

One visible trend within education is homogenization of the content of teaching and standardization of the expected learning in secondary schools as well as higher educational establishments. Insecurity and uncertainty, that are typical by-products of globalization, create new challenges for everyone involved in the educational process either a student, or a school teacher, or a university lecturer, or parents, or state authorities. We all need to be prepared for new world realities such as sustainable ecologies or knowledge economies.

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### FORMAL AND FUNCTIONAL PECULIARITIES OF OCCASIONALISMS IN IAN MCEWAN'S NOVELS 'SATURDAY', 'ON CHESIL BEACH', 'SOLAR'

*The article provides insights into the nature of word-building occasionalisms on the basis of which the appropriate lexical units are drawn from Ian McEwan's three late novels with their further classification according to the ways and models of word-creation as well as their functional load. The novels are disparate in topics, settings and occasionalisms per page proportion, but on average there is one occasionalism for every other page (1:1,96). On the whole, they reveal a high degree of motivation as well as implicit predication in many of them. Due to research data, out of 426 innovations 57% are compounds proper (including multicomponent innovations), 19% are complex derivatives, 10% are occasionalisms formed by means of affixation proper and 12% are innovations coined by means of combining forms/semi-affixes, shortenings and conversion constitute a small percentage (1-2%). A peculiar feature of the occasionalisms in Ian McEwan's mature novels is their imagery, communicative nature and syntactic compression prompted by syntactic convenience, hence the semantic, structural and functional relevance of the coinages, the latter being mainly realized in the nominative and pragmatic (expressive, evaluative, emotive) functions of theirs.*

**Key words:** occasionalism, compounding, affixation, complex derivatives, derivation by means of combining forms, a function, Ian McEwan.

#### СТРУКТУРА ТА ФУНКЦІЇ ОКАЗІОНАЛІЗМІВ У РОМАНАХ ІЕНА МАК'ЮЕНА 'SATURDAY', 'ON CHESIL BEACH' І 'SOLAR'

*Стаття подає аналіз словотворчих okazіоналізмів (загалом 426, в середньому 1 на 1,96 сторінки тексту), зафіксованих у трьох зрілих романах сучасного англійського письменника Ієна Мак'юєна. Лексичні інновації класифіковані за словотворчими способами та моделями (більше половини з яких словоскладання) із зазначенням їх функціонально-го навантаження (головно номінативна та прагматична функції, а також синтаксична вигода).*

**Ключові слова:** okazіоналізм, словоскладання, афіксація, складнопохідні слова, словопродукування з участю комбінованих форм, функція, І. Мак'юєн.

#### СТРУКТУРА И ФУНКЦИИ ОККАЗИОНАЛИЗМОВ В РОМАНАХ ИЭНА МАКЪЮЕНА 'SATURDAY', 'ON CHESIL BEACH' И 'SOLAR'

*Статья представляет анализ словообразовательных окказионализмов (всего 426, в среднем 1 на 1,96 страницы текста), зафиксированных в трех зрелых романах современного английского писателя Иэна Макьюэна. Лексические инновации проклассифицированы по словообразовательным способам и моделям (больше половины из которых словосложение) из указанием их функций (в основном номинативная и прагматическая, а также синтаксическая выгода).*

**Ключевые слова:** окказионализм, словообразование, аффиксация, сложнообразовательные слова, словопродуцирование с участием комбинированных форм, функция, Иэн Макьюэн.

Language, highly susceptible to even the slightest changes in social, political, economic, cultural aspects of life, constantly changes. Involuntarily it is the lexical system of the language which experiences the greatest alterations, the appearance of new words being one of them. It takes time and a number of other conducive factors for lexical innovations appearing in speech to become part and parcel of the system of language, the event itself being marked by the lexeme getting registered and defined in a dictionary. The stage in between the time of coinage and becoming an update to some dictionary is different if altogether possible for each occasionalism, dependent on its semantics, the discourse it appeared in, its applicability to other communicative situations etc.

