АНГЛОМОВНИХ НОВИННИХ ТЕКСТІВ У ПЕРІОДИ ДЖ. БАЙДЕНА ТА Д. ТРАМПА

Війна в Україні стала однією з найбільш значущих тем у міжнародному новинному просторі останніх років. Англomовні ЗМІ не лише висвітлювали хід подій, а й активно формували інтерпретаційні рамки, які визначали, як аудиторія сприймає цей військовий конфлікт. У цьому контексті особливого значення набуває поняття «фреймінгу», оскільки воно пояснює, як ЗМІ створюють образ війни за допомогою лінгвістичних та риторичних засобів.

Особливо помітним є порівняння двох періодів президентства Джозефа Байдена (2021-2025) та Дональда Трампа (2025-2026). Політичні рішення та риторика обох американських політичних лідерів безпосередньо впливали на тон і зміст новинних репортажів, що дозволяє простежити, як змінювалися фрейми представлення війни в Україні.

Метою цієї статті є проведення лінгвістичного аналізу фреймінгів війни в Україні в англomовному новинному дискурсі та виявлення відмінностей у способах представлення подій під час президентських термінів Дж. Байдена та Д. Трампа.

Поняття «фрейму» у медійному дискурсі бере початок із досліджень Ервінга Гофмана, який у своїй праці “Frame Analysis” (1974) описав фрейми як «схеми інтерпретації», що допомагають людям осмислювати події та надавати їм значення [4, с. 10]. У журналістиці це поняття розвинув Роберт Ентман (1993), який продемонстрував, що фрейми визначають, які аспекти події висвітлюються, а які ігноруються, і яким чином формується загальна картина новин для аудиторії [2].

Виділяють кілька ключових рамок, які найчастіше використовуються у новинному дискурсі: