

Тетяна Суханова – кандидат філологічних наук, доцент кафедри гуманітарних наук Національного фармацевтичного університету (НФаУ).

Наукові інтереси: фразеологія, контрастивна лінгвістика, методика викладання російської та української мов іноземцям, семантика тексту.

INFORMATION ABOUT THE AUTHORS

Tetiana Krysenko – Ph.D. in Philology, associate professor of the Humanities department, National University of Pharmacy (NUPh).

Scientific interests: phraseology, contrastive linguistics, teaching methodology of Russian and Ukrainian as a foreign language, the semantics of a text.

Tetiana Sukhanova – Ph.D. in Philology, associate professor of the Humanities department, National University of Pharmacy (NUPh).

Scientific interests: phraseology, contrastive linguistics, teaching methodology of Russian and Ukrainian as a foreign language, the semantics of a text.

УДК 811.161.2

THE FASHION INDUSTRY ANGLOAMERICANISMS IN UKRAINIAN AS THE RESULT OF LANGUAGE GLOBALISATION

Tetyana LELEKA (Kropyvnytskyi, Ukraine)

e-mail: tleleka@ukr.net

ЛЕЛЕКА Тетяна. АНГЛОАМЕРИКАНІЗМИ СФЕРИ ФЕШН-ІНДУСТРІЇ В УКРАЇНСЬКІЙ МОВІ ЯК РЕЗУЛЬТАТ МОВНОЇ ГЛОБАЛІЗАЦІЇ

У роботі зроблена спроба визначити значення англоамериканських запозичень в глобалізаційних процесах, які відбуваються в українській мові на початку 21 століття. Були розглянуті основні аспекти інтернаціоналізації лексики української мови внаслідок її поповнення англоамериканізмами. Для прикладу обрані запозичення фешн-індустрії. Було виявлено тематичну приналежність англоамериканських запозичень, способи їх утворення, особливості семантики. Також подано аналіз уживання англоамериканізмів, які передані словосполученнями. Запозичення охарактеризовані за ступенем семантичного засвоєння носіями мови. У дослідженні проаналізовано особливості використання англоамериканізмів у випадках, коли їх заміна рідними словами є неможливою.

Ключові слова: глобалізація, інтернаціоналізація, фешн-індустрія, запозичення, англоамериканізм.

LELEKA Tetyana. THE FASHION INDUSTRY ANGLOAMERICANISMS IN UKRAINIAN AS THE RESULT OF LANGUAGE GLOBALISATION

The paper attempts to determine the significance of Anglo-American borrowings in the globalization processes that occur in the Ukrainian language at the beginning of the 21st century. In the modern world, this process is becoming more and more significant and gradually affects various fields of public life. Language as the main indicator of the changes in society, naturally, does not remain aloof from it, absorbing and manifesting in one way or another any newly emerged socio-economic or cultural events. The borrowings of fashion industry were taken for the analysis. Subject of research is Anglo-American borrowings in the Ukrainian language of the 21st century. The purpose of this work is to identify the features of the use of borrowings in the field of fashion as a manifestation of the language globalization. The thematic affiliation of Anglo-Americanisms, ways of their formation, as well as features of semantics were revealed. The borrowings are characterized according to the degree of their semantic absorption by native speakers. Special importance is given to the borrowings, which are transmitted by phrases. The study analyzes the need for the use of Anglo-Americanisms, when their replacement by primordial words is excluded. The main aspects of the internationalization of the Ukrainian vocabulary due to its replenishment with Anglo-American borrowings were also considered. The work shows the direct influence of globalization processes on the formation of fashion design and fashion terminology in the modern Ukrainian language. Globalization, reflected in terminology, has not only advantages in the form of the functioning of an international fund of scientific and professional vocabulary, but also visible and tangible flaws. National languages have a lesser extent use of their own lexical basis in the formation of the terminological corpus of a particular field of activity. The relevance of the borrowing for the fashion language makes their further pertinence studying in the perspective of semiotics, linguistic cultural studies, the theory of language contacts, intercultural communication.

Keywords: globalization, internationalization, fashion industry, borrowing, Anglo-Americanism.

