

Фразеалагічнае адзінства “*an early bird*” [3, с. 29] мае значэнне «дбайны чалавек, які рана ўстае, раней за іншых прыходзіць куды-н.», яно можа быць перакладзена метадам калькавання, паколькі фразеалагізм «ранняя птушка» [4, с. 318], які па вызначэнню І. Я. Лепешава з’яўляецца агульным для ўсходнеславянскіх моў, уласцівы ў такім жа варыянце германскім мовам індаеўрапейскай моўнай сям’і.

Да ідыёмы “*a pig in a poke*” [3, с. 19] (фразеалагічнае адзінства), даслоўны пераклад якой «свіння ў мяшку» існуе эквівалент «кот у мяшку» са значэннем «невядомае, няпэўнае» [4, с. 193].

“*A wolf in sheep’s clothing*” [3, с. 27] (фразеалагічнае адзінства) — ідыёма, якую варта перакладаць метадам калькавання, так як яе даслоўны пераклад супадае з саставам фразеалагізму «воўк у авечай скурцы» [4, с. 77], агульнага, на думку І. Я. Лепешава, для усходнеславянскіх і польскай моў. Абодва фразеалагізмы характарызуюць чалавека, які маскіруе свае нядобрыя намеры ці дзеянні. Дадзенае выслоўе перакладаецца даслоўна, паколькі фразеалагізм мае біблейскае паходжанне.

Даслоўны пераклад ідыёмы “*as stubborn as a mule*” [3, с. 33] (фразеалагічнае зрашчэнне) — «упарты як мул». Аналагамі да яе можна назваць фразеалагізм «*крывое кола*» [4, с. 196] са значэннем «упарты чалавек, які сваімі ўчынкамі пляміць сам сябе» і фразеалагізм «*медны лоб*» [4, с. 214], які з’яўляецца калькай з французскай мовы і мае значэнне «тупы, абмежаваны ці занадта ўпарты чалавек». Эквівалентам да “*as stubborn as a mule*” [3, с. 33] можна вызначыць агульны для ўсходнеславянскіх моў фразеалагізм «*хоць кол на галаве чашы*» са значэннем «Немагчыма пераканаць каго-н., растлумачыць каму-н. што-н. (пра ўпартага, няўступчывага чалавека)» [4, с. 389].

Ідыёма “*as rare as hen’s teeth*” [3, с. 33] (фразеалагічнае зрашчэнне) даслоўна перакладаецца «рэдка, як курыныя зубы», пры перакладзе дадзенай ідыёмы на беларускую мову варта выкарыстаць эквівалент «днём з агнём», запазычаны з рускай мовы, які мае два значэнні: 1) *ніякім чынам, аніяк (не знойдзеш, не знайсці каго-, чаго-н.)*. 2) *з вялікімі цяжкасцямі, прыкладаючы значныя намаганні (шукаць, пашукаць каго-, што-н.)* [4, с. 117].

Да ідыёмы “*at a snail’s pace*” [3, с. 34] (фразеалагічнае зрашчэнне), даслоўны пераклад якой на беларускую мову «з хуткасцю слімака» можна падабраць эквівалент «*у гадзіну па чайнай лыжцы*» (недакладная паўкалька з рускай мовы) з наступным значэннем «вельмі марудна, не спяшаючыся, павольна» [4, с. 364].

Ідыёма “*put the cart before the horse*” [3, с. 129], акая адносіцца да класу фразеалагічных зрашчэнняў, даслоўна перакладаецца на беларускую мову як «ставіць воз наперадзе каня», гэтую ідыёму варта перакласці аналагавым перакладам, выкарыстоўваючы фразеалагізм «*шыварат-навыварат*», які ўжываецца ў значэнні «не так, як трэба, як павінна быць (ісці, пайсці, выходзіць і пад.)» [4, с. 441].

**Заклучэнне.** Такім чынам, можна адзначыць, што разгледжаныя ў артыкуле фразеалагізмы тэматычнай групы «жывёлы», у склад якіх уваходзяць лексічныя адзінкі *a fish, a bird, a pig, a wolf, a sheep, a mule, a hen, a snail, a horse*, пераважна адносяцца да класаў фразеалагічных злучэнняў і фразеалагічных адзінстваў.

У перакладзе на беларускую мову асобных ідыём дадзенай тэматычнай групы, напрыклад “*an early bird*” — «ранняя птушка», усе кампанентны склад фразеалагізма захоўваецца і перадаецца даслоўна. Такім чынам адзначаецца тоеснасць ва ўспрыманні з’яў у англійскай і беларускай нацыянальнай культуры. Сустрэкаюцца выпадкі частковага падабенства лексічных кампанентаў фразеалагізмаў, так у беларускім варыянце ідыёмы “*a pig in a poke*” — «кот у мяшку» таксама прысутнічае лексема *a poke* — «мяшок». Тым не менш, большасць фразеалагізмаў, у склад якіх уваходзяць найменні жывёл, варта перакладаць метадам падбору эквівалентаў, аналагаў, або перадаваць значэнне антанімічным, апісальным ці камбінаваным відамі перакладу.

