

metaphorization, as metaphors play a huge role in cognition, conceptualization and representation of the world, are the most important component of cognitive and linguistic pictures of the world. Different approaches to the study of metaphor allow us to identify and describe the language potential of its modeling.

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IMPROVING READING AND STYLISTIC ANALYSIS SKILLS

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Reading is a complex and many-sided linguistic procedure, an art requiring thoughtful, critical and laborious efforts. Language in literary texts is so subtle that the reader is supposed to understand between the lines, to see through emotive words, to judge the tone as well as structure of the text.

In view of this most tasks and assignments are meant to be given to help English learners acquire and master skills in a complex *linguostylistic analysis* which is so necessary for developing reading, writing and speech habits.

Thus, the students are suggested reading and analysing some extracts from literary texts of various genres and functional styles. Various as they are in form and content, they present different **kinds of prose writing**, which is traditionally divided into three main ones: **narration, description, exposition (explanation)**. They differ in their structural and speech peculiarities (forms).

If the guiding purpose of the writer is to tell a story developing in time and space, to convey what merely happened then we say the writing is **narrative**. It should be noted that there exists some terminological divergence in the use of the words “narration” and “narrative”. In research papers they are sometimes used as synonyms, as well as interpreted in English-English dictionaries or translated into Ukrainian or Russian ones.

To confirm these observations we give a very brief survey of different points of view on the problem. In “A Concise Glossary of Contemporary Literary Theory” by Jeremy Hawthorn (London, 1994, p.128–129) we read:

Narration is a rather slippery term in comparative narrative theory, and is given different weight by different theorists. By some narration is used as a synonym for narrative, by others as the act or process whereby a narrative is produced.

Gerald Prince defines “narrative” as “*the recounting of one or some fictitious events*”. Gerald Gentle points out that the word “narrative” can refer to three separate things: either the oral or the written narrative statement that undertakes to tell an event or events; or the succession of real or fictitious events that are the subject of the Discourse, with their varied relations, or, finally, the act of narrating.

The Advanced Learner’s Dictionary of Current English by A. S. Hornby gives the following interpretations of the terms:

Narration (n) – story, the telling of a story; account of events.

Narrative (n) – story or tale; orderly account of events; composition that consists of story-telling.

Narrative (attrib.) in the form of story-telling; narrative literature (stories & novels); a writer of great narrative power; able to describe events well. (p.648)

English – Ukrainian dictionary – Vinnytsa, 2006, стор. 922 translates these terms as follows:

Narration – 1. оповідання, повість

1. розповідь, виклад (подій, фактів)

2. текст від автора, авторський коментар.

Narrative – оповідання, повість; narrative literature – художня проза (роман, оповідання); narrative poem – епічна поема.

As we see the words are interpreted as synonyms and used interchangeably what sometimes prevents from an adequate translation into Ukrainian.

Though it is difficult to make exact distinctions between the meanings of the two words Narration and Narrative we adhere to terminology and definitions suggested by Th. S. Kane & G. J. Peter’s in their well-known book “Writing Prose” and use them in our manual of linguistic and structural analysis of English Prose.

To give support to the above statements we adduce to the theories of Acad. V. Vynogradov and prof. V. Kukharenko. In short they are as follows: “... In the mid-20-ies V. V. Vinogradov called the description, narrative, reflection of compositional-speech forms, which differed in ancient rhetoric, as generalized types of content, which characterized certain types of design.

In the mid-20-ies V. V. Vinogradov called the description, narrative, reflection of compositional-speech forms, which differed in ancient rhetoric, as generalized types of content, which characterized certain types of design (kinds of narration).

Thus, after the famous scientists, we use the term "compositional speech form - KSF; which adequately reflects the essence of the phenomenon, although there are other terms: forms of presentation, functional - semantic types of speech, narrative modes, discourse types.

Regarding the notion of "types of narrative" prof. Kukharenko distinguishes four types of presentation - author's, dialogic, internal, and improper-direct speech (IDS).

If the writer intends to tell us how something or somebody looks like, to re-create the object in words, we call it **description**.

The purpose of **exposition** is to explain something by logic and reveal relationships.

Seldom is any piece of prose fiction pure description, narration or exposition. Often these kinds of writing become so fused as to be practically indistinguishable. In any genre of literature description, narration and explanation interact with each other in the most intricate way. For example, the description of the structure of an atom is as much as an explanation; the historical narrative is as much concerned with the "why" and "how" as with "what" and "when" it happened.

However, narration is not always a homogeneous structure, especially in the belles-lettres texts. As a rule, it is realized in different forms of prose writing which are called Types of Narrative. In artistic prosaic texts factious events can be embodied into three main types: the author's narrative, dialogue, represented speech.

The thorough analysis of kinds of prose will enable the student to recognize them in any text, because they are pure examples of a certain kind. Working with the text stimulating the student's ability of observation and appreciation the creative possibilities of great writers, their art of structuring and styling texts.

The tasks could deal with content as well as with form, emphasising the main points of the text, help students to make more sense of words and structure. The questions for the text meant to direct the student's thinking and for the most part they hint at the supposed answer. Diction reveals the choice and use of words by the author.

To improve student's reading skills it is worth giving for analyses different types of narrative of different functional styles. Not numerous tasks are meant to focus the student's attention upon one or a limited number of stylistic events to better understanding and decoding the implicative meanings of the microtext. The material for analysis offers examples of good prose. It is assumed that the close study of good models is an indispensable aid to understanding and learning classic prose writing, thus becoming a skilful reader and, maybe, in future an original writer himself. One more type of exercises are the tasks and questions aim at comprehensive tests of the student's self-control for conducting an independent linguostylistic text analysis based on theoretical and practical knowledge acquired during Stylistics studies.

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BYOD AS ONE OF THE MOST POPULAR INNOVATIVE METHODS OF TEACHING ENGLISH

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Nowadays, children differ from their parents in the aspect of computer competence and have the latest technology innovations in their hands. But these devices can distract students from work if they will be banned on the lessons. And for us one of the most interesting moments of the concept is to turn the idea of the potential of electronic devices and give the opportunity to use it in schools or colleges. The philosophy of education, which is called up to provide the reviewing of different scientific industries, must produce modern educational tools.

In 2005, Rafael Ballagas wrote his work called BYOD: Bring Your Own Device, where this term appeared first and meant the ability to use gadgets in the official organizations. People began to acquire the devices with a set of powerful applications that can be used in all spheres of their life.

Certainly, this point of view makes the effect of novelty and attracts the attention of teenagers. But we need to clarify considering of applications, that will be better for studying in the classroom.

BYOD allows to work online and get processed results in a short time, take tests, not to waste time working with different teaching materials, create the own bookmarks, log in to the personal account, etc. In addition to the excitement, there is another important aspect – saving time, that you needn't spend on unnecessary actions, such as opening a diary, finding a page in a textbook, redrawing the schedule or writing a quote, and in the classroom it takes from 5 to 15 minutes. With BYOD this time can be spent on more important things – discussions, personal consultations, teamwork. Personal large displays allow a single user to visualize and process large amounts of information at once [1]. The right teacher's action in this situation is the using some of the features of mobile devices for students to organize work and inclusion of mobile devices in the educational process.

A lot of smartphones and tablets have a minimum basic functionality (which does not require the installation of additional software), which can be used on