Literature transcends the borders of different types of discourse registering past and present, random and recurrent, intertwining fact and fiction, juxtaposing the topical, the imaginary and the forthcoming. The language of modern fiction is thus an indicator of both – the current state of language development and the potential it anticipates. As regards the latter it is occasionalisms which are the most obvious and conspicuous in fiction in terms of vocabulary. Not that occasionalisms are the subject matter of fiction alone: journalism as well as everyday discourse abounds in various kinds of words coined ad hoc to denote new objects, phenomena, processes, notions, qualities and actions or reddenote the existing ones in the light of new perspective, in which case the innovations are called 'retronyms' [3, p. 15]. The **object** of this article being occasional word-formation in modern English fiction, in McEwan's novels in particular, its **subject** is the formal and functional peculiarities of these coinages which have not presented the research matter before, hence the **novelty**. The **topicality** of the study is prompted by the necessity of the language evolution research in all its manifestations.

The **research methodology** for the article takes into account the modern contextualist approach in linguistics analysing the speech elements in their functional perspective without discarding the formalist approach to the investigation of lexemes because of its relevance to the topic under study.

The **literary basis** for the study comprises three novels – ‘*Saturday*’ (2005) [10], ‘*On Chesil Beach*’ (2007) [9] and ‘*Solar*’ (2010) [11] written by a renowned British novelist Ian McEwan. The bulk of literary material amounts to 793 pages.

In view of the ambiguity of the term ‘**occasionalism**’ it is expedient to state that here it is used to denote words registered in Ian McEwan’s novels but not fixed in any authoritative dictionaries (including those of neologisms) or any of the hundreds of on-line dictionaries collected in ‘One Look Dictionary Search’ [13] – not only as separate entries, but also as listed derivatives, mere corpus examples excluded, chronological parameters taken into account. Aware of the limitations of this way of identification of occasionalisms (for the coinage passes a long way from the originator to the fixation in a dictionary being socialized and lexicalized in the process) we still acknowledge the fact of being non-fixed in dictionaries ‘the only genuine materialized criterion of relating a lexeme to a word type’ [6, p. 164].

Besides, it should be stressed that this study is interested only in occasional nomination proper (word-building occasionalisms), other types of occasional nomination – namely, semantic occasionalisms, new word combinations and occasional borrowings from other languages are not within this research interest.

Despite the fact, that they work in a limited context, in a private occasion, in a well-defined communicative situation and do not claim fixation in language and entering the common use, occasionalisms do find their way to dictionaries and – independently from that – happen to be used by other speakers elsewhere. The former may also be the result of dictionaries tending to become more descriptive rather than strictly prescriptive: they register words from corpus materials of authentic utterances – the Collins English Dictionary shortened our list of occasionalisms providing definitions for lexemes like *work-worn*, *half-smile*, *shark-infested*, *moth-hole* [10] to name a few from ‘*Saturday*’ alone. The fact of being used unawares by different speakers may as well be the evidence of a more general need to fill some particular nominative lacuna or the convenience of precisely this word-form. This does not mean to say, though, that penetration into common usage and fixation in dictionaries are the ultimate (if any) aim of occasional coinages or their originators. Sure enough, they have other functions.

The 793 pages of the novels contain 426 occasionalisms, so that on average there is one occasionalism for every other page (1:1,96). The novels are disparate in topics, settings and occasionalisms per page proportion: a poignantly detailed and suspenseful account of one day from a life of a modern London neurosurgeon in ‘*Saturday*’ presents the 1:2,3 proportion; a devastating, exquisite story of young innocents married in 1962 set on the eve of their wedding night ‘*On Chesil Beach*’ is a bit of an anticlimax with regard to occasionalisms – 1:3,8; both funny and serious, featuring a fictitious Nobel Prize-winning physicist on his professional and personal lifespan from 2000 till 2009, ‘*Solar*’ boasts the 1:1,4 ratio.

Starting with the **formal, structural features** of lexical, namely word-building, innovations in Ian McEwan’s celebrated novels one should start with the following stipulations. Due to the absence of clear boundaries between the ways of current word-formation means in English any attempt to classify contemporary occasionalisms presents a challenge and inevitably ends in a compromise about which views to adhere to, discard or revisit. Notoriously, there is no unanimous opinion about the structural limits of compounding on either end, some of which being the problem of split spelling, ‘the stone wall’ problem, the other the indeterminacy as far as the status of complex derivatives is concerned. Likewise, in view of constant development and variety of word-building elements no two scholars seem to agree on the list of affixes, semi-affixes or combining forms triggering miscellaneous classifications of the means involving them into affixation with no discriminate divisions between the above-mentioned elements (then treated synonymously) or affixation proper (using prefixes, suffixes and interfixes) and the word-derivation by means of combining forms as distinct from affixation itself with different opinion on the status of the same elements from study to study (treating –like as an affix or combining form and –style as an affix, combining form or even part of a compound word, for instance). Some linguists believe it is worth reconsidering the very notion of word-formation pertaining to English [3]; we keep to the traditional word-building typology tracing each word-building element along its progress and its status as of contemporary research.

