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THE ROLE OF PAUSES IN THE TEMPORAL PLANE OF INSTITUTIONAL DISCOURSE

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Language as an abstract sign system is realised through different discourses. Karasik [1] identifies two main types of discourse: *personal* and *institutional*. He notes that in modern communicative space the following types of institutional discourse are used: *political, diplomatic, administrative, legal, military, pedagogical, religious, mystical, medical, business, advertising, sports, scientific, stage, and mass information* (ibid.). According to van Dijk [2], institutional discourse is communication within established social institutions of the society. As for varieties of institutional discourse, differences between them are rather arbitrary. Thus, the choice of pedagogical and political discourses as an **object** of the paper is not random; both discourses belong to the same type, are goal-oriented, and aim at reaching the audience. Institutional discourse is considered in different studies, which focus on various types of communication, distinguished on the basis of sociolinguistic features, including phonetic ones. It is generally recognised that institutional discourse uses a certain system of professionally oriented signs, that is, it has its own sublanguage. Therefore, the study of prosodic organisation in this perspective will be very relevant for both discourse analysis and phonetic studies on the problems of prosodic variability. The comparative study of prosodic variation of the temporal plane will make it possible to fully describe and understand the nature of prosodic features of institutional discourse and reflect the specifics of discursive approach more deeply.

Until now, empirical studies in the area of discourse prosody were predominantly concentrated on studying prosody or one of its components in a particular type of discourse. Nevertheless, comparative studies of prosodic parameters of two or more discourses were almost entirely ignored. On the one hand, phoneticians increasingly claim that discourse structure is reflected by a number of global prosodic parameters or cognitive prosodic universals, but on the other hand, each type of discourse has its own peculiar features. Considering these ideas, first, we want to fill the gap in empirical research comparing two socially important discourses. Secondly, we want to check whether the expectation that there are global prosodic parameters is correct.

As is known, prosody is regarded as a macro-system, which includes three planes: melodic (tone and intonation, in relation with speech melody), temporal (unit durations, pausation, and speech rate), and dynamic (intensity, one of the major correlates of loudness). Prosody of speech is a sensitive and delicate indicator of cognitive strategies to influence the audience. One of the basic principles of modern public speech both in lecture and in political speech is the principle of harmony between an addresser and an addressee.

The hierarchical structure of spoken discourse is reflected by a number of prosodic parameters. Prosody is used to convey useful discourse information such as information structure (e.g., focus, high-key vs. low-key information). Among other prosodic temporal parameters, pauses organise oral discourse, reflect its structural–semantic space, serve as cues to discourse boundaries in speech, introduce new discourse topics, and act as cognitive and interactional discourse signals. Works on discourse production increasingly discuss the aspects concerning the cognitive status of pauses, showing the relation between pauses and cognitive processes in discourse production. Zellner [3] suggests that as a reflection of cognitive activity a pause is the external manifestation of some of the cognitive processes involved in speech production in that pauses provide extra time for planning and programming the final production. Scholars recognise that pauses are relevant to cognitive processing and are related to effect, style, and lexical and grammatical structure.

Overall, pauses play a very important role in speech production, for instance, they have a physiological role during the breathing phase of the speaker and they fulfill a rhythmic and prosodic role in grouping words together and producing them in a particular rate. Pauses are used as expressive elements in a discourse, especially for emphasis or dramatic effect and for building up tension or climax.

Thus, it is of crucial importance to reveal the role and possible similarities and differences in the pausal arrangement of the types of discourses under study to understand and characterize the nature of the temporal plane of institutional discourse as a whole.

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ДО ПИТАННЯ ПРО СТРУКТУРУ КОНЦЕПТУ «КРАСА» В АНГЛІЙСЬКІЙ МОВІ

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Краса як універсальна категорія є об'єктом вивчення багатьох наук: естетики, культурології, лінгвокультурології, філософії, де вона тлумачиться як «...універсалія культури суб'єкт-об'єктного ряду, що фіксує зміст і семантико-гештальтну основу досконалості, яка сприймається сенсорно» [8], та з давніх давен привертала увагу дослідників. Аналіз різних аспектів концепту «краса» було здійснено науковцями на матеріалі російської та англійської мов [2], [7]; на матеріалі російської, англійської, німецької, французької мов [3]; чеської [1] та ін. Однак, незважаючи на постійний інтерес мовознавців до концепту краси, недостатня увага приділена вивченню структури концепту «краса» в англійській мові, отже, вирішено проаналізувати мовні засоби вираження концепту «краса» в англійській лінгвокультурі шляхом