rhythmic characteristics of language: it is important to have a lecturer's perfect voice (timbre, intonation, rhythm, accentuation), as well as its rhythmic organization. Timbre and rhythm should be lively (not monotonous, which is typical of the text being read), and important content elements should be emphasized [4, p. 215-224].

Thus, for a live audience, TED Talks is a primary (oral) genre, and for Internet users, a secondary genre (web lecture). Unlike typical web lectures, which are synchronous in their form of organization, videos of TED Talks-style lectures are asynchronous and do not involve direct interaction between the lecturer and Internet viewers. The general structure of the web lecture includes the introductory part, the beginning of the lecture, the main part and the end of the lecture. Web lecture as a genre with a certain hybridity, combines features of communicative closeness and communicative distance. We have come to the conclusion that TED-style lectures are possible to consider a hybrid informative and etiquette speech genre, which contains elements of journalistic, artistic and conversational styles of speech. Features of TED Talks include duration, the presence of elements of humor, irony, satire, and jokes, as well as conciseness, compositional, structural and logical perfection, persuasiveness and the formation of ideological beliefs.

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EXPLORING LOVE IN ENGLISH SONG DISCOURSE

The present paper is part of wider research that explores the way love is linguistically portrayed in contemporary English song discourse. Its **topicality** is stipulated by several factors. First, music and songs in particular are an integral part of the mentality, history and culture of every nation. They are deeply linked to the context in which they are produced and to national cultural identity. From this perspective, lyrics may be viewed as a tool of declaration and communication of cultural-specific values to the world around. Hence, English lyrics provide valuable insights into the specific features of English culture as a whole and cultural identity of English-speaking people in particular. Second, lyrics are a unity of musical and verbal components. Hence, the research into the interrelations between musical and verbal components in a song seems to be topical. Finally, our research focuses on love which is one of the strongest human emotions every person strives to experience.

The present research aims to explore the peculiar features of the linguistic representation of love in English song discourse exemplified in indie song discourse. Hence, Lana Del Rey's song and its lyrics serve as linguistic material for our research.

Current linguistic theory offers multiple definitions of discourse. It is thought that the first person to use the word 'disourse' in the closest way to its current meaning is Zelling Harris in 1952

in an article called "Discourse Analysis" [4]. The article suggested a new method for the analysis of connected speech that implied exploring the language units beyond the boundaries of a single sentence in the context depending on such factors as styles, persons, text types, etc. In its general meaning, according to Foucault, discourse is a way of organising knowledge that embraces the social practices, forms of subjectivity and power relations which inhere in such knowledge and relations between them [1].

One of the specific features of the song discourse is that it consists of two elements which function together and create a complete unity. These are the lyrical and melodic aspects. The lyrical aspect is represented by the text or the lyrics of the song, and is accompanied by the musical aspect, that is represented by the instrumental. The musical aspect makes it easier for the listener to receive the lyrics on a more emotional and empathetic level and organizes the perception of the entire song. Blacking emphasizes that music and speech (lyrics) are produced by two different cognitive systems, thus, are a result of different modes of thought [2, p. 15]. Hence, merging one with the other is possible only if those two elements are combined so that one is subordinated to the other. The way they are merged depends on the author; however, the element which is superordinate contributes to its subordinate in terms of quality and perceptional value. This allows the lyrical aspect to play the role of the poetic text while not necessarily reaching the level of poetry. Let's analyze a hit song that has been popular over the last year as an example. "Body" by Megan Thee Stallion has received over 100M listens on Spotify and is a song that most people, who are active ody-ody-ody-ody-ody-ody-ody" is too simple and do not carry enough meaning to enable the song to be called a poem by itself. However, combined with the melody, the lyrics are perceived in a very melodic way.

Music genres that are the most active when it comes to displaying the subject of love are pop, indie, R&B and rap. A legendary artist who has been "setting the bar" for the genre of indie music for the last 10 years is Lizzy Grant, better known by her stage name Lana Del Rey. The singer-composer-poetess explores topics of love, lust, mental health, loneliness, clichés, self-love and growth within her music.

