

риси якого можна реконструювати, розглянувши певні концепти жаху, засновані на страхах, легендах і забобонах, характерних для конкретного покоління.

Таким чином, жанр хоррор в літературі має глибокі культурно-історичні та соціально-культурні корені. У цьому сенсі етичним критерієм при вирішенні даної дилеми є майстерність автора, що перетворює «бульварний» сюжет у засіб прилучення до невідомого, і змушує читача на кордоні надприродного і незрозумілого зіткнутися з граничними метафізичними питаннями.

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## **THE PROBLEM OF STUDY OF A SCREENPLAY**

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Contemporary media array is multi-layered and combines various tools aimed at influencing the consciousness of both the individual and the society. It manages personal thought and directs it in a certain direction. Motion pictures also known as movies are a specific type of media influence, in which social and cultural values are embodied in the most perceptible form. Mass availability and marketing capacity make movies one of the most effective mechanisms for spreading ideas in the society. As a rule, all movies are created on the base of screenplays. The study of the screenplay is relevant today, primarily because of the need to determine the principles of its textual organization and impact on the audience. We may treat a screenplay as contradictive due to its dialectical nature, because it may act both as a pretext for the future movie and as a full-fledged artistic text that can exist independently [1, p. 91]. In a screenplay verbal as well as nonverbal components are important for the creation of semantic completeness. Consequently, the dualistic nature of a screenplay determines the need for special approaches to its investigation.

Though, screenplays are recorded in the written form, they come to the recipient through a non-verbal environment in the oral form, which is perceived by the ear, in addition, extralinguistic aids contribute to the implementation of this mixed form.

The screenplay as a «discrete sequence of continuous sections of text» [2, p. 109]. There is the opinion that in the screenplay the nonverbal component is rapidly transformed from a secondary, subordinate source of information into an equal component of the text, which is not inferior in meaning to the verbal series. The other researchers think that in a screenplay «the nonverbal component is rapidly transformed from a secondary, subordinate source of information into an equal component of the text, which is not inferior in meaning to the verbal series» [3, p. 8].

The linguistic system of the film is served by signs-symbols, and the non-linguistic system is served by signs-indexes and signs-icons. It should be noted that in most cases, these types of signs are mixed with the dominance of a function. The sound linguistic signs of the film text include the language of the characters, the voiceover, songs, sound non-linguistic signs – natural and technical noise, music. Visual linguistic signs of film text include captions (initial, final and intra-textual), inscriptions as part of the interior or props. Visual non-linguistic signs are images and movements of characters, landscape, interior, props, special effects [1, p. 8].

In order to describe the category of such a text, the concept «creolized text», which means a text that contains both verbal and nonverbal components is used [3, p. 180]. The creolized text is understood as «a complex text formation, in which verbal and iconic elements form one visual, structural, semantic and functional whole, aimed at a complex pragmatic influence on the recipient» [4, p. 17]. There are distinguished texts with full and partial creolization. In texts with full creolization, the verbal component depends on the visual range, and the image itself is a mandatory element. Examples of such texts are advertising, scientific and technical texts. In addition, most texts distributed via the Internet belong to the texts with full creolization. The second group consists of newspaper, popular science and artistic texts. In them, verbal and iconic elements interact, while the verbal component is autonomous, and the iconic – optional to the main [5, p. 89].

To define the screenplay, alongside with the term «creolized», the term «poly-code» is used. Poly-code text is defined as illustrated text in which verbally expressed information is combined with an image; verbal and pictorial components form a visual, structural, semantic and functional whole, which provides a comprehensive, pragmatic impact on the recipient [6, p. 159-160]. For the correct decoding of the information contained in the poly-code text, it is necessary to perceive the text as a whole, taking into account the integration of signs of both verbal and nonverbal semiotic systems.

The screenplay may be also treated as a piece of «literary work, which serves as the basis for the creation of the film, determines its ideological and artistic content, images, unfolding of events, genre; script»; theater. «Plot scheme, plan of a play, opera, ballet, etc.»; theater. «List of actors in the play, indicating the order and time of their appearance on stage»; «A detailed planning for an event, the implementation of an action» [7, p. 906]. «The screenplay may be understood as a component of a separate group of audio-media texts that are recorded in writing, but which come to the recipient through a non-verbal environment in oral form (speech or song), which is perceived by ear; moreover, extralinguistic aids to varying degrees contribute to the realization of a mixed literary form» [8, p. 211].

The terms «script» and «screenplay» have much in common in relation to relative or conditional reality, or in other words, to artistic reality, and at the same time differ in the degree of relativity or conditionality of the artistic images, which are also opposed to limited or unlimited scene [9, p. 54-55]. It is also worth mentioning the fact that there can be several screenplays of the same film, based on the literary script with the participation of the director and artist creates a director (or editing) script, which performs the functions of production and technical design of the movie. There are also such forms of script as the first, second, third, preliminary, final, etc. An interesting addition to the screenplay is the use of author's remarks that do not have a verbal form in the finished movie.