Globalization is one of the most important processes occurring in the world today, which affects all the fields of public life, including economics, politics, government, law, interstate relations, security, social area, ecology, culture.

The problem of continuous Anglo-American inflow to various languages of the world is often discussed. The issue of borrowing is one of the most pressing problems of modern linguistic science. Among the most interesting works of contemporary social scientists, one should pay attention to the research of K.O. Tishchenko, T.Ya. Lilio, A.O. Kovalenko, U. McBride. The influence of globalization on the language, linguistic-political practice, language policy was the subject of attention of various researchers, in particular B. Ajnyuk, A. Galchinskyi, E. Zagrava, L. Nagorni, J. Radevich-Vynnytskyi and others. In the science of public administration, such indirect regulation of linguistic relations has not been studied. The role of the state language as a factor of national security in the conditions of intensification of globalization processes was considered by I. Lopushinskyi.

As E. Zagrava points out, if earlier, one nation was conquered, suppressed by others, in the present conditions a global, faceless, technocratic world threatens the very existence of nations as separate communities of people having their spiritual and cultural features and signs, and a common, separate from the other nations, economy [6, p. 24]. The relevance of this study lies in the fact that it covers the most modern sources of analysis, and therefore is aimed at studying the current state of the problem of English-language borrowings, so common in Ukraine. The idea of the study arose as a result of personal experience and communication, viewing magazines and TV shows, observations in public places.

The object of the study is the modern Ukrainian language. The subject of the research is Anglo-American borrowing in the Ukrainian language. The purpose of this work is to identify the features of the use of borrowing in the field of fashion as a manifestation of language globalization. To achieve this goal, the following tasks have been put forward: 1) to analyze Anglo-Americanisms; 2) to classify borrowing groups; 3) to characterize the justification for the use of Anglo-Americanisms.

In the modern world, the processes of globalization are becoming more and more significant and gradually affect various fields of public life. Language as the main indicator of changes in society, naturally, does not remain aloof from these processes, absorbing and manifesting in one way or another any newly emerged socio-economic or cultural events [10].

In the context of globalization, there is a process of total westernization, unification of the external appearance of the consumer on a global scale based on the Euro-American aesthetic standards [14, p. 24]. Practically in any country there are the same luxury (Dior, Chanel, YSL, Versace, etc.) and mass (Zara, H & M, TopShop, Mango, etc.) brands [5]. And the latter, copying in cheaper versions the replicated fashion trends of the catwalks of Paris or New York, contribute to the active dissemination of the global fast fashion endowed with global cultural codes [15, p. 35].

Most scholars agree that one of the main conductors of foreign vocabulary is the print media. Important role in the borrowing processes occupies the so-called glamorous and glossy fashion magazines, a part of a powerful fashion industry [4, p. 83]. Today everything is connected with fashion is at the peak of popularity. Books are being written about the fashion industry, TV shows and movies are drowned, a large number of publications appear. It is becoming very prestigious to visit various fashion weeks and other events which number is uncountable.

Fashion is the mechanism that organizes the life of society and regulates the behavior of people in it. She submits to its influence not only the everyday field of human life (choice of clothes, interior, gastronomic preferences), but also mental (the way of thinking, self-identification, choice of behavior model). In this case, the fashion is not only a powerful social regulator, but also a significant cultural phenomenon. For modern linguistics, fashion is a relatively new object [5].

The fashion industry, having a decisive influence on the structure of the global economy, controls the fields of production and consumption of goods on a global scale [2, p. 57]. As a result of the globalization processes, there is a gradual erosion of the ethnic specificity of various cultural entities, a decrease in the status of national fashion, the loss of traditional sign systems, both within individual ethnic groups and humanity as a whole [24, p. 5].

The fashion industry is a huge empire, which annually recruits billions of dollars in profit. This field of life is constantly expanding, changing old tendencies, bringing new ones.

Recently, we have been able to observe how much the vocabulary of the fashion world has changed, how many new words have appeared on the designation of fashion products: clothing, footwear, accessories, perfumes and cosmetics. Some words are firmly enshrined in the language and are actively part of the vocabulary, while others do not rotate and eventually disappear completely from the language [5, p. 26]. Ten years ago, words such as *must-have*, *jeggings*, *must-buys* only began to appear on the pages of fashion magazines, while today they have been successfully entrenched in English and do not raise any questions.

