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*СОЦІАЛЬНО-ПОЛІТИЧНІ, ЕКОНОМІЧНІ
ТА ГУМАНІТАРНІ ВИМІРИ
ЄВРОПЕЙСЬКОЇ ІНТЕГРАЦІЇ УКРАЇНИ*

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У збірнику наукових праць Міжнародної науково-практичної конференції розглядаються питання управління інноваційно-інвестиційним розвитком підприємства в сучасних умовах; актуальні проблеми менеджменту та фінансові механізми забезпечення розвитку економіки України; проблеми обліково-аналітичного, контрольного та інформаційного забезпечення управління підприємства. Досліджуються інноваційні моделі та інформаційні технології в науці, освіті, економіці; теоретичні та практичні аспекти сучасного товарознавства; актуальні проблеми та перспективи, тенденції розвитку маркетингових технологій, готельно-ресторанного та туристичного бізнесу в Україні, державотворчі процеси в умовах глобалізованого суспільства: історичні, філософські, соціально-психологічні та правові аспекти.

Висвітлюються інтерактивні технології та методи навчання як засіб формування іншомовної професійної компетенції, теоретичні та практичні аспекти розвитку студентського спорту в системі фізичного виховання ЗВО.

Розраховано на науковців, спеціалістів, викладачів, аспірантів, здобувачів вищої освіти.

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прикладями; необхідність побудови загальної методології для відображення великої кількості даних та використання різних перекладацьких методик.

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MULTIDIMENSIONALITY OF LITERARY TEXTS

Despite globalization and universalism human values have remained a significant determinant of society and creative expression (cf. 1, p. 19). Consequently, contemporary linguists tend to research literature as a form of artistic meaning and

emotional expression within cultural and pragmatic paradigms embracing a new multidimensional synergetic approach. Thus, a transcultural theoretical paradigm [13, p. 5] should be endowed to cope with the complexities of the literary text analysis and/or translation, permitting to decipher a dynamic non-linear nature of textual (sometimes alien) reality. The former is bound to provide the translator with the almost obligatory flexibility while dealing with the varying blueprints and alterations both in cultures and literatures, as well as to promote an innovative decoding methodology.

The article focuses on an attempt to move away from traditional patterns of text deciphering while analyzing, interpreting and/or translating it to offer some techniques to better understand the author's intention interwoven in the textual fabrics as well as to forecast a possible effect on the potential reader of the same or different from the author background.

Key words: literary text, cultural aspect, pragmatic aspect, cognitional impact, emotional impact, source text, target text.

Introduction. The correlation of cognitive reflection and emotional perception of a literary text while reading was precisely defined Bertolt Brecht who claimed that we feel through awareness and perceive through sensation [3, p. 12]. Consequently, the impact of the artistic text on the reader is determined by the meaning it gives and the sense being accompanied by the emotions it implies. Thus, any text correlates with the world knowledge embodied in it and presumably holds a gamut of emotions and feelings appearing as a result of processing the knowledge [5, p. 609]. Certain text components are “responsible” for highlighting the author's intentions to express something informative and stimulate the readers' reactions, associated with the perception and interpretation of textual reality.

Discussion. Cognitive perception of any information requires certain activities of receptive nature, namely understanding [2, p. 140]. Understanding the text means the transfer of human experience into the textual reality in order to capture the content of the latter. In simpler words the message recipient gets the new information or enriches the old knowledge of the world while constructing a certain idea of text validity. At the same time, grasping the idea of the text – text semantics – involves

appealing to a certain cultural, pragmatic and emotional experience of the recipient. At the level of semantic understanding of the text there can be outlined a range of text fragments that affect the intellectual as well as emotional state of the addressee. Consequently, if the reader/ translator is taught how to deal with the text elements, the semantics of which is or due to various factors, e.g. violations of conventional linguistic norms, have become cognitively and/or emotionally significant, they will be able to pinpoint the indicators of potential reactions of a hypothetical reader the text semantics. Such identification of the potentially challenging text elements is based on the knowledge of the reader about general rules of the language system, lexical, structural, spelling, etc. rules of a certain language, and rules of language units in use.

Any act of communication is not limited to the transfer of information, because the very occurrence of a communicative act is always caused by the speaker's (author's) need to achieve a certain pragmatic effect, and in some way change the physical, spiritual, emotional state of the addressee or recipients [12, p. 609]. Achieving these effects is possible only by purposefully selecting and using the variety of means available to the system of a given language, not only certain stylistic means, but also all graphic, phonetic, lexical, grammatical and syntactic means of the language [6, p. 47].

A literary text is considered to be an imprint of a complex communicative act; while perceiving and interpreting literary text, the reader seeks not only to understand the work, but also experience aesthetic pleasure [8, p. 75]. Thus, it is a close relationship between understanding and “experiencing” the text, that is, between its semantic, cognitive and emotional perception.

