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Луценко Єлизавета Олександрівна, Веденєєва Ольга Анатоліївна,
Потапова Катерина Романівна
ТЕХНОЛОГІЇ ПОРТАТИВНИХ ТРЕКЕРІВ ТА ПРИНЦИПИ ЇХ РОБОТИ ДЛЯ ЗБОРУ
ТА АНАЛІЗУ БІОМАРКЕРІВ СНУ 66

Місюра Тимофій Олексійович, Фіалко Наталія Михайлівна
ТЕРМОДИНАМІЧНИЙ АНАЛІЗ ЕФЕКТИВНОСТІ РОБОТИ ТЕПЛОНАСОСНОЇ
СПЛІТ-СИСТЕМИ З УТИЛІЗАЦІЄЮ ХОЛОДУ ВИТЯЖНОГО ПОВІТРЯ 72

ФІЛОЛОГІЧНІ НАУКИ

Sobirova Zarnigor Rakhimovna
FUNCTIONS OF DIALECTISM AND THEIR FEATURES IN THE WORKS OF LEWIS CARROLL
“ALICE IN WONDERLAND” AND OSCAR WILDE “THE CANTERVILLE GHOST” AND
METHODS OF THEIR FORMATION 76

ФІЛОСОФСЬКІ НАУКИ

Herashchenko Andriy
INNOVATIVE PRINCIPLE MODEL OF COGNITIVE AWARENESS FOR IMPROVING
THE MODERN SYSTEM OF UKRAINIAN EDUCATION AND SCIENCE 78

ЮРИДИЧНІ НАУКИ

Денисенко Сергій Іванович, Лимонько Анастасія Олександрівна
УКРАЇНА–НАТО: ПРОБЛЕМИ ТА ПЕРСПЕКТИВИ СПІВПРАЦІ В УМОВАХ
РОСІЙСЬКО-УКРАЇНСЬКОЇ ВІЙНИ 95

Клюшин Володимир Васильович, Шарапанюк Альона Олексіївна,
Кувшинова Анастасія Олексіївна
ОГЛЯД ДІЮЧИХ УРЯДОВИХ ПОЛІТИК ТА ЗАКОНОДАВСТВА ЩОДО ЗАПОБІГАННЯ
КОРУПЦІЇ В МЕДИЧНОМУ ЗАБЕЗПЕЧЕННІ У СЕКТОРІ БЕЗПЕКИ ТА ОБОРОНИ 100

Трашкальов Данііл Олександрович, Шульга Тетяна Михайлівна
ПРОЦЕДУРИ ПОДАТКОВОГО КОНТРОЛЮ ПІД ЧАС ВОЄННОГО СТАНУ 104

ІНШЕ

Herashchenko Andriy
ROBOTS IN EDUCATIONAL SYSTEM TECHNOLOGY AND THEIR INFLUENCE TO
THE SAFETY OF HUMAN PROGRESSIVE LIFE BEING 110

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FUNCTIONS OF DIALECTISM AND THEIR FEATURES IN THE WORKS OF LEWIS CARROLL “ALICE IN WONDERLAND” AND OSCAR WILDE “THE CANTERVILLE GHOST” AND METHODS OF THEIR FORMATION

Summary. *The article provides the importance of dialects and their problem reaches enormous proportions. There is not a shadow of doubt that the topic being studied is relevant and important. Therefore, the relevance of the work is associated with an attempt to restore and interpret the meanings of some dialectisms in the works of foreign writers. The object of study of this work is the works of Lewis Carroll, Oscar Wilde, Arthur Conan Doyle and Roald Dahl; The subject is dialectisms in all their diversity in literary texts of writers.*

Key words: *dialect, dialectism, literary language, creoles and pidgins, cockney, British English, American English.*

In linguistics, the question of dialectisms in the composition of the language of a work of art is one of the least studied.

In works of fiction, the originality of dialects can be reflected to varying degrees. Depending on what specific features are conveyed in dialect words, they can be classified into four main groups:

1. Words that convey the features of the sound structure of a dialect — phonetic dialectisms.
2. Words that differ in grammatical forms from words in the literary language are morphological dialectisms.
3. Features of the construction of sentences and phrases conveyed in the literary language of a work of art, characteristic of dialects — syntactic dialectisms.
4. Words from the vocabulary of the dialect used in the language of fiction are lexical dialectisms. Such dialectisms are heterogeneous in composition.