Lana Del Rey has a dozen songs which were written specifically on the subject of love and its different "faces". The analysis of her lyrics shows the way her understanding of love shifts and radically evolves with her moving forward through her career and experiencing relationships with herself and other people.

Within the track "Cherry" [3], the songwriter explores the topic of intense passion. Lyrics of this song go deeply into the topic of true, sincere love: the singer falls apart because and cherishes true love as it is – imperfect, with its pain and complications:

"Love, I said real love is like feelin' no fear

When you're standin' in the face of danger".

The song is full of metaphors and comparisons which are used to describe the intensity of the feeling.

Love experience is compared to feeling no fear, which creates a connection between two very opposite emotional heights – love and fear showing the intensity of her feelings. This comparison built on contras draws parallels between two opposite mental states and, therefore, makes an image of love far more complex.

Lana lists the most common items, vegetation and fruit, one may associate with a relaxed or happy atmosphere:

"My cherries and wine, rosemary and thyme

And all of my peaches are ruined".

The metaphor created on the basis of living vegetation contributes to the visual depiction of being alive. These herbs also create associations with witchery culture, which Lana has often shown interest in – cherries and peaches symbolize love, passion and happiness, while rosemary and thyme represent safety, loyalty and calmness.

Lana uses the imagery of living herbs as a metaphor to demonstrate a rocky, unstable relationship, where their positivity becomes neglected and corrupted.

"My rose garden dreams, set on fire by fiends

And all my black beaches are ruined

My celluloid scenes are torn at the seams

And I fall to pieces".

Lana uses the image of stunning 'rose garden dreams' to show that love is a beautiful and enjoyable part of her life, yet, it is being destroyed and turned into a nightmare by the reality of the toxic and destructive relations between her and her partner. Although love offers a lot to enjoy, it is impossible to eliminate the opposite side of the coin.

To conclude, the image of love within the English song discourse is displayed in various ways, often using metaphors or comparisons, and other stylistic devices.

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ПЕРЕКЛАД ОСВІТНІХ ТЕРМІНІВ ЗА ДОПОМОГОЮ ТРАНСКОДУВАННЯ

Переклад освітньої термінології відіграє важливу роль у житті суспільства, оскільки є одним із факторів розвитку освітньої сфери у цілому, а виникнення труднощів перекладу одиниць цієї терміносистеми впливають на цей процес загалом. До них відноситься відсутність системного матеріалу, присвяченого аналізу особливостей перекладу термінів освітньої сфери, незважаючи на постійну зацікавленість вивченням англійської мови, міжкультурною комунікацією тощо. Потрібно зауважити, що є низка перекладацьких прийомів, які при коректному їх використанні дозволяють подолати ці лексичні труднощі.

Метою нашої розвідки ϵ аналіз перекладу англійських термінів освітньої сфери українською мовою за допомогою транскодування; матеріалом дослідження слугу ϵ англоукраїнський словник освітньої лексики [1].

Відомо, що транскодування – це такий спосіб перекладу, коли звукова та/або графічна форма слова вихідної мови передається засобами абетки мови перекладу [2, с. 282]. Транскодування неологізмів відбувається в тих випадках, коли в культурі і, зокрема, в науці країни мови перекладу відсутнє відповідне поняття і відповідний перекладний еквівалент, а перекладач не може підібрати слова в мові перекладу, які б адекватно передавали зміст поняття і задовольняли вимоги до термінотворення [2, с. 283].

Аналіз досліджуваного матеріалу показав, що можна виділити чотири види транскодування англійських термінів освітньої сфери (за В. І. Карабаном [2, с. 282]): 1) транскрибування (коли літерами мови перекладу передається звукова форма слова вихідної мови): demy — демай (стипендіат коледжу Магдалини в Оксфорді) [1, с. 39]; boy scout — бойскаут [1, с. 23]; 2) транслітерування (слово вихідної мови передається по літерах):