The productivity of certain ways of forming neologisms in the period correlating with the publication of I. McEwan’s novels under study reveals similar phenomena and tendencies with those governing the coinage of occasionalisms in contemporary literary discourse [4]. Research [3; 5; 7] proves the increasing significance of compounding and its prevalence over affixation, the two accounting together for 65 % of all lexical neologisms in the XXI century [3, p. 49].

Not surprisingly then, occasionalisms in the novels under study reveal the same tendency: out of 426 innovations there are 242 (57%) compounds proper (including 30 multicomponent innovations), 81 (19%) complex derivatives, 43 (10%) occasionalisms formed by means of affixation proper and 51 (12%) innovations coined by means of combining forms. Surprisingly, though, we have identified none of the numerous types of **shortenings** (famously ever-growing in the last decades both in the case of neologisms and occasionalisms) except those allegedly functioning as abbreviations to imaginative institutions, projects or products, namely *WUDU* for ‘a Wind Turbine for Urban Domestic Use, a gizmo the householder could install on his rooftop to generate enough power to make a significant reduction in his electricity bill’ [11, p. 27] or ‘the Lordsburg Artificial Photosynthesis Plant, known as LAPP to the engineers’ [11, p. 283] – 2 (<1%). Quite in accordance with the research data on neologisms there are few occasional lexemes formed by means of **conversion**, namely the adj→n *impersonal* (and he feels again the same leap of gratitude for a glimpse, beyond the earthly frame, for the truly *impersonal* [10, p. 13]), *solar* (3 times) (*Solar* will expand [11, p. 178] in the title of the novel included), *unruly* (Holding the unruly in check... [10, p. 88]), *first-name* functioning as a verb (her mother whom she’d always first-named [10, p. 48] and *forgotten* as a noun [10, p. 197] – 7 in all (2%).

**Compounding** is thus de facto a major way of occasional word-formation in the novels under study. The majority of compounds are formed according to the most productive models n+n (18%), n+PII (12%) and n+PI (7%), and the less productive (in our case) models n+adj (*myelin-rich* [10], *world-historical* [11] etc.), adj+adj (e.g. *sad-sweet* [10], *grey-green* [9] etc.), adj+PII (*bright-edged* [10], *thick-cut* [11] etc.), endocentric adj+n (*gold-leaf*, *polar-bear*, *early-evening*, *clean-energy*, *special-issue* [11] etc.), PII+adv/prep (*slicked-back* (2), *bottled-up* [10], *steamed-up*, *slicked-back* [11] etc.), PII+n (*closed-mouth*, *brushed-cotton* [10], *splayed-arm*, *barbed-wire*, *pierced-tongue* [11] etc.), num(c)+n (*thousand-year* [11]), n+num(c) (*year-two* [10]), adv+PI (*late-flowering* [9], *upward-tilting* [11]), adv+PII (*tastily-heated* [11] etc.), v+prep (*keep-out* [11] etc.), adv+n (down-pipes [11]) etc. The least productive and most deautomatizing are PI+n (*dying-length* [10]), v+n (*squeeze-ball* [10]), n+v (*fan-vault* [9]), PII+PII (*curled-edged* [10]), Ger+adv (*going-away* (2) [9]) and the only one spelt integrally prep+PI (*onrushing* [11]). There is also a converted compound noun: ‘He saw it as if in bold... sometimes he could sense it coming before the **page-turn**’ [11, p. 57].

**Multicomponent compounds** are quite numerous making up 12% of compounds and 7% of all occasionalisms. Almost all from the latest novel, mainly three-component innovations, some of them involve the element *and* (6) or *of* (5), some feature 4 or 5 elements with the abundance of hyphens slowing down the perception of the occasionalism. Naturally, the structure of these units reduces the probability of their lexicalization to the minimum. Due to their contextual originality, these complexes reveal their

semantics independently and can usually be understood in the microcontext: *strawberries-and-cream look*, *a matters-of-the-heart exchange*, *come-and-get-me look* [11] etc.

