

don't swing. But toodle-oo, old baby-boy, and keep the dice for free, the moon is out and she's a mother to me" [12, 252].

Така побудова роману сприяє реалізації ідейно-художнього задуму письменника. Символічне холодне місячне світло, яке своїми цвинтарними променями заливає весь будинок. Ці мертві промені символізують той факт, що Роджек став заживо мертвим. Глибоко символічний рішучий протест Роджека проти місяця, який випередив реальний соціальний протест героя.

Таким чином, контрапунктна побудова роману за принципом фути дала можливість автору виділити головну думку "Американської мрії" - протест проти цілком земної, реальної влади грошей, з якої персонаж намагається вирватися.

Як бачимо, літературний контрапункт доволі цікавий стилістичний засіб. Він застосовується все частіше, письменники активніше та сміливіше експериментують в цьому напрямку. Контрапункт в літературі відкриває нові можливості часово-просторового виміру твору в цілому та слова зокрема.

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STYLE AND METHODS OF EXPRESSIVE LANGUAGE

The English language includes many more words than most of us will ever use. The largest English languages dictionary contains about half a million words, but most of us will use only about 2 percent of them in our everyday reading, writing and speaking. We use a more limited vocabulary in speaking than we do in writing [1]. Speech is intended to be understood as soon as the listener hears it. We can ask questions, respond to feedback from our listeners, and rephrase our message if we are not being understood. Speech also has ways of adding meaning that a writer doesn't have. The speaker can emphasize certain words, make dramatic pauses, slow down or speed up. A speech that might look dull on paper may have been very exciting to listen to because the speaker used his or her voice effectively.

Words work best in oral communication if they are kept relatively simple and are chosen with a firm idea of who the listeners will be. Listener energy should be expended on trying to understand the ideas rather than on trying to understand the words or the language construction. Although we should not insult the intelligence of our listener by using language that is oversimplified, we should use language that is immediately understandable.

When we set out to communicate verbally we are more likely to be successful if we use words and ideas that have the same meaning to us as they do to the person with whom we are communicating. Unfortunately, although we think we are being clear, the other person often does not perceive what we think we have communicated. That's why we should use clear and precise language. Most of the students don't know how to go about it. Command of the language requires years of practice and study. Since it is impossible to lay down strict rules that govern the choice of

language for all occasions and for all circumstances, the discussion here is limited to such important aspects of language choice as clarity, power and proper speech style [2].

Sometimes when our meaning is unclear, it is because our sentence structure is faulty. Our ideas may be clear to us, but we are not expressing them very well. In oral communication we often have a chance to straighten out the confusion caused by poor sentence structure. If our listeners look baffled or ask a question we can try again. There are other times, however, when the need to speak as clearly and precisely as possible is more urgent. If we are saying something of special importance or if we are in a formal speaking situation, clarity is essential, since the opportunity to make our point clear probably will not arise.

Some language is so specialized that it is inappropriate to use it outside the field where it has come into use. But specialized words and phrases can be effective in their appropriate settings, we do not need them - nor should we use them - in everyday communication.

Many communication researchers have been looking into the issue of powerful talk [3]. They say that this kind of talk comes directly to the point. They define it as the talk that doesn't use hesitation or qualifications. People who engage in powerful talk are found to be more credible by those who hear them. They are also perceived as more attractive, and it is even possible that they may be more persuasive.

To achieve powerful talk, there are certain communication phrases to avoid, such as: "I guess", "kind of", "you know", etc. These phrases weaken the power of the words, and they make speakers appear to be less powerful. Tag questions make the speaker seem less assertive as well. The final category is disclaimers. There are words and expressions that excuse or ask the listener to bear with the speaker. Examples are: "I know you probably don't agree with me, but...", "I'm really not prepared to speak today."

Many of us dilute our conversations and speeches with these words and expressions. However, the use of these expressions is mainly a matter of habit. If we recognize our habits, we can start work on breaking them.

If you want to make your language livelier you should use your sentences in the active rather than in the passive voice. "The boy hit the ball" sound more energetic than "The ball was hit by the boy".

