

майже на кожній сторінці видання засобів масової інформації вжито принаймні кілька англомовних запозичень, більшість яких відноситься до класу іменників, які найбільше тяжіють до повного засвоєння в німецькій мові. З огляду на це можна зробити висновок, що популярність англійської в німецькомовному просторі зростає, як і швидкість її розповсюдження. І саме тому своєчасний аналіз та відслідковування такого впливу є важливим та актуальним в науковому середовищі німецького мовознавства.

Література:

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CROSS-DRESSING AND ITS INFLUENCE ON CHARACTER'S PERSONALITY (BASED ON THE ANIMATED CARTOON «MULAN» 1998)

КРОСДРЕСИНГ ТА ЙОГО ВПЛИВ НА ОСОБИСТІТЬ ПЕРСОНАЖА (НА МАТЕРІАЛІ АНІМАЦІЙНОГО ФІЛЬМУ «МУЛАН» 1998)

Lozovska K. O.

*Postgraduate Student at The
Department of English Translation
Theory and Practice,
Zaporizhzhya National University
Zaporizhzhya, Ukraine*

Лозовська К. О.

*аспірантка кафедри теорії та
практики перекладу з англійської
мови,
Запорізький національний
університет
м. Запоріжжя, Україна*

Cross-dressing has been one of the character development means in cinematography for a long time. According to Radkiewicz: «It is one of the most popular narratives in cinema, and its use increases with the dynamics of cultural change» [5, p. 249]. Different films from different decades and centuries such as «Some Like It Hot» (1959), «Mrs Doubtfire» (1993), «The Danish Girl» (2015) etc., can serve as an example. Even the animated film «Fireheart» (2022) and animated series: «SpongeBob SquarePants» (Episode

«Rock-a-Bye Bivalve», 2002), «Chip 'n' Dale» (Episode «Adventures in Squirrelsitting», 1989) and some others, didn't avoid such tendencies. The Walt Disney Company also contributed to the list of films demonstrating characters' cross-dressing: «Lilo & Stitch» (2002), «Robin Hood» (1974), «The Emperor's New Groove» (2000) etc. The present research was conducted on the Disney-produced animated film «Mulan» released in 1998.

Philips Johns, who was researching the role of transgender in movies agrees with Garber's statement, that cross-dressing in some movies is caused by «progress narratives» in which a principal protagonist is «compelled» by social and economic forces to disguise himself or herself to get a job, escape repression, or gain artistic or political «freedom» [4, p. 52]. This is the case for the animated film «Mulan». The main heroine of the cartoon, Mulan, fails to fulfil her destiny as a woman (according to the standards of the epoch) and disguises herself as a man called Ping to participate in war, find her «true self» and bring honour to her family.

The present research was conducted using the program Linguistic Inquiry and Word Count (LIWC). It helps analyse word usage and distinguish particular features of speech. It is necessary to go through the most significant ones to understand whether cross-dressing and change of identity influence the way the character speaks.

The first category to highlight is «Affiliation». This can be explained by the fact, that women's speech tends to be more affiliative than men's. Park et al. in their research «Women are Warmer but No Less Assertive than Men: Gender and Language on Facebook» came to the following conclusion: «While female-linked topics dominated the more affiliative half of the circumplex, they were also concentrated in the more assertive quartile. Male-linked topics were largely in the less affiliative, colder half, but also spread more evenly in terms of assertiveness» [2]. In Mulan's speech the category index goes beyond the norm: 4,71, in Ping's speech it is equal to 0. Another category that confirms the fact is the index of «Family». While being a woman, it is 2,17, but after the disguise, it becomes 0.

Concerning the usage of personal pronouns, the results in different papers on gender characteristics of speech vary, but generally, it is believed that women tend to use more «we» pronouns than «I». Xia, in her research «Gender Differences in Using Language», states that: «Women prefer to use first person plural pronouns when they suggest something, even when she suggests the other person, while men tend to use the first person singular pronoun, and when he is suggesting the other person, he will directly use the second person pronoun» [7, p. 1486]. After analysing the material, it was found that Mulan uses more «I» pronouns than Ping, though both of the indexes go beyond the mean: 11,26 and 8,7. At the same time «we» pronouns

index for Mulan is within the norm, but we can see underuse of them in Ping's speech: 0.

Another category worth analysing is «Clout». Clout refers to the relative social status, confidence, or leadership that people display through their writing or talking [1]. The research by Sarsons and Xu «Confidence Men? Gender and Confidence: Evidence among Top Economists» proves that only in several papers women actually showed less confidence. Most women generally tend to speak less confidently when asked questions about topics they are not familiar with [6]. In our case, Mulan shows an extreme lack of it since her «Clout» index is 26,11 which is a very low number, while Ping's number is higher than the mean: 90,64.

One more category to consider is «Emotions». According to Parkins, in the research «Gender and prosodic features in the emotional expression», for women, it is more characteristic to express their emotions, for example, happiness, sadness etc, while men are believed to be more characteristically angry [3, p. 53]. For Mulan, indexes for positive emotions and anxiety are higher than the mean: 4,48 and 0,54, while for Ping, both of them are below the mean: 1,74 and 0.

Summarizing the results of the research, we can see that character's identity actually influences the way he or she speaks. Mostly it can be seen in the categories considered to be stereotypic for men and women, such as: «Affiliation», «Family», «Emotions» and «Clout». Some deviations could be seen in the category «Pronouns», which is an issue that needs further investigation.

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WORD-FORMING MODELS OF CORONEOLOGISMS IN PUBLICISTIC DISCOURSE

СЛОВОТВІРНІ МОДЕЛІ КОРОНЕОЛОГІЗМІВ У ПУБЛІЦИСТИЧНОМУ ДИСКУРСУ

Muzychka S. I.

*Master Student at the Department of the
English Language and Translation,
Drohobych Ivan Franko State
Pedagogical University*

Музичка С. І.

*студент-магістрант кафедри
англійської мови і перекладу,
Дрогобицький державний
педагогічний університет
імені Івана Франка*

Koliasa O. V.

*Candidate of Philological Sciences,
Associate Professor,
Associate Professor at the Department
of the English Language
and Translation,
Drohobych Ivan Franko State
Pedagogical University
Drohobych, Lviv region, Ukraine*

Коляса О. В.

*кандидат філологічних наук, доцент,
доцент кафедри англійської мови
і перекладу,
Дрогобицький державний
педагогічний університет
імені Івана Франка
м. Дрогобич, Львівська область,
Україна*

Перебуваючи у світі пандемії, людський лексикон так чи інакше стає переповненим коронеологізмами, з огляду на швидке зростання їх кількості та потрібність у використанні є необхідним окреслити певного роду тенденції та конкретну сферу застосування на прикладі публіцистичного дискурсу. Саме в цьому дискурсі більшого поширення отримують нові слова в тому значенні і контексті, який ілюструється і подається авторами статей та інших текстів. Коронавірусна лексика, яка