In artistic communication to semantically and cognitively understand the “material” content of the text and see some meaningful experiences objectified in it [5, p. 509], the reader should be able to “feel” the situation, namely to associate it with his/her own experience and “extract” a range of appropriate emotions. The translator goes even further – s/he has to generalize what s/he feels using personal knowledge and then deciphering the source text author's intentions get “tuned into” the author's emotions while rendering the mixture into the target text.

Considering the problems of such “sensual mastering” of the text [11, p. 685]. from the perspective of the versatility of what is understood by it, the perception of the artistic text is activated, for instance, when non-traditional phonetic, graphic and phonetic-graphic means, such as distorted spelling of individual words; irrelevant punctuation; graphic highlighting, non justified capital letters, a distinctive font of some words; graphic “images” – a specific segmentation of the text are used. Such graphic marking is aimed at the “identification” of text units, which become significant for the interpretation and challenging for translation.

There are many situations in the novel “*Tully*” by Paulina Simons that can serve as illustration of how graphic-phonetic language means become cognitively and emotionally meaningful. The first passage describes Tully’s behavior, the heroine of the novel, who in the middle of the night smelled the smoke and discovered that it was coming from the room where her husband was sleeping.

And then Tully yelled. She remembered that she couldn’t remember that she was screamed, but she remembered that she couldn’t remember and then Tully yelled. She remembered that she couldn’t remember that she was screamed, but she couldn’t remember what she had been scared of.

“ROBIN! ROOOOOBIIIN! ROOOBIIIN! ”

Boomerang’s bedroom, straight into their bedroom. It was on fire. [12, p. 609]

The state of horror and panic that engulfed the heroine was conveyed with the help of several linguistic means: inversion (*And then Tully yelled*), which emphasizes that something terrible was happening; the repeating of synonyms “scream” and “yell”; the use of partial parallelism in describing the movement of the heroine with the elements of an ellipse (*ran past the bathroom, past Boomerang’s bedroom, straight into their bedroom*), as well as the mention of the fact that the heroine could not remember later what exactly she screamed. Her cry is conveyed through the sensations of an unwitting observer of the event – the son who was woken by his mother’s voice, shouting out the name of his father (*“ROBIN! ROOOOOBIIIN! ROOOBIIIN!”*). The purpose of such spelling violation is to emphatically transfer (impose) rather than describe the emotional state of the heroine. The text fragment is not directly connected

with the formation of the meaning, but rather with the strengthening of the emotional perception of the passage.

A bright example of a complex graphic-phonetic means is another excerpt from the novel – the end of Tally's talk with her mother's friend, Lynn Mandolini. Discussing the difficult relationship between Tally and her own mother, Lynn reminds the heroine of an event that had happened to her back in school. When Talley was fourteen years old, she was raped by her uncle, and her mother, having beaten her, called her a whore. Later, when the Mandolini couple accompanied the girl to hospital to have an abortion, they heard Tally scream only one "exceptional" word: "Mom".

Now Lynn Mandolini shook her head. "No, Tully. You were screaming something very particular. Do you remember? "

*MOMMY! MOMMY! MAMA! MAMA! MAMA! MAMA! MAAAAAMMMMMMA!
MOMMMMMMEEEEEE! She is uttered a sound, she has copied and scratched her eyes, screamed over and over. MOMMY! MAMA! MAMMMMMMAAAAAA!*

O, wretched memories. [12, p. 642]

The emotional perception of this fragment of the text is "prepared" by the tragedy of the events that had happened to the heroine – a young teenager. The repetition of spelling variations of the word "mother" (*MOMMY! MOMMY! MAMA! MAMA! MAMA! MAMA! MAMA! MAAAAAMMMMMMA! MOMMMMMMEEEEEE!*) serves as a means of emotionally describing the condition of a child distraught with fear and pain (*she writhed and scratched, she flailed and she got ...*). Forming a frame repetition, this language unit not only serves as the formal beginning of an unpleasant event stuck in the girl's memory, but also creates the illusion of an unbroken scream, which reinforces the reader's possible emotional reaction.

It should also be noted that the paragraph allocation of the final sentence of the passage (*O, wretched memories.*) alongside with the absence of an exclamation mark in it (the "O" being an interjection belongs to the category of poetic vocabulary and, as a rule, is accompanied by an exclamation mark), is bound to become both cognitively, culturally and emotionally meaningful. Thanks to the semantics of the word "wretched" ("very unhappy", "terribly bad"), this nominative sentence serves as a

point of emotional contact between the author and the reader, co-experiencing “pathetic memories” with the heroine.