At the same time, vintage fashion is gradually being incorporated into the system of the fashion industry and commercialized. Hollywood celebrities take part in advertising this trend, boutiques of vintage fashion for consumers with different financial opportunities are opening, and some of them sell new, stylized antique clothes [12, p. 318].

There are online stores of vintage fashion, glossy magazines give recommendations on the purchase and ways of wearing this kind of things.

Consequently, there is a gradual rapprochement of this oppositional culture of the direction and the globalization-standardized fashion industry.

There are many ways in which new words are associated with the fashion industry. For example, some fashion designers give names to old things, so as not to repeat themselves. These are words like *killer jeans/кілер джінси* – worn jeans, *whorts/ворси* – winter shorts worn over warm tights. That is, these things have always existed, but began to be called differently to impress on potential mods. Other, on the contrary, invent something extraordinary and new, such, analogues of what does not exist yet, in order to attract the attention of buyers and make a breakthrough in the fashion world. For example, *манкіні/манкіні* – male bikini.

According to some linguists, the emergence of a new vocabulary in the world of fashion leads to confusion, it simply repeats the already existing terminology. For example, the fashionable word *leggings* means the same as what was previously called *лосини*, which were popular in the 90's [5, p.24].

But the largest number of borrowings of English clothing in the Ukrainian language came in the 2000s. These words have settled well in our language: *кардиган* (cardigan), *боді* (body), *парка* (parka) and some others. Currently, one of the main features around the world is the use of a large number of English words.

For example, the word *мода* (Sp. *moda*; Fr. *mode*) can be found almost not less than his English equivalent *fashion* [5]. The mod is now called the *fashionista*, or *fashion-addict*, and the term *fashion victim* refers to a person who blindly follows latest fashion trends, which, in turn, have the honor to be posed to the public at special shows or *фешн-шоу/fashionshow*.

However, the transfer of the concept *мода* or *модний* is not limited to lexeme *fashion*.

Thematic groups were highlighted, one of which is fashion: 1) arments: *бомбер* (short jacket with elastic bands on the sleeves and on the bottom edge) *шорти*, *топ*, *кардиган*, *джинси*; 2) shoes and accessories: *клатч*, *сліпери*, *оксфорди*, *шопер* (spacious bag); 3) fabrics and materials: *кашемір*, *лайкра*, *джерсі*; 4) clothing styles: *вінтаж*, *кантрі*, *хіппі*, *леді*, *рок*, *гламурний*, *мілітарі*; 5) model, cut: *слім*, *скінні*, *беггі*, *оверсайзд*, *принт*; 6) words describing fashion: *фешн*, *тренди*, *мейдін*, *мікс*, *мастхев*, *шоппінг*, *лукбук*, *бренд*; 7) the manner to wear *овердресд* (overdressed) – to dress excessively elegant, with an excess (usually a negative characteristic)

It is easy to explain the identical sounding of the names of different fabrics. For example, names of cloth such as *твід/tweed*, *стрейч/stretch*, *джерсі/jersey*, obviously have one source of borrowing. For the denominations so popular these days, English is used in denim two terms *denim* and *jeans*.

As for the names of styles in clothes, here, probably, brighter than in other lexical subgroups, there is a dictatorship of the American national version of the English language. As you know, there is a hugemany styles of clothing, and list them all is not possible [25, p. 184].

The English borrowing *лук/look* is widely known in many countries of the world. Subsequently, it began to denote a particular style of female clothes.

We drew attention to the regularities of the ways of creating these words. It turned out that the most common ways are merging and word-building. Fusion – a combination or truncated root of a single word with an entire word, or a combination of two truncated roots. A word like *пандалс/нандалси* – comfortable, flat sandals, such as one's nan might wear formed by merging, *поотс/нутси* came from (from *pants* and *boots*). There are a number of new terms that refer to the items of clothing for men's wardrobe: men's *мантієс/мусіки* – from two words man i panties; men's sandals *мандалс/мусоножки*, *мушельки*; men's pantyhose *мантіхосе/мулготки*; men's version of a handbag *мурсес/мумочки*; *манкле/манкл* (is used to designate a nude male leg), *таміл/маміль* (middle-aged man wearing sweatshirts) *імульт дрес/мулетдрес* (female skirt, short front and long back).

