

развития общества не только говорить, но и мыслить на чужом языке. А они попадают в иноязычную среду только на уроке, да и среда эта, к сожалению, является искусственной. Поэтому необходим поиск эффективных путей развития социокультурной среды вне языковой среды.

Выделим, какие качества личности учащихся нужно формировать, чтобы они были способны участвовать в межкультурном общении на иностранном языке: толерантность; способность слышать и слушать собеседника; способность понимать и принимать различия культур поведения родного языка и языка изучаемой страны; готовность к практическому использованию иностранного языка как средства общения с носителями языка.

Подводя итог всему вышесказанному, отметим, что в результате формирования социокультурной среды, в первую очередь происходит формирование знаний о своей стране и стране изучаемого языка. Более того, развиваются умения соотносить свою собственную и иноязычную культуру, воспринимая различия как норму сосуществования культур в современном поликультурном мире; гибко использовать различные стратегии для установления контакта с представителями других культур; представлять свою страну и ее культуру. И наконец, социокультурная среда воспитывает готовности к общению и сотрудничеству с людьми в инокультурной среде, толерантности, речевого и социокультурного такта и вежливости.

Список использованных источников

1. Веденина, Л. Г. Теория межкультурной коммуникации и значение слова / Л. Г. Веденина. – 5-е изд. – Минск: Иностранные языки в школе, 2000. – С. 74–75.
2. Халеева, И. И. Основы теории обучения пониманию иноязычной речи: (Подгот. Переводчиков) – М.: Высш. шк., 1989. – С. 193–198.
3. Шишканова, В. В. Формирование социокультурной компетенции в процессе обучения иностранному языку / В. В. Шишканова. – 2-е изд. – Минск: Иностр. языки в школе, 2012. – С. 29.

UDC 81-119

STYLISTIC DEVICES IN J.K. ROWLING'S BOOK "HARRY POTTER AND THE PRISONER OF AZKABAN"

Kuzmichenko A.A., sen. lect.

*Pskov State University,
Pskov, Russia*

Abstract. *J.K. Rowling's work is of particular interest for stylistic analysis, since the author's text is always rich in various stylistic devices. This article is devoted to the analysis and classification of stylistic devices used by J. K. Rowling in the book "Harry Potter and the Prisoner of Azkaban". The article discusses various approaches to the definition of the concepts of "expressive means" and "stylistic device". The principle research method is stylistic analysis. Stylistic analysis of the book allows us to identify 230 stylistic techniques, which are divided into 3 large groups: graphic and phonetico-graphic, lexical and lexico-syntactic, syntactic stylistic techniques. As a distinctive feature of J. K. Rowling's style, it seems possible to indicate the simultaneous use of heterogeneous stylistic techniques in the same utterance.*

Keywords: expressive means, stylistic devices, classification of stylistic techniques, stylistic analysis of the text, the English language.

Nowadays it is very difficult to find a text which could serve as a model of using a wide range of stylistic devices. In this regard, J. K. Rowling's works are always of particular interest for stylistic analysis, since the author's text is always rich in various stylistic devices.

The main purpose of the article is to study and classify the stylistic devices in the book by J.K. Rowling "Harry Potter and the Prisoner of Azkaban".

The notion of a stylistic device is widely used but it is often interpreted in different ways. The authors like I. Arnold, I. Galperin, V. Shakhovskiy gave their definitions to the concept [6, p. 26; 1, p. 70–71; 5, p. 20]. After I. Galperin, we consider a stylistic device to be a conscious and intentional use of language units for intensification of the emotional or logical emphasis contained

in the expressive means [6, p. 26].

A stylistic device should be distinguished from the notion of expressive means which, in fact, are very closely connected. However, expressive means are all the external representations of language which correlate with the language levels. Thus, expressive means can be classified as phonetic, morphological, lexical, syntactical [5, p. 20] and they are just the range of language representations from which the speaker can choose. Whereas stylistic devices, though based on the expressive means, have a special function of intensifying.

Though a trend is emerging in domestic scientific literature not to pay attention to the differences of the mentioned notions and a new hybrid concept "stylistic expressive means" enters into circulation [2, p. 51].

It is not surprising that in foreign researches, as well as in domestic ones, stylistic devices are closely associated mainly with literature: e.g., S. Glatch calls them "the building blocks of literature" [7].

However, stylistic devices can also be viewed as cognitive structures and this idea broadens the sphere of their functioning a lot [3; 8, p. 75–76].

But in this article we tend to consider and analyze stylistic devices in their "traditional" understanding.

The text of the book by J.K. Rowling "Harry Potter and the Prisoner of Azkaban" is dense with various stylistic devices. The utterances usually contain the combination of graphic, phonetico-graphic, lexical, syntactical and lexico-syntactical stylistic devices which are often used simultaneously.

Having analyzed the book, we can identify 230 stylistic devices in total which are classified into 3 big groups: graphic and phonetico-graphic, lexical and lexico-syntactical, syntactical stylistic devices.

The graphic and phonetico-graphic stylistic devices are represented in the text by:

- Onomatopoeia: *It was smelly and very noisy because the occupants of these cages were all squeaking, squawking, jabbering, or hissing* [9, p. 50].
- Graphons are widely used throughout the whole text and they seem to take a special place in the author's style. They are commonly represented by using the capital letters in utterances to show the characters' emotions: excitement ("JORDAN! ARE YOU BEING PAID TO ADVERTISE FIREBOLTS? GET ON WITH THE COMMENTARY!") [9, p. 172], fear ("IT WASN'T A NIGHTMARE!" Ron yelled. "PROFESSOR, I WOKE UP, AND SIRIUS BLACK WAS STANDING OVER ME, HOLDING A KNIFE!") [9, p. 176], indignation, etc. Another case of their usage refers to the utterances showing the peculiarities of the characters' speech: "**Woss** your name?" Stan persisted [9, p. 28].