Even if we did not recognize the existence of word-forming elements/ combined forms/ semi-affixes like -style, half-, self-, mock-, near- etc. (and we do) and considered that words formed this way belong to the affixational type, compound words will still prevail over affixational innovations in that broad sense, making up a proportion of 57:22 percent, the remaining 19% belonging to complex derivatives combining the features of both compounding and affixation but often included into the realm of compounding in its broad sense.

The high productiveness of compounding is also not undermined by the fact that picking occasionalisms from McEwan's novels, we were guided by the orthographic principle of integral form suggested by A. Smyrnytskyi: only words spelt together (2%), words spelt with a hyphen (98%) or a slash (none in our case) are considered compound. Doubtless, including occasional word combinations would increase further the number of compounds. Contradictory is also the fact that some words have been spelt solidly, hyphenated or separately depending on the edition: while the British publishing house 'Vintage Books' used *page-turn*, *half-despised*, *toastily-heated*, for instance, the American 'Anchor Books' preferred *the page turn*, *half despised*, *toastily heated* in 'Solar'.

Thus, 81 cases of **complex derivatives** (that is words «consisting of two nominative stems and a word-forming suffix made up in a simultaneous act of compounding and affixation» [6, p. 77]) treated separately in this study but alongside compounding in some other research are the next numerous bulk of occasionalisms found in the novels. The main models serving to form complex derivatives are n+n+ed (29 complex derivatives) and adj+n+ed (46), 8 of which contain some colour component in the structure (*white-soled*, *orange-tinted* [10], *yellow-faced* [9], *orange-coloured* [11]). Among compounds proper 6 occasionalisms contain colour-naming words and their combinations and 2 more have a colour-modifying component in them (*jungle-green*, *egg-yellow* [10], *straw-blonde* [11]). The complex derivative n+n+ed model underlies two occasionalisms without basic colour-naming components but still denoting colour, namely *treacle-coloured*, *biscuit-coloured* [9], the adv+n+ed: *richly-carpeted* [11].

Nearly all occasional complex derivatives describe people, things, places: *Saddam*, for example, *doesn't simply look like a heavy-jowled brute* [10, p. 39]; *Now, down the smog-shrouded cobbled alleyways of filthy cities and in pestilential thatched villages, there were dark mutterings of revolt* [11].

There is a tendency in McEwan's complex derivatives: -sized features 7 times (*coin-sized* [9], *different-sized*, *mansion-sized*, *America-sized (bed)*, *foolscap-sized (ledger book)*, *pinhead-sized (entity)*, *a child-sized (fist)* [11]); adj+face+ed is used 11 times: *pink-faced*, *horse-faced* (3), *small-faced*, *frozen-faced* [10], *yellow-faced* [9], *thin-faced*, *pink-faced*, *parchment-faced*, *numb-faced* [11], the other parts of human body represented by -jowled, -skinned, -chested [10], -backed, -limbed (2) [9], -jawed (2), -shanked, -fingered, -throated, -haired (2), -kneed (2), -eyed (3), -headed, -hipped, -bloodedly, -toothed, -brained [10].

Contrary to compounds with their second component mostly unaffected, in adj+n+ed complex derivatives it is the second component which experiences the biggest grammatical and logical transformation like in *smooth-skinned* [10], *thin-shanked* [11] and the following descriptive extracts from 'On Chesil Beach' all within 10 pages of text: 'smooth-edged speck', 'a hard, flat-ended smack', 'a straight-backed, music-stand poise', 'a dirty, joyous bare-limbed freedom', 'bare-limbed weightless embrace' [9, p. 87–97].

Despite the structural and semantic simplicity of complex derivatives, the expressive and communicative capacity of these words is immense, for «what is said in many or several words can never be as vivid, convincing, «capacious», ... as what is said in one word» [quot. from 2, p. 13]. Such precision in form and function explains why occasional complex derivatives are usually understandable.