The creation of neologisms is as popular, as word-formation. For example:

дрес-код (*dress code*) – a set of standards that companies develop to help provide their employees with guidance about what is appropriate to *wear* to work;

сандрес (sundress) – a really comfortable dress you can wear almost anywhere);
бекстейдж (backstage) – 1) preparation for the show, being behind the scenes; 2) the genre of fashionable reportage photography, which is a shoot of the process of preparing for shows, photo shoots;

клоузфітинг (closefitting) – tight fitting clothes;

лонгслив (longsleeve) – T-shirt with long sleeves, a piece of clothing of both male and female wardrobe. In some cases, may play the role of men's underwear.

There is prefix mode of creating fashionable neologisms: *ultra-femme* (extremely feminine).

New words in the fashion industry are also formed by the suffixal method: *fashionista/фешиніста* (A term used to define a woman with a penchant for shopping and a natural flair for combining both current and vintage fashionable trends).

There is still a way to create neologisms, as an initial reduction, for example: *K-leather* (leather made from kangaroos).

Among the studied vocabulary there is also a metaphorical transfer: *снуд* (wide knitted scarf) < snood (hairnet); *кафи* (decoration for the external part of the auricle) < earcuff < cuff (cuff of clothes).

A significant number of studied items of clothing and footwear are formed using metonymy:

лонгслив (T-shirt with long sleeves): long sleeve t-shirt – long sleeve;

худи (jacket with patch pockets on the front and hood): hoodie – hood;

бойфренди (jeans special cut, reminiscent of men's): boyfriend jeans – boyfriend.

There are unjustified equivalent borrowing, that is, such borrowings that perform secondary nomination function to denote an object or concept that already exists in the recipient language. These Anglo-Americanisms can often be attributed *trench/трєнчєр трєнчєт, топ* and others. Speaking of accessories, you should pay attention to borrowing *clutch/клатч*, which is rapidly gaining ground in the globalized language of fashion.

But if we talk about the most popular, the most fashionable at present, almost all of them are denoted by an English word or expression, and this despite the fact that most of these names have absolute equivalents in the recipient language: *casual/кежуєл (повсякденний), street fashion/стрїтфєн (вулична мода), style/стайл (стиль), lady-like/лєдї лайк (як лєдї), baby-doll/бєбїдол (лялька)* etc. In addition, fashion magazine editors often sympathize with expressions such as *boyfriend style/бойфрєндстайл* or *sportswear/спортвєє* that can be given in English. Also, there are names of styles that came into fashion along with one or another musical trend, which was most often designated by the English term. Among these names can be distinguished *styleглем (glam), гранж (grunge)*.

It is important to single out another layer of borrowed vocabulary, denoting silhouettes, models of various items of clothing, since not everyone knows the meaning of Anglo-Americans. *oversized/євєрсайд, baggy/бэггїєр slim fit/слїм фїт*.

Representatives of the highest strata of society and celebrities, who, being trendsetters, carry out advertising for products of this or that fashion house, are closely connected with the world of fashion. For example, celebrities are *celebrities/сєлєбрїтї*, as well as, the representatives of high society are called *vips/вїнпєрсєнї, jet set/джем-сєт, high society/хайсєсайтї* or recently appeared designation *EIP/ЕїП (Extremely Important People)*, which is not yet very popular, but it may already be through some kind of period of time it will be familiar to any lover of fashion press from around the world.

There are classifications of terms for various reasons: structurally simple and complex, terms of their own language and borrowed, and so on. This paper presents the classification in accordance with professional recognition.

1. Examples of the simplest terms in the field of design of clothing and fashion can be the following: *бєйсболкє, блєйзєр, бодї, брїджї, глємур, джемпєр, кардїган* etc.