English-language screenplays, especially the American ones, date back to the days of silent cinema, when the technical possibilities of the nascent cinematic art and the already gained experience of filmmakers made it possible to embody on the screen rather complex plots and

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scenes. Emerging as a document necessary for the organization of the filming process, the English-language screenplay has become a work of art, whose task is not only to tell a story, but also to show it, make it visible, captivate attention, impose ideas. Today, there are distinguished different types of screenplay: a script-application, which is a concise description of the plot, in no more than five pages; a libretto, or an extended application; a literary script, which describes in detail the plot of the film; a draft script, which presents the division into scenes and technical remarks; a working script – the final version, according to which the movie is made; a caption scenario, in which the action of the movie is divided into separate images.

In addition to the above noted types of screenplays, which are distinguished by professional screenwriters, we can name another variety – a published screenplay, which is a literary work in its real sense. At the same time, both the script of the filmed movie and the one for which the shooting is not planned, can act as a separate edition. The published screenplay may include a literary script, characterization, photos from the shooting location, footage from the film, the interview with the members of the film crew, inserts describing historical facts, etc. The modern script, while remaining different from other types of literary text, has borrowed the imagery and palette of expressive means inherent in fiction, as well as the incomparable importance of dialogue as the main component of a play. The script gives not only a theme, an artistic idea, not only outlines the main artistic images, not only defines the plot, but also contains a design, artistic details.

The screenplay possesses the features of a literary text. Among the problems related to the script, the interaction of cinema and literature, the most interesting and lively discussed is the problem of film adaptation of a work of art. Literature is an inexhaustible source from which cinematographers draw not only plots, but, often also artistic techniques, which are then presented as original formal innovations.

The problem of the artistic specificity of the screenplay is one of the most pressing problems. Its coverage and solution are necessary conditions for the creation of not only new works of literature, but also the work of the writer in cinematography. This means that literary studies, if it wants to properly understand and explain literary phenomena and if it intends to intervene in the process of creating works of literature and cinema, must study the script as a literary genre. In cinema, the script has a lot in common with the play, as it describes in detail each action, each scene and the dialogues of the characters. The script can be based on a finished literary work that adapts to the needs of cinema. The film adaptation, even with the maximum proximity to the literary source, differs significantly from it. The technology of «translation» into another figurative language is undoubtedly important, but even more important is its philosophy. It can be argued that the «translation» of a literary work on the screen is not only a technical problem, but, mainly an artistic one. Any film adaptation is a new reading of a literary work, its new interpretation.

The script is improved in various directions, including by removing verbal cues and some intertextual references, allusions, the desire for brevity and conciseness, increasing the degree of implicitness (the presence of hidden meanings, subtext). A screenplay is almost never the result of one person's activity. Along with the author of the text, producers, directors and actors can also take part in the process of interpreting, changing, correcting and rewriting the screenplay.

There are identified twelve main categories of a literary text that can also be applied to the screenplay: articulation, coherence, prospecting and retrospection, anthropocentrism, local and temporal relevance, informativity, systematics, integrity, modality and pragmatic orientation. A screenplay, being a single coherent work, can be divided into a number of fragments, acts, parts, episodes, which indicates its membership. The chronology of events in the screenplay can go forward, in accordance with the course of real events, and go back (prospecting and retrospection); in addition, there may be jumps – warning of the future, running forward (flash-forward) and memories of past (flash-back). Such phenomena create the effect of versatility and polycoordination of the film discourse in general. Anthropocentric screenplay (as well as film discourse) is expressed in the fact that the focus is on man and his relationships with other people and on the surrounding real or imaginary world in general, while all other elements (clothing, interior, landscape, etc.) exist in order to fully reveal to the viewer the characters. The action, which is described in detail in the

screenplay, takes place in a certain place and at a certain time [10, p. 70-79].

Summarizing all the said above, it should be noted that the study of the problem of a screenplay remains relevant today. Mainly, the attention to this issue is inextinguishable due to the dualistic nature of the screenplay, which determines the need for special approaches to its study.

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## ІНТЕРНЕТ-ЧАТИ ЯК ОСНОВА СУЧАСНОЇ АНГЛОМОВНОЇ КОМУНІКАЦІЇ

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Двадцять перше століття визнано століттям інформаційних технологій, яке тісно пов'язує життя сучасної людини з Інтернетом. Сучасні комп'ютерні технології створили фундамент принципово нової системи комунікативних зв'язків, що ведуть до глобалізації, в процесі якої трансформується вся структура комунікативного досвіду людини.

Інтернет в наш час – не тільки всесвітня комп'ютерна мережа, а й соціокультурне середовище, самостійне явище культури, що впливає на всі сфери людського життя, в тому числі й на мову. Цей вплив можливо розглядати з двох сторін: з одного боку, з мови в Інтернет проникає величезна кількість розмовних, сленгових, діалектних форм, граматичних особливостей, з іншого – спостерігається зворотний процес, при якому в мову потрапляють сленгові елементи, що утворилися в середовищі Інтернет. Як відомо, процес комп'ютерної комунікації здійснюється за допомогою комп'ютерного дискурсу як структурного компонента спілкування, що набуває в Інтернет-середовищі специфічні лінгвістичні характеристики. Сьогодні питання про жанрову специфіку Інтернет-дискурсу розробляється