During teaching we notice that many students used to slow down their speech by using complicated words when simple ones would be more vivid. When studying geography of Great Britain some students use such a phrase: "There is 10 percent chance of rain..." and this phrase sounds livelier than the phrase of his groupmate "The probability of precipitation is 10 percent". "Fired" is a more active word than "departed". Language has more energy when the speaker avoids tired worn-out phrases. "Mother Earth", "busy as bees" are the examples of cliché-phrases that have been used so much they have lost their impact.

Besides such language aspects as clarity and power, proper speech style should be observed; The verbal style says a good deal about the speaker. It is to the speaker's advantage to pay attention to the way he or she talks.

There are such ways to improve one's verbal style as: to increase one's vocabulary, to adapt one's speech to the language environment, and to make a determined effort to break bad verbal habits.

Increasing one's vocabulary is impossible without working with dictionaries. When we hear a new word. We try to understand it in its context, and if it is difficult for us to guess the meaning then we search the dictionary.

Adapting one's oral language is impossible without noting the language environment in which the conversation is taking place [4]. The speaker should be aware of the topic being discussed, because this factor influences the choice of the words the speaker uses.

Sometimes we are told that we are making language mistakes such as using poor grammar or misusing or mispronouncing certain words. It is difficult for students to correct themselves because they are so accustomed to talking this way. If people live in a language environment where these mistakes are constantly being made, it is even more difficult, because the errors are reinforced by hearing them so often. The only way to correct such mistakes is to have someone point them out to

students, namely the teacher with whom the students spend a lot of time. In using this method, it is advisable to tackle only one wrong usage at a time, and it will work effectively. Generally speaking, language is used to achieve mutual understanding and communication with others. It is important to remember that even though we use language in most communication situations, what we mean to say is conveyed by more than the words themselves. In this article the behaviour of speakers has been analyzed and we came to the conclusion that it is necessary to learn the words of one's native tongue or a foreign one, to increase one's vocabulary and to improve and work on one's language style where grammar, vocabulary and practical speech are included.

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SATIRE AS METHOD OF REPRESENTATION OF REALITY

In recent years the satirical writings occupied one of the chief places in the world literature. This phenomenon was greatly determined by a particular "fear" of the writers which arose from their vision of the modern world overwhelmed with problems and catastrophes.

Though satire has a long tradition in the English literature, beginning with B. Johnson, J. Swift, D. Defoe and up to B. Shaw, A. Huxley, G. Orwell and E. Waugh, and firmly established its position in the comparatively young American literature, which, nevertheless, gave the world such brilliant satirists as Ph. Freneau, Mark Twain, O'Henry and developed in the works of N. West, S. Lewis, J. Thurber, A.L. Mencken and F. O'Connor, it has not received profound attention from Ukrainian linguists in recent years. Hence, the aim of this article is to give a brief outline of satire as a stylistic phenomenon, and basic linguostylistic means of its creation.

In general, satire is a method of description of comical and ugly sides of life. It is exposure of negative features by means of sharp ridicule. The motives that lead to satire are varied, but there is one motive that may almost be called a constant. The satirist is nearly always a man who is abnormally sensitive to the gap between what might be and what is. He is driven to draw attention to any departure from what he believes to be the truth, honesty or justice. He wishes to restore the balance, to correct the error and often to correct and punish the wrongdoer. Much of the satire is the result of a spontaneous, or self-induced powerful indignation, and acts as a catharsis for such emotions. What distinguishes the satirist from most other creative writers is the extent to which he is dependent on the agreement or approval of his readers. Having reached this catharsis for himself, he compels his readers to agree with him, persuades them to accept his judgement of good and bad, right and wrong, he inoculates them with his vision.

Hence, the art of the satirist is an art of persuasion. English critic J. Sutherland considers persuasion the chief function of rhetoric, and takes satire to be a department of rhetoric. It is the satirist's intention, that differentiates him from most other writers, and though individual satirists vary greatly from one another in temperament, and so in their method of approach to the description of the evil, they have in common the practical intention of working upon the mind of the reader [1,5].

Satire functions effectively on different levels and in general satire is less immediate in the effect than simply the direct exposure of the individual. By enlisting the moral disapproval of the certain society the satirist can help to maintain the standards of a civilized community.

The satirical description demands the great skill of a writer to combine the plot development, the characters and the creative means within the frames of one unique context to achieve the aim of his mockery. Ukrainian linguist A-Scherbyna marks that the peculiarity of the satirical description is