In the **derivation by means of combining forms/ semi-affixes** Ian McEwan uses the following forms and models most frequently:

- near+adj/near+n/near+Ger (18 times) with near- combined with *total*, *thrashing*, *perfect*, *illegible*, *pleasurable*, *assent*, *infinite* [10]; *silence* [9]; *naked*, *normal*, *pleasant*, *black*, *vertical*, *religious*, *mute*, *empty*, *complete*, *unbearable* [11];
- self+n/self+PI/self+PII (10 times): *self-cancelling*, *self-retaining*, *self-organising* [10], *self-dramatising*, *self-flagellating* [9], *self-start*, *self-persuasion*, *self-blame*, *self-renewing*, *self-interestedly* [11];
- half+n/half+v/half+PII/half+adj (8 times) with half- combined with *aroused*, *turn*, *made*, *die*, *destroyed* [10], *built*, *despised*, *unpacked* [11] along with a synonymous but less assimilated semi- (4 times – *semi-obscure* [9], *semi-remote*, *semi-clarity* (2) [11]).

Other combining forms involved are -style (3) (*banana-style* [10]), much- (*much-loved* [10]), -free (*acne-free* [10]), ante- (*anteroom* [9]), pseudo- (*pseudo-husband* [11]), mock- (*mock-formal* [10], *mock-chivalrous* [11]), mini- (*mini-strip* [11]), nano- (*nanosolar* [11]).

**Affixation** proper (excluding the more numerous cases of word derivation by means of combining forms) underlies the last bulk of occasionalisms in Ian McEwan's novels under study. The suffixes involved are -ed, -like, -ish, -ly, -ize, -anize, -ing, -e, -able of which the most productive is -like (10 innovations). The prefixes McEwan makes use of are: non-, un-, over-, under-, ill-, well-, pre-, post-, ex-, re-, mis-, pro-, mid-, en-. The author also uses proper nouns to form affixational occasionalisms: *pro-Saddam* (2) [10], *Samson-like* [11].

The meanings of affixes being quite clear, the coinages are sometimes obvious to interpret, e.g. 'prehungry'. The narrator of 'Solar' craftily admits to its invented nature on the part of the protagonist whose point of view dominates in the narrative: 'He was not at that moment truly hungry, but he was, in his own terms, prehungry' [11, p. 168]. However, the outer form of occasionalisms created with their help often only partially uncovers their meaning which is context-dependent and -bound despite the surface simplicity of their structure.

Of interest are the examples of double-affixed 'georganised' [9, p. 12] and 'tudorized' [11, p. 4] suggestive of the analogy (with 'modernized' etc.) which we consider not a way but a principle of word creation along with another governing principle of word-building – speech effort economy – at work with the majority of occasionalisms in general. Another case of analogy being a mechanism comes together with the analog itself in a direct dialogic speech:

«He's loathsome,» she says. «It's a given».

«No it's not. It's a forgotten...» [10, p. 197].

Here, conversion being a means of coining 'a forgotten', its language mechanism, analogy is to be viewed as the cognitive mechanism, like association, opposition, melioration, assimilation, accentuation, detailing [1, p. 470].

Proceeding with the **functional peculiarities** of Ian McEwan's occasionalisms, we can claim that longing for exactness, brevity, attitude and de-automatization is the major stimulus for the emergence of lexical innovations. Standing for the nominative, syntactic, pragmatic and stylistic functions correspondingly, the four stimuli are often combined in discourse.

O. V. Rebrii believes that *the nominative* and *the pragmatic* are the main functions of an occasional word [7, p. 10]. In the *nominative* plane the need to form a new language unit can be invoked by the emergence of new content which cannot be defined by the usual language means, the absence of a usual means of nomination in the inside vocabulary of a speaker, or a speaker's desire to conceptualize content, familiar for a certain language society and realized traditionally through usual means, in a new form. The latter gives the largest number of language innovations which can be further divided into two groups: occasionalisms – synonyms of usual lexemes and occasionalisms – analogs of syntactic constructions. The first case (de-automatization) invokes a *stylistic* effect (*pain-pleasure* [10; 9], *pleasure-pain* [11], often combined with pragmatic purposes), the second one serves *syntactic* functions, too (self-cancelling thoughts [10, p. 221], pavement-crack weed [11, p. 195], fine-texturing, high-blooming first-trimester hormones [11, p. 203]).