2. There are terms that will cause difficulties in understanding, but not among people interested in fashion, although unprofessional:

грїндєрсї (Grinders) – heavy shoes of the British brand Grinders,

джемгїнсї (jeggings) – tight leggings, color and texture imitating skinny jeans,

клатч (clutch) – a kind of handbag, the characteristic difference of which lies in its small size,

ло́фери (лоуфери) – men's and women's shoes without lacing and zippers with a long tongue, a rounded toe and a leather tassel or jumper on the rise of the foot. The name comes from the English word loafer – slacker,

да́бл-фе́йс (*double face*) – double sided fabric,

снуд (*snood*) – closed scarf in the form of a ring (scarf-collar).

3. The third category of terms may indeed be presented to a non-fashioned person as some kind of code, a secret language. Here is a small test of how well we know the following terms:

три́блі (*trilby*) – a kind of Fedor with narrower slightly lowered fields and a low trapezoid crown having one hollow in the center and two on the sides;

га́йдлайн (*guideline*) – frame, the core of the collection. It can be a silhouette or some memorable detail;

місфі́т (*misfit*) – trend implying balance violations in a suit;

не́кхолде́р (*neckholder*) – clothes on the shoulder strap;

ра́ми (*ramie*) – durable inelastic fabric resistant to harmful chemical processes from the fibers of the Chinese nettle *Boehmerianivea*, with its glossy shine similar to natural silk;

тре́ндсете́р (*trendsetter*) – the one who (or that) sets the direction, the trend. Often, this term refers to stars, social persons, whose style of dress and life is copied by many.

On the other hand, in professional terminology, borrowed terms are more often more accurate and more capacious than the equivalent in the native language. Forexample:

пу́лове́р (*pullover*) – men's knit sweater;

сні́кери, (*sneake*) – subspecies of sports shoes, intermediate format between sneakers and sneakers;

сла́кци (*slack*) – a kind of trousers with legs, widened in the hips and narrowed at the bottom;

то́псайде́ру (*topside*) – shoes on a thick grooved sole of white color with a cord running along the back and ending on the rise of the foot;

у́ггі (*uggs*– ugly boots) – sheepskin boots.

Obviously, as the borrowed term is short, precise and concise, even in terms of structure, it is one short word, not a phrase.

Thus, it is possible to single out signs of borrowed terms in the recipient language: accuracy, conciseness, narrowing of the meaning or shift of meaning when moving from one language to another, preserving pronunciation, the possibility of combining with national language units.

It turns out that in UkrNet and some Ukrainian programs, in magazines, they are really using, instead of custom-made *бісноук* (*bespoke*) – custom-made clothing, based on an exclusive piece, using individual measurements [15, p. 35].

Thus, it can be argued that the phenomenon of globalization is gradually penetrates into the sphere of fashion language. The fashion industry turns out to be absolutely international: international brands of clothing, footwear, decorations; international fashion magazines, international fashion journalists whose articles are published in various versions of international publications, international photographers working for magazines in many countries of the world.

In such conditions, the international fashion language develops and an important constituent feature of which is borrowing. The relevance of borrowing for the fashion language makes their further pertinence studying in the perspective of semiotics, linguistic cultural studies, the theory of language contacts, intercultural communication.

So, the work shows the direct influence of globalization processes on the formation of fashion design and fashion terminology in the modern Ukrainian language. Globalization, reflected in terminology, has not only advantages in the form of the functioning of an international fund of scientific and professional vocabulary, but also visible and tangible flaws. The language has a lesser extent use of their own lexical basis in the formation of the terminological corpus of a particular field of activity.

The emergence of fashionable neologisms suggests that language – a social phenomenon, and all changes in it are an indicator of the development of culture and society.

