

Linguistic expressive means and stylistic devices in English-language political discourse and the translation aspect based on the materials of Donald Trump's speeches

Political discourse is of particular interest in modern English. It has been studied by such scholars as A.N. Baranov, T.A. Dudushkina, O.L. Mykhalova, A.G. Altunian, I. M. Kobozeva, A.P. Chudinov, Teun A. van Dijk, E. Semino, M.Masci, E.I. Sheigal and others. The category of discourse and its variant – political discourse – is currently the subject of scientific discussions. In general terms, this concept includes such forms of communication in which at least one of its components – the subject, addressee or content of the message – belongs to the sphere of politics. The discourse is political when it accompanies a political act in a political setting. These texts are characterised by the widespread use of socio-political vocabulary, figures of speech, figurative meaning of words, and words with a bright emotional connotation. The syntax of this style of speech is characterized by the use of homogeneous parts of the sentence, introductory words and sentences, and complex syntactic structures.

Expressive means and stylistic devices include methods of character formation, the creation of the structure of a work of art, speech expressions. Any aesthetic peculiarity of a work can be viewed as an expressive means. The thesis examines the stylistic devices based on the speeches of Donald Trump. The texts are largely dominated by syntactic stylistic devices. We can observe various anaphoric repetitions in combination with parallel constructions. Trump repeatedly uses inversion, polysyndeton, epiphora, antithesis, anadiplosis, chiasm, and frame construction. Many repetitions and parallel constructions create a special rhythm of speech, as well as give it integrity and high emotionality. (***We will face challenges, we will confront hardships, but we will get the job done*** – anaphora and parallel constructions; ***America will start winning again, winning like never before*** – anadiplosis; ***We will build new roads and highways and bridges and airports and tunnels and railways all across our wonderful nation*** – polysyndeton)

Lexical stylistic devices are used by Trump in less quantity than syntactic ones. They verbalise the main values and give the language additional brightness and expressiveness. The most frequently used ones are metaphors that serve to form a negative attitude towards the political course of the past and a positive attitude towards the course of the present and future (***Washington flourished; children trapped in poverty; we will shine for everyone to follow***). In addition, speeches are replete with epithets, personification, similes, metonymy, and hyperbole.

Thus, expressive means have the following pragmatic characteristics: expression, manipulative orientation, the formation of public opinion, the formation of trusting relations between the people and the speaker. When translating stylistic devices, similar expressive means in the target language should be found, with the use of localisation where necessary.

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Cultural aspect of humor localization in Western and Eastern communities

Humor depends on various factors, like culture, history, local peculiarities, etc. Cultural aspect is one of the toughest problems in localization, especially humor. Localization of humor depends on cultural tint. The question is the way the translator involved in localization can use cultural preferences.

Cross cultural perspectives of humor were discussed by E. Rudowicz and X.D. Yue, Hou Yubo, Li Hao, Jiang Tonglin and some others.

For example, in Argentina one could observe the specific way to recite certain jokes by using expression “*aro-aro*”. It comes from the Mapuche language, an Indigenous group inhabiting southern Chile and Argentina. The differences are revealed not only in local peculiarities, but also in the group of people connected with religion or terrain. For example, in the Western society humor is considered as the natural expression. Freud was sure that humor is a so-called defense mechanism to prevent obstacles and distress. By his work, humor is used not only to help people release fear and anxiety, but humor also provides less scaring perspective toward people inner fear. On the other hand, Chinese do not consider humor as an essential element of creativity, they are reluctant to admit they are humorous out of fear of jeopardizing their social status.

Unfortunately, there were a small number of research and most of them were based on the survey method. For example, in the studies of E. Rudowicz and X.D. Yue Chinese do not consider humor as an essential element of creativity or treatment like the Westerners do. What they proved is that different cultures interpret certain elements of humor differently. Further studies found that the Chinese undergraduates tended to use negative adjectives when they're describing humor. That was found by F. Jiang, X.D. Yue and S. Lu. In Implicit Association Test (IAT), and positive adjectives when describing seriousness of situation, whereas the opposite was