According to O.V. Rebrii, the *pragmatic function* is dominant: «occasional words, in which the creative potential of a language system is realized to the fullest, serve rather as a means of pragmatic influence on the intellectual and the emotional fields of the addressee in the process of speech actualization, and not as a means of nomination» [7, p. 12]. Due to the most typical elements of the pragmatic component there are two sub-functions – *expressive and evaluative*.

Any word-building model has an expressive potential, all the more those having a comparison in their structure, possessing unusual semantic connections between the word components and those containing elements (combining forms, affixes, roots) already capable of some degree of expressiveness. The *expressive* subfunction of occasionalisms is exuberantly represented by the innovations coined with the 'comparative' models of compounding, complex derivation and affixation correspondingly: n+adj, n+n+ed, n+like. Defining the feature common for the objects compared is the basis underlying the word-building model. Defining that feature leads to its intensiveness, i.e. *expressiveness*

- resulting in the semantic qualification of the feature in the n+adj model:

'and memory was wax-soft' [11, p. 112],

- accentuating features in both first components in the n+n+ed model like in *America-sized* and *melon-bellied* or: *She liked the sharply defined lines of the badge-shaped indentation on the upper lip* [9, p. 100],

- mainly comparing the outer resemblance or quality of objects, the character of the action in the n+like model richly represented in the novels under study: animate-involving *dog-like* [10], *child-like*, *walrus-like*, *bird-like* [9], phenomenon or process-involving *business-like*, *dance-like* [10].

The unusual semantic combinability between the word components resulting in expressiveness is most conspicuous for the compound models n+PI (a late-flowering acne [9, p. 16], a thought-confining desire [9, p. 20], light-loving skin [11, p. 132]), n+PII (*candle-heated*, *wind-shrunken* [9], *colleague-crowded*, *smog-shrouded* [11] with the first component as an agent, cornflower-stiffened gravy, stone-chilled castles, ivy-covered church [9], *turd-strewn*, *drug-enhanced*, *litter-crammed* [11] with the first component 'material') and the complex derivative adj+n+ed discussed above.

Expressive are also the words which contain an element expressive by itself like a prefix over-, for instance (*over-excitement*, *over-obvious* [9], *over-represented* [11]). Over- is also capable of presenting evaluative connotations, derogatory here: 'With eyed closed he sees the newspaper offices, the curled-edged coffee-stained carpet tiles, the ferocious heating system that bleeds boiling rusty water, ... the piles of paper that no one touches, for no one cares ... what they are for, and the *over-inhabited* desks pushed too close together' [10, p. 122].

The *evaluative* subfunction of occasionalisms is – in line with the typical scale of human evaluative orientation with two extremes in positive and negative direction – represented by meliorative and pejorative connotations (the latter prevailing in case of occasionalisms in general. Meliorative occasionalisms express gratitude or approval of the previous or forthcoming behaviour (soft-voiced vicar [9, p. 9]) or manner (Parisian-style [10, p. 73]) while pejorative innovations realize such communicative aims as disapproval, sneer and intimidation (*money-obsessed* culture, post-hippie plutocrat [11, p. 59, p. 176]).

The emotive seme in some of the occasionalisms triggers the *emotive* subfunction: smile-wrinkles [10, p. 19], sad-sweet love songs [10, p. 129], a road-rage showdown [10, p. 151], full-throated panic [11, p. 81], dead-eyed drivers [11, p. 134], agony-aunt columns [11, p. 139].

On the whole, the occasionalisms in McEwan's novels reveal a high degree of motivation as well as implicit predication in many of them. They prove the peculiarities of occasional nomination as an individual and simultaneously typified speech-and-thought process in the context of language variation and evolution. A peculiar feature of these lexemes is their imagery, communicative nature and syntactic compression prompted by syntactic convenience. Hence the semantic, structural and functional relevance of the occasionalisms, the latter being mainly realized in the nominative and pragmatic functions of the coinages. Pragmatic needs of communication imply the need to create a new language sign in order to influence other participants of a communicational situation with the help of expressive, evaluative, and emotive semes, which stipulate for the appropriateness of the emergence of a new word. Of great relevance is the so-called syntactic function of occasionalisms governed by speech effort economy. The functional validity and contextual justification of occasionalisms in Ian McEwan's novels under study suggest further research on the writer's previous and upcoming novels.