In the analyzed fragments the language units, being similar in format (multiple repetition of graphic variants of one word, combined with capital letters and exclamation marks), differ from each other by the degree of intensity. The second passage demonstrates the additional complexity of the language signs that are italicized and duplicated.

Another example of highlighted text elements is the specific segmentation of sentences / sentences in a paragraph, due to which the former become cognitively and emotionally significant. The excerpt from the novel “*The Rhinemann Exchange*” by R. Ludlam describes the author’s (narrator's) reflections on the psychology of the leaders of Nazi Germany. The idea that they were fanatics and criminals is repeated with the help of nominative sentences, each of which is highlighted in a separate paragraph. These language units emotionally reinforce the thought expressed in the preceding paragraph.

... The leaders were, indeed, fanatics, and the overwhelming evidence was clearly established. Those crimes included wanton, indiscriminate murder, torture and genocide.

Beyond doubt.

Criminals.

Psychopaths. [9, p. 22]

One more example of a culturally and emotionally significant piece of information is given with the help of a typographic gap, which serves to technically, on paper, “interrupt” the dialogue between the two teenagers in Katie Flann’s “*A Happy, Safe Thing*”.

The heroine of the story is only thirteen years old, but, suffering from a rare heart disease, she already knows the value of every day of her life. That is why her conversation with her peer and neighbor, Eddy, about weddings and funerals, in fact reflects the different views of children on life and death.

“Don’t you like weddings?” I say.

“I like funerals better,” “Like what I’ve seen in my grandfather’s funeral,”

“But he was dead. “What is that better?”

“It’s not better exactly. But,” he says, pointing out, “You don’t know whether you’ll have children, or you’ll see them. You don’t even know if they’ll be happy. ”

“But I’m not happy.”

“Or not,” Eddie says. He stares at the palm of his left hand. “Bad things happen. You just don’t know when.”

“But this means that life is full of surprises”. “But that ...” [10, p. 145]

Eddie’s idea that no one knows what might happen to people in the future (in this case, with the heroine’s sister and her spouse who have just got married) is emotional both in form and in content. A parallel construction (*you don’t know what ... you don’t know where ... you don’t even know if ...*) functions as gradation which serves as a message for underlying the emotional significance of the utterance. The space following the statement is a pause, which is supposed to be paid attention to, as, on the one hand, it summarizes what Eddie said, and on the other hand, it gives the reader an opportunity to realize the importance of the following phrase: *“But this means that life is full of surprises”*. The girl’s reflections who can die any moment on the existence issues, her idea that the “unknown future” is still full of surprises, her positive, and optimistic attitude becomes a “rethinking” of the boy’s pessimistic reasoning and becomes the key idea of the passage, which is graphically supported by the additional space preceding it.

As it can be seen from the examples, the key text elements for understanding, interpreting and translating are frequently determined by the semantics of the entire text, the characteristics of the reader's perception, the context in which this perception takes place as well as universal and culturally-oriented background. The scheme of deciphering the author’s intentions can be best described with the example about non-conventional spelling of the word “mother”. It graphically helps to first emotionally react to the unusual spelling and then cognitively reflect on the situation that had happened to the heroine (compare the situation how the word “mom” spelled like that would be perceived if used, for example for illustrating the emotions of a child who

has found a lost mother). As it can be seen, both cognitive and emotional perception of certain text fragments is connected with and accompanied by the process of extracting knowledge from it, which, in its turn, follows from text understanding.

Conclusion. In light of contemporary globalization, what mostly matters is the need to find new interpretative codes and theoretical frameworks, together with new approaches, that may prove better suited to the analysis of contemporary literature. The reader should be taught to focus on deciphering a range of semantic, structural, stylistic and pragmatic features of text elements that are targeted at provoking and/or stimulating his/her reactions to the textual world and its objects. In other words, there exists the premise for a critical perspective more attuned to the sensibilities not only of a certain author's style or reader's experience, but rather of a growing cognitively, emotionally and culturally "groomed" readership, that will be able to apply the knowledge of the world (and the language system) to understanding the sense and meaning of literary texts. Seen through this lens, text multidimensionality opens up a new perspective towards the future research.

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**IMPLEMENTING
MOBILE ASSISTED LANGUAGE LEARNING
THROUGH PODCASTS**

The aim of the article is to study the essence and role of MALL (Mobile Assisted Language Learning) in educational setting while developing different language skills. The peculiarities and challenges of working with mobile devices in foreign language classrooms have been described. The problems of working with a modern generation of students and the need for more appropriate up-to-date mobile devices have been considered. The application of MALL has been viewed as an unconventional approach to teaching. Opportunities when working with new resources have been analyzed.

Keywords: *MALL, mobile technology, podcast, language skills, foreign language students.*