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#### LINGUISTIC MEANS OF INFLUENCING THE RECIPIENT IN POLITICAL DISCOURSE (ON THE BASIS OF ENGLISH)

**Introduction.** Today political discourse is of interest to most researchers because the set of its psychological, social, economic and cultural components is used as a means of influencing people and conveying selected information to them. Language manipulation techniques play an important role in the verbal impact on the recipient without which the set communicative tasks cannot be completed and the message will not be transmitted to the audience and perceived properly.

The relevance of the research is, firstly, explained by the fact that linguistic means require special attention in the process of studying the impact on the audience as a special phenomenon that constitutes one of the facets of political discourse and, secondly, by the need to identify the leading linguistic means that contribute to the influence on the recipient in an appropriate way.

The aim of the research is to analyze presidential nominees' speeches of 2020 for the use of linguistic means and identify the leading linguistic means of influencing the recipient.

**Main part.** The main requirement for a good text is the use of such language means that perform the assigned communicative tasks with maximum completeness and efficiency [1, p. 20]. Language uses various stylistic devices as expressive means which make use either of the meaning or of the structure of language units. Our analysis shows that linguistic means are phonetic, lexical, grammatical and syntactic units which aim to affect the recipient in communication. In such a way it's reasonable to speak about expressive linguistic means as they make speech bright, colorful and emotional. Expressiveness also helps the speaker to create the necessary image which will allow the listener to reveal the speaker's intent.

Linguists study the political language as the main means for forming public opinion. Political vocabulary is an important aspect of study. The language layer of speech does not have a clear distinction in this area. Many words, initially not of political significance, can be successfully used in the speech of politicians in a certain context.

We single out a number of principles according to which use of linguistic means in political discourse is considered successful:

- 1) appeal to feelings and emotions: through feelings and emotions people's beliefs are built;
- 2) argumentation: through logical reasoning conclusions are made;
- 3) the art of speech: through literacy and expressiveness an ideal image of the politician is composed, the speaker's attitude towards the contents or recipient is conveyed.

Linguists and researchers of political discourse have compiled a three-level classification of linguistic and political manipulation techniques depending on the scale of influence [2, p. 88—89]:

- *micro-level* (It involves the use of one or more words and includes synonyms, metaphors, personification, etc.);
- *meso-level* (It is represented by two types of language techniques: logical and emotional. Logical techniques include such means as simplification, use of analogy and comparison, frequent use of numbers in speech, semantic emphasis and others. Emotional include various types of repetitions (such as anaphora, epiphora), elements of humor (irony, sarcasm), parallelism, gradation, idioms, etc.);
- *macro-level* (the most popular means is displaying and publishing only those facts that contribute to the achievement of the goal set by the politician).

The use of various linguistic means at each of the three levels ensures successful influence on the recipient in political discourse provided that the leader does it competently.

As a material for the study of linguistic means of influencing the recipient in political discourse we use President Donald Trump's speech delivered by him as a US presidential nominee at the 2020 Republican National Convention and a Democratic presidential nominee Joe Biden's speech delivered to the 2020 Democratic National Convention.

Donald Trump resorts to numerous linguistic means at the combination of the micro-, meso- and macro-levels in order to influence the public. Let us consider some examples.

*Similes and rhetorical questions* accentuate the insidious nature of Biden: "*Biden is a Trojan horse for socialism. If Joe Biden doesn't have the strength to stand up to wild-eyed Marxists like Bernie Sanders and his fellow radicals, then how is he ever going to stand up FOR you? How can Joe Biden claim to be an 'ally of the Light' when his own party can't even keep the lights on?*"

The use of *antitheses* highlights even a greater contrast in the upcoming election: "*This election will decide whether we save the American Dream, or whether we allow a socialist agenda to demolish our cherished destiny*".

*Metaphors* accompany issues related to the achievements and future of America: "... *we understand that America is NOT a country shrouded in darkness, America is a torch that illuminates the whole world*".

He uses *anaphora* in the final lines of his speech ("*Together, we are unstoppable. Together, we are unbeatable...*") as end of the political speech should return to the main topic of the monologue — the future of the United States.

Thus, Donald Trump's speech includes many linguistic means among which a special place is given to simile, antithesis, metaphor, anaphora, etc. At the same time he often appeals to abstract notions; his ideas are veiled, though he sounds competent and effective. In his speech Trump reflects exclusively those ideas that would contribute to achieving his goal — convincing people of the greater importance of the Republican Party than the Democratic Party in the life of society and the state.