Among the vocabulary contrasted vocabulary, the following stand out:

- a) semantic dialectisms — with the same sound design, such words in the dialect have the opposite literary meaning (homonyms in relation to the literary equivalent);
- b) lexical dialectisms with a complete difference in terms of content from the literary word (synonyms in relation to the literary equivalent);
- c) lexical dialectisms with partial differences in the morphemic composition of the word (lexical-word-formative dialectisms), in its phonemic and

accentological fixation (phonemic and accentological dialectisms).

5. Dictionary non-opposed vocabulary includes dialect words, which are names of local objects and phenomena that do not have absolute synonyms in the literary language and require a detailed definition — so-called ethnographisms.

The above classification of the use of dialectisms in the language of a work of art is conditional, since in some cases dialect words can combine the characteristics of two or more groups.

When dialectisms from oral speech come to the disposal of the writer, he, interspersing them into the language of the literary text, subordinates each dialectal word to the general concept of the work, and this is done not directly, but through methods of narration.

As is known, the text of any work consists of no more than three methods of narration: the speech of the author, the characters, and non-author-direct (improper-direct) speech, which is a combination of the subjective plans of the author and the hero. These methods of storytelling are directly related to the overall concept of the work, which leads to the distribution of functions between them. Specific linguistic material, in turn, is subject to the method of narration, and through it, to the general concept of the work. Thus, various layers of vocabulary, including dialectisms in the composition of a work of art, depending on the method of narration, can change their meaning and stylistic functions.

The processes occurring in the sphere of dialect language as part of the language of a work of art have much in common with the processes characteristic of English colloquial speech, the oral variety of the literary language. In this regard, dialectisms represent a rich source for identifying processes and trends in the literary language.

Lewis Carroll — real name Charles Lutwidge Dodgson, born January 27, 1833. English writer, mathematician, logician, philosopher, deacon and photographer. The most famous works are “Alice in Wonderland” and “Alice Through the Looking Glass”, as well as the humorous poem “The Hunting of the Snark”.

In 1864, Lewis Carroll wrote his famous work “Alice in Wonderland” — a fairy tale that tells the story of a girl, Alice, who falls through a rabbit hole into a magical world inhabited by unusual creatures. The book has become one of the best examples of absurd literature. The text of the work uses numerous mathematical, linguistic, philosophical jokes and puzzles. Often these works are considered as the beginning of the fantasy genre.

Lewis Carroll, in his work “Alice in Wonderland”, loved to use intricate words he invented, using unknown translations of words, showing that a word is multifaceted and cannot have only one translation. For example: I must be shutting up like a telescope. “I must be folding up like a telescope”. Or incorrect grammatical forms of the comparative degree of the adjective: curiouiser and curioser — more curious and curious. Also mathematical notation: inch — 2.54 cm.

Oscar Wilde was born on November 30, 1854 in Dublin. O. Wilde is one of the most famous

playwrights of the late Victorian period, one of the key figures of aestheticism and European modernism. While studying at Oxford University, Wilde became imbued with the ideas of an iconic figure for the art history and culture of England in the 19th century — John Ruskin. He listened to his lectures on aesthetics with special attention, after which he drew conclusions about his personal aesthetic theory. But he is better known as a writer. In his works, he also reproached the main characters a lot for their passivity, lack of enthusiasm and greed.

The story “The Canterville Ghost” was first published in *The Court and Society Review*. This was the first prose-novel work of O. Wilde. The tale of the Canterville Ghost is included in the collection of stories and prose “The Crime of Lord Arthur Seville”. This is one of Wilde’s gothic-humorous works. This is a fairy tale about Canterville Castle, which is haunted by an ancient curse in the form of the ghost of Sir Simon de Canterville, who was starved to death by his family. The ghost is trying to save the entire civilization from his estate: rattling chains, emitting terrible screams, but all to no avail. In the end, he will find peace in the person of the little girl Virginia.

Oscar Wilde had a very interesting hobby — inventing and quoting himself using dialecticisms. He used antithesis techniques in the work “The Birthday of the Infanta”. Also, in addition to the antithesis, I used the metaphorization “let was a mother, the most grotesque monster he had ever been held”, or using inversion: “She will dance so lightly that her feet will not touch the floor, and the courtiers in their gay dresses will throng round her. Ellipsis and alliteration were also included in his works.

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