From the point of view of stylistic semasiology, lexical and lexico-syntactical can be divided into figures of replacement and figures of co-occurrence.

The figures of replacement are represented in the text by:

- Hyperboles: *That lesson was absolute rubbish compared with my Arithmancy class!* [9, p. 72].
- Metaphors: *The Grindylow bared its green teeth and then buried itself in a tangle of weeds in a corner* [9, p. 101].
- Epithets: as single units ("*Did you see his face?*" said Ron **gleefully**, looking back at Malfoy) [9, p. 170] or in strings / chains (*Harry shouldered the Firebolt and he and Ron walked out of the shadowy stadium, discussing the Firebolt's superbly smooth action, its phenomenal acceleration, and its pinpoint turning*) [9, p. 169]. Phrase epithets occur in the text as well: *They were watching a brand-new television, a welcome-home-for-the-summer present for Dudley...* [9, p. 5].

- Euphemism: *You-Know-Who*.

Figures of co-occurrence are represented by:

- Similes are constructed with the help of the conjunctions "as if" / "as though" (*And he threw the receiver back onto the telephone as if dropping a poisonous spider*) [9, p. 3].
- Play on words: *You'll start seeing death omens everywhere. It's enough to frighten anyone to death* [9, p. 40].
- Antithesis: *Harry couldn't think of anyone who deserved to win a large pile of gold more than the Weasleys, who were very nice and extremely poor* [9, p. 45].

As a special kind of lexical stylistic devices occasional words can be identified: "*Where's my Dudders?*" roared Aunt Marge. "*Where's my neffy poo?*" [9, p. 10].

The syntactical structure of the sentence is usually represented by a complex or compound sentence, containing homogeneous members of a sentence or simple sentences complicated by additional syntactic constructions.

The syntactical stylistic devices mainly used in the book are:

- Nominal sentences: "**An unworthy trick!**" she was shouting. "**A low and cowardly attempt to sabotage the Gryffindor Seeker! Detention for all of you, and fifty points from Slytherin!**" [9, p. 174].
- Aposiopesis: "That would be because **they — er — weren't** Dementors," said Professor Lupin. "**Come and see —**" [9, p. 173].
- Inversion: *Then he seized the rest of the wrapping paper in his other hand and pulled. **And out fell — a book*** [9, p. 7].
- Catch repetition: *They had been **murdered, murdered** by the most feared Dark wizard for a hundred years, Lord Voldemort* [9, p. 3].
- Ellipsis: "He — *didn't work,*" said Uncle Vernon, with half a glance at Harry. "**Unemployed**". [9, p. 5].
- Rhetorical question: *What, was going to happen to him? Would he be arrested, or would he simply be outlawed from the wizarding world?* [9, p. 8].

However, the number of stylistic devices in the book may not be considered precise as it often happens that the same sentence contains up to 3 heterogeneous stylistic devices: *She was **the nosiest woman in the world** (hyperbole) and spent most of her life **spying** (metaphor) on the **boring, law-abiding** (epithets) neighbors* [9, p. 2]. So, in order to clarify these figures, further research should be carried out.

References

1. Арнольд, И. В. *Стилистика. Современный английский язык: Учебник для вузов.* – 4-е изд., испр. и доп. – М.: Флинта: Наука, 2002. – 384 с.
2. Банина, Н. В., Мельничук М. В., Осипова В. М. *Основы теории и практики стилистики английского языка: учебник / Н. В. Банина, М. В. Мельничук, В. М. Осипова.* – М.: Финансовый университет, 2017. – 136 с.
3. Молчанова, Г. Г. *Английский язык как неродной. Текст, стиль, культура, коммуникация.* – М.: Олма Медиа Групп, 2007.
4. Скребнев, Ю. М. *Очерк теории стилистики.* – Горький, 1975.
5. Шаховский, В. И. *Стилистика английского языка: Учебное пособие.* Изд. стереотип. М.: Книжный дом «ЛИБРОКОМ», 2013. – 232 с.
6. Galperin, I. *An Essay in Stylistics Analysis.* – М., 1968.
7. Glatch, S. *65 Common Literary Devices: Definitions, Examples, and Exercises.* <https://writers.com/common-literary-devices>.
8. Panjiyeva, N. *Stylistic device as a cognitive structure (on the materials of the English language) // Society and innovations, 2021. Special Issue – 5 (2021).*
9. Rowling, J. K. *Harry Potter and the Prisoner of Azkaban.* Scholastic, 1999. 435 p.
10. Usmonova, D. S., Madazimov Kh. M. *Comparative analysis of stylistic devices of the English language poetry // <https://cyberleninka.ru/article/n/comparative-analysis-of-stylistic-devices-of-the-english-language-poetry/viewer>.*

UDC 81-119

NICKNAMES OF POLITICIANS IN METAPHORICAL ASPECT

Ananeva A.A, stud., Kuzmichenko A.A., sen. lect.

*Pskov State University,
Pskov, Russia*

Abstract. *The article discusses the nicknames of politicians in a metaphorical aspect. Nicknames help to reveal a person's character, determine interpersonal relationships. In the field of politics, this is especially important, since it speaks about the attitude of voters to a political figure briefly and accurately.*

Keywords: politician, nickname, metaphor.