БІБЛІОГРАФІЯ

1. Ажнюк Б. Лінгвістичні аспекти глобалізації в Україні / Богдан Ажнюк // Мовні конфлікти і гармонізація суспільства : Матеріали наукової конференції: 25–28 травня 2001 року. – К. : Видавничо поліграфічний центр «Київський університет», 2002. – С. 144–150.
2. Бергельсон М.Б. Языковые аспекты виртуальной коммуникации / М.Б. Бергельсон// Вестник МГУ. Сер. 19. Лингвистика и межкультурная коммуникация. – 2002. – №1. – С. 55–67.
3. Гальчинський А. С. Глобальні трансформації: концептуальні альтернативи / А. С. Гальчинський. Методологічні аспекти: наук.вид. – К.: Либідь, 2006. – 312 с.
4. Германова Н.Н. Введение в языкознание. Язык в социокультурном контексте: Учебное пособие. / Н.Н. Германова. – М.: ИПК МГЛУ «Рема», 2008. – 144 с.
5. Долгова Т.В. Влияние процессов глобализации на формирование языка моды. Англицизмы в профессии / Т.В. Долгова // В мире науки и искусства: вопросы филологии, искусствоведения и культурологии: сб. ст. по матер. ХХХVI междунар. науч.-практ. конф. № 5(36). – Новосибирск: СибАК, 2014. <https://www.livemaster.ru/topic/2058385-anglitsizmu-modnye-zaimstvovaniya-v-mire-mody-terminy>
6. Заграва Е. Глобалізація і нації / Е. Заграва. – К.: Фенікс, 2002. – 64 с.
7. Коваленко А. Украинский язык в войне стандартов / А. Коваленко // Зеркало недели. – №35(460). – 13.09.2003. – С. 16.
8. Которн Н. История моды в XX веке / Н. Которн.– М.: Тривиум, 1998. — 176 с.
9. Кристалл Д. Английский язык как глобальный / Д. Кристалл. – М.: Изд-во «Весь мир», 2001. – 185 с.
10. Кургузов А.О. Глобалізація: мовний аспект / А.О. Кургузов // <http://www.visualtech.ru/vculture/folklor/Folklor.html>
11. Лильо Т.Я. Глобалізація комунікативного простору і процеси національної ідентифікації у посткомуністичному світі: Автореф. дис... канд. філос. наук: 10.01.08 / Київськ. нац. унів. ім. Т.Г. Шевченка. – К., 2001. – 19 с.
12. Лопушинський І. Формування та реалізація державної мовної політики в галузі освіти: досвід, проблеми та перспективи: моногр. / І. Лопушинський. – К.–Херсон: Олдіплюс, 2006. – 456 с.
13. Макбрайд У. Глобализация и межкультурный диалог / У. Макбрайд // Вопросы философии. – 2003. – №1. – С. 80–87.
14. Нагорна Л. Політична мова і мовна політика / Л. Нагорна. – К.: Світогляд, 2005. – 315 с.
15. Поликарпова А.А. Английские заимствования в сфере моды / А. А.Поликарпова, О. В. Мироненко // Юный ученый. — 2018. v №2. – С. 34–37. URL: <http://yun.moluch.ru/archive/16/1130/> (дата обращения: 23.07.2018)
16. Радевич-Винницький Я. Глобалізація і мовно-інформаційний простір в Україні / Я. Радевич-Винницький // Визвольний шлях. – 2006. – Берез. – С. 6–17.
17. Тищенко К. Метатеорія мовознавства / К. Тищенко. – К.: Либідь, 2000. – 350 с.
18. Чередниченко О. Мова і культура у контексті глобалізації / Олександр Чередниченко // Українознавство. – 2006. – № 3. – С. 154–157.
19. Danilo Pasi The English Language And The Globalization/ Danilo Pasi // <http://www.arco.org.br/artigos/the-english-language-and-the-globalization/>
20. Gnutzmann Claus The Globalization of English and the English Language Classroom Second Language Listening: Theory and Practice/ Gnutzmann Claus and Intemann Frauke// Gunter Narr Verlag, Tübingen 2005 ISBN 3 8233 6136 8 *ELT Journal*, Volume 60, Issue 2, 1 April 2006, Pages 204–206, <https://doi.org/10.1093/elt/cci110>
21. Hjarvard S. The Globalization of Language. How the Media Contribute to the Spread of English and the Emergence of Medialects / StigHjarvard // Nordicom Review, Nordicom : Gothenburg University, 2004. – No. 1–2. – P. 75–97.
22. Pei M. One Language for the World / Mario Pei. – New York : Biblo and Tannen, 1968. – 291 p.
23. Prakash Babu Bodapati Impact of Globalization on English Language/ Prakash Babu Bodapati// Vol.II, Issue. XXIII, December 2016 <https://ashvamegh.net/impact-of-globalization-and-english-language/>
24. Unger K. The Process of Globalization / Unger K. // The Process of Anglicising German Culture and Language / Kristin Unger. – München ; Ravensburg : GRIN Verlag, 2004. – 9 p.
25. Woznicki K. Protokolle zur Globalisierung der deutschen Sprache // Protocols on the Globalization of the German Language / Krystian Woznicki. – Berlin : Kadmos, 2007. – 227 S.