Next, we analyzed Joe Biden's speech. He combines linguistic means of three levels.

Using *polysyndeton* attracts the reader's attention to the images contained in the speech: "*It's a moment that calls for hope and light and love. Hope for our futures, light to see our way forward, and love for one another*".

His speech is rich in using *parallelism*. It shows the power of the United States and the country's desire to cooperate with other powers: "*We're so much bigger than that. We're so much better than that*".

Lexical repetitions highlight the main idea of the election, the idea in which people should believe: "*The worst pandemic in over 100 years. The worst economic crisis since the Great Depression*".

Joe Biden uses *epiphora* to draw public's attention to the importance of election: "*Character is on the ballot. Compassion is on the ballot. Decency, science, democracy. They are all on the ballot*".

We find Joe Biden's speech clear and concrete as there are a lot of imperatives and simple sentences. At the same time it is filled with a variety of linguistic means, their use is appropriate and the frequency of expressive means is proportional to the most significant moments of his speech.

**Conclusion.** Both the political leaders use expressive linguistic means at the combination of the highlighted three levels adhering to the above-mentioned principles which notes the high degree of their influence on the public in the presented discourse.

Among the leading linguistic means are epithets, synonyms, antithesis, metaphors, parallelism, lexical repetitions, metonymy, hyperbole, anaphora, still there are peculiarities in each speech. Joe Biden's speech is the shortest and simplest. Donald Trump's speech is not only twice as long but also much more complicated. Joe Biden often uses polysyndeton, gradation, epiphora when Donald Trump uses rhetorical questions, hyperbole, a large number of numerals.

There are great differences considering macro-level. Trump focuses exclusively on the negative aspects of his opponent. The speech being initially positively oriented acquires a negative connotation. Sometimes it is not structured. Joe Biden's speech is carefully written. A well-chosen strategy aimed at the emotional expression of ideas and proposals gives effectiveness and represents positive aspects of life including regular mentions of 'hope', 'love' and 'opportunities'.

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### FEAR CONCEPT: VERBALIZATION IN THE ANIMATED FILMS FOR KIDS “STARS OF THE SEVENTH HEAVEN” AND “INSIDE OUT”

**Introduction.** The body of the research paper focuses on the examination how FEAR concept is verbalized by linguistic means in the Russian and English languages in the animated films for kids.

Fear is obviously seen in animated films as it's visualized with facial expressions of the animated characters: their eyes are wide open, a mouth is twisted, and eyebrows are slanted down.

The relevance of this research is defined by linguistic interest towards studying how the internal world of a person is reflected in verbal behaviour while expressing emotions. Sometimes communicators misunderstand emotions and that can even cause conflicts. These differences can be traced in a language: in vocabulary and grammar, in phraseology, speech formulas and in verbal communication process.

The purpose of the study is to identify particular features of FEAR concept verbalization in the animated films for kids produced by the national studio Belarusfilm “Stars of the Seventh Heaven” (2021) and Pixar Animation Studios “Inside Out” (2015). The Belarussian animation is based on the book written by G. Davydko.

The object of the study is FEAR concept.

The subject of the study is FEAR concept verbalization in the animated films for kids “Stars of the Seventh Heaven” and “Inside Out”.

A hypothesis is that the FEAR concept is expected to involve emotional overtones that depend on the context.

**Main part.** We follow the definition of conceptual analysis of a text given by Prof. L. Miller. The conceptual analysis of a literary text is a special type of text analysis with a literary concept in the spotlight [1, p. 42].

The method of conceptual analysis usually includes collecting information on the author and medium of publication; examining the semantic meaning of a concept; drawing out the kind of intervention an author intends through the use of a concept.

As the purpose of the study is to identify particular features of FEAR concept verbalization, we understand verbalization: as the activity of expressing something in words.

Fear as a character acts in the both analysed film scripts. In the script “Stars of the Seventh Heaven” Fear character is a personified villain, the lord of the fifth heaven. Another Fear is a character in the film “Inside Out”. He is the purple Emotion and one of the five Emotions inside the mind of the girl Riley by name, along with Joy, Anger, Disgust and Sadness. So, we decided to find out how these two Fears function in terms of linguistics.

The core of Fear concept is the word “fear”. It has the most common meaning, it is not a term and it's not marked stylistically. Using sampling techniques we found the instances how FEAR concept is presented in the scripts. We came to the conclusion that they're linguistic units presented with nouns, adjectives, pronouns and verbs. We classified them into the following groups: associative field (positively and negatively marked linguistic units), description of events, action description.