
COMMUNICATIVE PRAGMATICS OF STORY-TELLING

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One of the drawbacks of teaching realistic English is the insufficient usage of texts of the expressive register of speech. Texts of declamatory phono style with their rich arsenal of expressive linguistic tools should be widely used for teaching effective speech communication. Besides, they are also of great educational potential being a treasure of the nation's wisdom and aesthetic culture. Unlike all other spoken varieties of English, storytelling allows the occurrence of the entire range of prosodic effects. There would seem to be no restrictions on the range and depth of emotions displayed in storytelling. There's a strong need to keep up an unbroken flow of speech and sound interesting.

In modern linguistics, the investigators grant great attention to the language. Any literary work is the result of the writer's effort and is the basic material for theoretical and experimental investigations, which gives the possibility to estimate the artist's talent, his type of creation. Every branch of literary work (poetic image, genre, content, composition, rhythm, poetic language) is very profound, and it shows the ideals of the author and brings the impact of objective reality. The storytelling absorbed all those features.

Tales stand out by their pragmatic potential among all the narrative texts. They are very much alive in the everyday life of people. They have been used since antiquity. Storytelling expresses truth that relates to everyday experience but it also enlarges our daily horizon. Tales are an example of the nation's wisdom and aesthetic culture. The main pragmatic function of storytelling is to teach them to be kind and hard workers, sensitive to the troubles of others. Some of these tales make fun of such human defects as indolence, miserliness, excessive, curiosity, and so on.

The main method of storytelling is the projection of human relations in the world of animals in the fairy environment. Storytelling finds its plot, theme, images, and style in everyday life, but its pragmatic potential is achieved by such transformation of reality which emphasizes life contradictions, leads human

beings' defects and shortcomings to alogism, and converts the impossible things into possible ones.

The message in the fairy tales is that the heroes are appreciated for their valorous, selfless, and humane deeds. The hero is awarded only if he fights for the peace and happiness of others. Although there are often assistants who help the hero, the final victory is gained by the effort and merit of the hero: his wit and valor, understanding, and kindness. The positive assessment of the hero is based on the perception of his social conduct and readiness to strive and give up his life for the good of people who are born to uphold and preserve humaneness, cooperation, and friendship in the vast empire of human society.

Another aim of storytelling is the influence on the character's imagination. The pragmatic characteristics are represented by so-called "pure" existence because just in the storytelling the assessment of the events, phenomena, and characters are given in an unusual way. It helps to elaborate the reader's attitude toward them, i.e. here we can follow the psychological motivation of the stories more distinctively. The most effective means, which helps to understand the pragmatic aim of storytelling is the evaluative lexical units which are represented by nouns, adjectives, verbs, and adverbs. The vocabulary of storytelling is extremely distinctive and its analysis produces several very clear types.

To what extent is it possible to define this kind of English more precisely? We can obtain a clear picture of what is involved in this notion of "storytelling", but only if we delimit our field of investigation first.

Everything that happens to be written in storytelling is not going to be linguistically homogeneous – nor is there any reason for expecting it to be so. The language of storytelling in many important respects is different from the language of other styles. We must also bear in mind the cultural and linguistic background of the storytelling language.

But of course, we can hope to understand how literary or humorous effects are produced using the storytelling language, and first of all, we must be fully aware of the primary purpose and meaning of such a language within its context.

Let's have a closer look at some techniques that make a story more pragmatic for the audience:

1. Headings. They have to contain a clear, distinct, and even if possible, intriguing message: "The Happiest Fluppy"; "Fluppy Dogs"; "Peter Pan"; "The Shadow"; "Peter and the Wolf".

2. Emotionally expressive words. This layer of lexis is closely connected with human feelings and as a rule, expresses positive and negative attitudes. Here the subjective author's estimation of the objective world can be found.

3. Clear expression of the main theme. If we take as an example the story "The Happiest Fluppy" we can investigate that such a formula as "to be important" is repeated nine times in this tale. So, the main theme of it is: how to be important in life; how can be useful and necessary for other beings; and how to feel very important indeed to others.

4. The perfect choice of the lexicon. The main nominations in the texts are words denoting the characters of these stories. The number of nouns with evaluative components in the semantic structure defines its pragmatic tend. Besides, the positive and negative estimation is expressed by the component with positive or negative connotations.

Finally, the effective pragmatic information of a speaker and that of a hearer will normally have a great amount in common. The primary function of communication is to effect changes in the pragmatic information of the other. These changes may either be additions or substitutions. To be able to achieve the desired communicative effect each participant needs to have a reasonable idea about which pragmatic information is shared between him and the other participant, and which part is not shared. Indeed, pragmatic information is part and parcel of the message of utterances in communicative acts.

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DIGITAL STORYTELLING AND WAR: PROJECTS COLLECTING EYEWITNESS ACCOUNTS FROM UKRAINE

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Today, the stories of Ukrainians about the war, about how it is experienced by different social groups, are actively recorded and published, even separate web sites have been created where personal narratives about the war experience are published. The aim of this study is to give a description of the projects the purpose