REFERENCES

1. Azhniuk, B. (2001). Lingvistychni aspekty globalizatsii v Ukrayini // Movní konflikty I garmonizatsiia suspilstva: The Materials of the Scientific Conference. [Linguistic Aspects of Globalization in Ukraine. The Language Conflicts and Society Harmonization]. Kyiv: "Kyiv University".
2. Bergelson, M.B. (2002). Yazykovyie aspekty virtualnoi kommunikatsii // Vestnik MGU. [Language Aspects of Virtual Communication // Moscow State University Bulletin]. Moscow.
3. Galchynskiy, A.S. (2008) Globalni transformatsii, kontseptualni altenatyvy. Metodologichniy aspekt. [Global Transformations: Conceptual Alternatives. Methodological Aspects]. Kyiv: Lybid.
4. Germanova, N.N. (2008). Vvedeniie v Yazykoznaniiie. Yazyk v sotsiokulturnom kontekste. [Introduction in Linguistics. Language in a Sociocultural Context]. Moscow: PKMGLU Rema.
5. Dolgova, T.V. (2014). Vliyaniie protsessov globalizatsii na formirovaniie yazyka mody // V mire nauki I iskusstva: voprosy filologii, iskusstvovedeniia I kulturologii [The Impact of Globalization Processes on the Formation of the Fashion Language // In the World of Science and Art: Questions of Philology, Art History and Cultural Studies]. Novosibirsk.
6. Zagrava, E. (2002). Globalizatsiia I natsii [Globalization and the Nation]. Kyiv: Feniks.

7. Kovalenko, A. (2003). *Ukraiinskii yazyk v voine standartov // Zerkalo nedeli*. [Ukrainian language in the war of standards // Mirror of the week].
8. Kotorn, N. I. (1998). *Istoriia mody v XX veke*. [The History of Fashion in the XX Century]. Moscow: Trivium.
9. Kristall, D. (2001). *Angliyskii yazyk kak globalnyi*. [English as a Global Language]. Moscow: Vesmir.
10. Kurguzov, A.O. *Globalizatsiya: movnyi aspekt* [Globalization: Linguist Aspect]. <http://www.visualtech.ru/vculture/folklor/Folklor.html>
11. Lylio, T.Ya. (2001). *Globalizatsiia komunikatyvnoho prostoru I protsesy natsionalnoyi identyfikatsii u postkomunistrychnomu sviti: avtoref.dys..kand.philos.nauk*. [Globalization of the Communicative Space and the Processes of National Identification in the Postcommunist World: the dissertation author's abstract of the candidate of philological sciences]. Kyiv.
12. Lopushynskiy, I. (2006). *Formuvannya ta realizatsiya derzhavnoi movnoi polityky v galuzi osvity: dosvid, problemy ta perspektyvy*. [Formation and Implementation of the State Language Policy in the Field of Education: Experience, Problems and Perspectives]. Kherson: Oldiplus.
13. Makbraid, U. (2003). *Globalizatsiia I mezhkulturnyi dialog // Voprosy Filosofii*. [Globalization and Intercultural Dialogue // Philosophy issues].
14. Nagorna, L. (2005) *Politychna mova i movna polityka*. [Political Language and Language Policy]. Kyiv: Svitoglyad.
15. Polikarpova, A.A., Mironenko, O.V. (2018). *Angliiskiyе zaimstvovaniya v sfere mody // Yuny Uchenyi*. [English Fashion Borrowings // Young scientist]. URL: <http://yun.moluch.ru/archive/16/1130/>
16. Radevych-Vynnytskyi, Ya. (2006). *Globalizatsiya I movno-informatsiyni prostir v Ukraini // Vyzvolny Shliakh*. [Globalization and the Language and Information Space in Ukraine // Liberation path]. Berez.
17. Tyshchenko, K. (2000). *Metateoriya movoznavstva*. [Metatheory of Linguistics]. Kyiv: Lybid.
18. Cherednychenko, O. (2006). *Mova I kultura u konteksti globalizatsii // Ukrainoznavstvo*. [Language and Culture in the Context of Globalization // Ukrainian Studies].
19. Danilo Pasi *The English Language and the Globalization* <http://www.arcos.org.br/artigos/the-english-language-and-the-globalization/>
20. Gnutzmann Claus, Intemann Frauke. (2006). *The Globalization of English and the English Language Classroom Second Language Listening: Theory and Practice* Gunter Narr Verlag, Tübingen. <https://doi.org/10.1093/elt/cci110>
21. Hjarvard, S. (2004). *The Globalization of Language. How the Media Contribute to the Spread of English and the Emergence of Medialects // Nordicom Review*, Nordicom : Gothenburg University.
22. Pei M. (1968). *One Language for the World* New York : Biblio and Tannen.
23. Prakash Babu Bodapati. (2016). *Impact of Globalization on English Language*. <https://ashvamegh.net/impact-of-globalization-and-english-language/>
24. Unger, K. (2004). *The Process of Globalization – The Process of Anglicising German Culture and Language?* München ; Ravensburg : GRIN Verlag.
25. Woznicki, K. (2007). *Protokolle zur Globalisierung der deutschen Sprache* [Protocols on the Globalization of the German Language]. Berlin: Kadmos.