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### METAPHOR IN SHAKESPEARE'S TEXTS

*Shakespeare's texts are rich with metaphors presenting the heroes his plays. This paper looks at the using of linguistic metaphors in Shakespeare's texts: cognitive metaphor, conceptual metaphor, root metaphor, visual metaphor. The authors show some metaphor types and give some examples from Shakespeare's plays. The role of metaphors is considered, as possibility of expansion of the conceptual field of the artistic text, where the symbol is a field of meaning. A metaphor is the active mechanism of existence poetics.*

**Key words:** English language, metaphor, poetics, character, Shakespeare's plays, cognitive metaphor.

#### МЕТАФОРА В ТЕКСТАХ В. ШЕКСПІРА

*Твори В.Шекспіра багаті на вживання метафор, завдяки яким презентуються герої його п'єс. Стаття присвячена опису використання метафор в текстах Шекспіра: когнітивна метафора, генералізуюча метафора, номінативна метафора, образна метафора. На прикладах з творів автори статті демонструють вживання Шекспіром різних видів метафор, роль метафори, як можливість розширювати концептуальне поле художнього тексту, де полем значень є символ, а метафора виступає активним «механізмом» екзистенції поезики.*

**Ключові слова:** англійська мова, метафора, поезія, характер, п'єси Шекспіра, когнітивна метафора.

#### МЕТАФОРА В ТЕКСТАХ В. ШЕКСПІРА

*Произведения Шекспира богаты употреблением метафор, благодаря которым характеризуются герои его пьес. Статья посвящена описанию использования метафор в текстах Шекспира: когнитивная метафора, генерализующая метафора, номинативная метафора, образная метафора. На примерах из произведений авторы статьи демонстрируют употребление Шекспиром различных видов метафор, роль метафоры, как возможность расширить концептуальное поле художественного текста, где полем значений выступает символ, а метафора – активным «механизмом» экзистенции поэтики.*

**Ключевые слова:** английский язык, метафора, поэзия, характер, пьесы Шекспира, когнитивная метафора.

**Introduction.** In modern society learning foreign language means that the future specialists are some steps higher than others. Because a personality can survive in another country and also when the students are studying the foreign languages, they can develop their future professional competences, study parallel another culture, education and develop themselves. Reading and understanding British poetry by students are one of the ways of enhancing their intercultural foreign communication. **The aim of this paper** is to study the using of metaphors in Shakespeare's texts.

**Results.** A metaphor is a figure of speech that identifies something as being the same as some unrelated thing, for rhetorical effect, thus highlighting the similarities between the two. It is therefore considered more rhetorically powerful than a simile. While a simile compares two items, a metaphor directly equates them, and so does not apply any distancing words of comparison, such as «like» or «as». Metaphor is a type of analogy and is closely related to other rhetorical figures of speech that achieve their effects via association, comparison or resemblance including allegory, hyperbole, and simile [13].

A simile (sɪməli) is a figure of speech that directly compares two things through the explicit use of connecting words (such as *like, as, so, than*, or various verbs such as *resemble*). Although similes and metaphors are sometimes considered as interchangeable, similes acknowledge the imperfections and limitations of the comparative relationship to a greater extent than metaphors. Metaphors are subtler and therefore rhetorically stronger in that metaphors equate two things rather than simply compare them. Similes also hedge/protect the author against outrageous, incomplete, or unfair comparison[20]. You can see the English similes category of words in Wiktionary, the free dictionary [15].

The Simile may be regarded as an expanded Metaphor, or the Metaphor as a condensed Simile. The metaphor proceeds by ascribing to a given object certain actions or qualities which are not literally true of that object, and which have in reference to it only the truth of analogy. To illustrate this: When Romeo says of Juliet:

«O, she doth teach the torches to burn bright!

Her beauty hangs upon the cheek of night,

Like a rich jewel in an Ethiop's ear»...

here we have two metaphors, and also one simile. Juliet cannot be said literally to *teach the torches* any thing; but her brightness may be said to make them, or rather the owner of them ashamed of their dimness; or she may be said to be so radiant, that the torches, or the owner of them may learn from her how torches ought to shine. Neither can it be said literally that her beauty hangs upon the cheek of night, for the night has no cheek; but it may be said to bear the same relation to the night as a diamond pendant