threat to their status that promises ‘more of the same’ secondary school type of teaching/learning situations by voting with their feet – they stay away from language classes [1:3].

Addressing the language needs of students as well as academic needs of EAP professional may help dispel another more fundamental misconception about the field and the status of its theory and practice. This is because subject specialists in other specific fields of scientific inquiry have often criticised what they perceive as the introduction of ’English Language Proficiency’, ‘General English’ or ‘Remedial English’ courses, questioning, as it were, the need for the university to do “what should have been done at primary and secondary school level” [1], that the teaching of English even at tertiary level appears to be nothing more than remedial. Indeed, there may be isolated cases and contexts where courses that are actually labeled as such, but most courses are based on needs assessment and pragmatic concerns to help students achieve their academic goals.

Hence, the absence of any principled approach to “understand the forces which variously shape the language of the academy” [6: 2], and to make a case for EAP courses based on that understanding and the associated needs of both EAP students and their teachers, is bound to have a deleterious effect on the viability and efficacy of service operations at the university level.

References


LEXICAL INNOVATIONS IN ENGLISH DUE TO THE FEMINIST IMPACT ON LANGUAGE

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Feminist theory (FT) as the constituent part of feminism (a diverse set of theoretical, methodological, and political perspectives that have in common a commitment to understanding and challenging social inequalities related to gender and sexuality [1]) aims to understand the nature of gender inequality. It examines women’s social roles, experience, interests, chores, and feminist politics in a variety of fields, such as anthropology and sociology, communication, psychoanalysis, home economics, literature, education, and philosophy.
The aim of this research is to point out and classify the “feministic neologisms” – lexical units that appear in English in the second part of the 20th century and verbalize the main concepts of the Modern Feminist Theory. The data material is the neologisms taken from the Neologisms Dictionary by Yu. Zatsnyi [2].

The special attention of feminist criticism is taken by power, dominance and status. The examples of androcentrism are observed at any level of the language: *androcentric values* (values of men), *patriarch culture* (culture in which the men have most of the importance), *intellectual sexism* (women are not allowed to think and act as the men do), *male stream* (analogous to *mainstream* – dominant trend, tendency), *machismo* (macho+ism – male attitude towards women as representatives of the opposite sex. Opposite to *machismo* is *hembrismo*), *male chauvinism* (humiliating and arrogant attitude to women).

After defining *gender* as social construct the terms *gender roles*, *gender stereotypes*, *gender asymmetry*, *gender consensus* were introduced in the language.

The separate group of neologisms is formed by the lexemes that nominate feminist movements: *post-feminism*, *neofeminism*, *third wave feminism* (current phase in economic, social, cultural change, in which knowledge, especially as stored and disseminated by information technology is the primary productive force), *cyberfeminist* (a member of the feminist movement that uses modern gadgets), *red-diper feminism* (connection of feminism and marksism, as in the USSR), *queer feminisms* (focused on the problematization of gender and its relationship to sexual identities and practices).

In the 1950-60ies the other types of feminism appear *radical, liberal, socialist feminism*. *Militant feminism* practiced by *riot girls* (young militant feminists riot against accepted public order) is the extreme type of radical feminism. The opposite tendency is demonstrated by *domestic feminism* that claims to accept the household duties as a separate profession. The primary goal of modern phase – *cultural feminism/new feminism* – is to establish harmony between family, career and active social life.

The gender approach towards the lexical system of the language allows to point out the lexemes that reflect the growing role of women in the society: *leaderette/ leading* (a female leader), *adminatrix* (a woman who is good at administration), *bosser* (a female boss), *mommy* (a boss who takes care of her employees like a mother), *seductress* (a woman who made her career by having a love affair with a male colleague).

Establishment and achievement of equal political, economic, cultural, personal, and social rights for women predetermines the appearance of the term *glass ceiling* – the concept means that a women, however competent, can only ever rise so far in a male-dominated business; ostensible equality is loudly promoted, but that glass/invisible ceiling stands between achievement and the very highest promotions. The term was taken from the title of the book “Shattering the Glass Ceiling” by M. Davidson and C. Cooper. At the end of 90ies *glass floor* and *glass wall* were put into usage. The first explains that still there are obstacles for women to find a job after graduation from a university/college. *Glass walls* limit the women’s initiative and activity at the highest steps of the career ladder.

The neologisms that are connected with the violation of the women’s rights and physical, mental or moral abuse would be the object of our further research.
THE NOVEL BY J.D. SALINGER “THE CATCHER IN THE RYE”:
CULTURAL AND HISTORICAL CONTEXT

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There is no doubt that the novel by J.D. Salinger “The Catcher in the Rye” is a real encyclopedia of American life of the end of the forties of the XX century that contains numerous signs of the time. All these realities can be divided into several categories: chronological time; social time; the cultural component of the era.

The moment when Holden Caulfield begins his searching for himself is clearly defined – Christmas, 1949. This year entered the American history as the starting year for the post-war recovery of the US economy that was growing rapidly. This can be seen from the Holden’s story, when it becomes clear that America, which was not directly affected by the horrors of the World War II, had finally recovered from the horrible consequences of the catastrophe in Europe.

Readers perceive Holden Caulfield, first of all, as a real American young man in a real existing society. Exploring Salinger’s novel, critics refer to the extraordinary popularity of the book among the youth [Stevenson, 1962, 168] and allege the fact that many young Americans were so much inspired by the history of Holden that they began to imitate him and bought a hunting cap like his. The writer shows the real life of American teenagers, who lead the conversations, according to the remarks of Holden Caulfield himself, about booze, girls and sex.

Details of different aspects of life, which Holden Caulfield was surrounded by, persuade that author showed the real United States of the late 1940’s. He explains his leaving of one of the schools in the following way: “One of the biggest reasons I left Elkton Hills was because I was surrounded by phonies. That’s all. They were coming in the goddam window” [Salinger, 2005, 16]. It is in these times, in the late forties and early fifties, that American education (especially secondary) was experiencing a real crisis [Pulliam, 1994, 142]. So, Salinger drew a completely true picture of the USA school life and problems.

The novel is full of realities which are typical of any time and any culture that make up a large part of the epoch, such as dances and music. They can tell a lot about the tastes and passions of their era. Holden asks the girl at the bar to dance the popular jitterbug and often refers to the popular songs of that time: “Little Shirley Beans”, “Smoke Gets in Your Eyes”, “Oh, Mary”, “Vooly VooFransay?”.

Salinger knew the ways of the modern culture development very well. That is why Holden, who is an honest and a deeply decent teenager, does not visit museums and exhibitions, but spends his time in the night clubs and cabarets, does not order juice in the bars, but asks to pour him whiskey, does not simply meet a girl, but invites a prostitute.

References