ВІДОМОСТІ ПРО АВТОРА

Тетяна Лелека – кандидат філологічних наук, доцент, доцент кафедри перекладу, прикладної та загальної лінгвістики Центральноукраїнського державного педагогічного університету імені Володимира Винниченка .

Наукові інтереси: дослідження мовних контактів та проблем соціолінгвістики.

INFORMATION ABOUT THE AUTHOR

Tetyana Leleka – Ph.D. in Philology, Associate Professor of the Translation, Applied and General Linguistics Department, Volodymyr Vynnychenko Central Ukrainian State Pedagogical University.

Scientific interests: language contacts and the problems of sociolinguistics.

УДК 811.162,2/.111'37

ЛІНГВОКУЛЬТУРОЛОГІЧНИЙ АСПЕКТ ВИВЧЕННЯ ФРАЗЕОЛОГІЗМІВ УКРАЇНСЬКОЇ ТА АНГЛІЙСЬКОЇ МОВ

Людмила ЛИСЕНКО (Кропивницький, Україна)

e-mail: lysenkoluda78@i.ua

ЛИСЕНКО Людмила. ЛІНГВОКУЛЬТУРОЛОГІЧНИЙ АСПЕКТ ВИВЧЕННЯ ФРАЗЕОЛОГІЗМІВ УКРАЇНСЬКОЇ ТА АНГЛІЙСЬКОЇ МОВ

Проведений контрастивний аналіз фразеологізмів з компонентом «серце» в українській та англійській мовах показує, що вони відіграють першочергову роль у формуванні фразеологічного значення, оскільки виступають у ролі мотивуючого компонента семантики аналізованих фразеологізмів. Визначається ступінь співвідношення семантики одиниць. Наголошується на чинниках, що беруть участь у розвитку аналізованих фразеологізмів.

Ключові слова: фразеологізм, контрастивний аналіз, семантика, лексичне значення, функціональний аспект, порівняльне вивчення, лінгвокультурологічний аспект.

LYSENKO Liudmyla. LINGUOCULTURAL ASPECT OF STUDYING PHRASEOLOGICAL UNITS IN THE UKRAINIAN AND ENGLISH LANGUAGES

The article deals with the contrastive analysis of phraseological units with the component "heart" in the Ukrainian and English languages. It is found out that they play a primary role in shaping the idiomatic meaning as a motivating component of semantics of the analyzed idioms. It determines the degree of correlation of phraseological units. The factors involved in the development of the analyzed