

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ХАРКІВСЬКИЙ НАЦІОНАЛЬНИЙ ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ
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СУЧАСНІ ФІЛОЛОГІЧНІ І МЕТОДИЧНІ СТУДІЇ: ПРОБЛЕМАТИКА І ПЕРСПЕКТИВИ

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конференції для науковців, викладачів,
учителів, здобувачів вищої освіти

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this statement, the speaker pokes fun at her own abilities to complete household tasks, implying that she is not particularly skilled or efficient at them. By using self-deprecation, the Queen Consort is able to connect with her audience and make light of her own shortcomings, while also emphasizing the importance of completing tasks in a timely manner.

Conditional statements are also extensively used for framing jokes. For instance, a quote “*When a man opens a car door for his wife, it's either a new car or a new wife*” belongs to Prince Philip. This is a humorous example of a conditional statement, suggesting that a man only opens a car door for his wife when he has a new car or a new wife.

Generalization, antithesis, aphorism and paradox are part and parcel of British royal humour. “*British women can't cook.*” / *British women are born with the inborn inability to cook (Prince Philip)*. This is a humorous generalization or stereotype, suggesting that British women are not good at cooking.

“*I'd rather be a rebel than a slave*” is antithesis from Princess Margaret, contrasting the two different identities that a person can embody. “*It's no good growing older if you only learn new ways of misbehaving yourself*” This is paradox from Princess Margaret, as it suggests that misbehaving can be a way of learning or growing. “*Vulgarity is no substitute for wit*” is her aphorism, i.e. a concise statement that expresses a general truth or moral principle.

English humor of the British royals often relies on generalizations, self-deprecating remarks, wordplay and puns. Their humor frequently uses irony and is often characterized by understatement, subtlety, sarcasm, and satire to create humorous effects.

INTERMEDIALITY IN NEWSPAPER TEXTS PRESENTATION

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Media texts appear to be an essential source of information inflow for people worldwide. The main channels used for this purpose range from traditional ones, including literature, television, radio, and press, to digital media resources, where it becomes clear that contemporary media texts, especially, their soft versions, normally combine a number channels thus turning into hybrids. The interaction of two or more media within a single text makes it multimedia while relations between texts, belonging to different media, create intermediality.

Tangible hard copy texts are limited in terms of their multimodality, though not completely deprived of it. For instance, a printed newspaper text is often accompanied by *related* materials that build up intertextual links and it usually includes photo materials, infographics, caricatures, pictures and verbalized references to other media. Such inserted intermedial elements as photographic images may often include further texts, reflected in the images. The reason for interweaving these texts of the same or different media is in the need to support, provide evidence to what is said in the main text, or to object to it, thus providing a different point of view and starting a discussion or adding up to the picture in order to make the story more

comprehensive. It is in line with the journalistic good practices, which require fact checking and objectivity.

It is interesting to note that the way of presenting these connections varies in different editions and periodicals. Still, they follow certain logic in their layout and sequence of offering their textual materials to their target audience in order to get expected reading outcomes and feedback.

Some of them include references to other articles within (as if interrupting the narration or expanding it), others place these on the sides of the text or after it, thus checking recipient's interest in the topic (such links will be visible to the reader only upon reading the full text). Apparently, it happens in addition to the use of precedent phenomena, which also allude and refer to other texts, often belonging to different media (e.g. "*Cheburashka*" in (1))

Newspaper texts itself seek to be shown, distributed and shared in various media, this way being popularized and accessible to the wider audience. If the newspaper text to be analysed has been taken from another resource, there will normally (according to the copyright) be a clear reference to the prototext and or its original source (e.g. The Times uses materials produced by Reuters: (2)) Interestingly they normally have more than one author, because the main text is written by a journalist, images are made by a photographer or photographers, infographics (if any) is prepared by another person, while related (but inserted) audio and / or video texts are made by still other people. Thus there appears a plurality of authors, who present their positions, their voices, their discourse and their worldviews. The newspaper may also provide an indication of the genre, style and size or the text to be presented (often before the text there is information of whether it is a "leading article", "opinions", "news", "interview" topics e.g. "War in Ukraine / Ukraine War", "World" etc.).

Therefore, for a linguist analysing a contemporary newspaper text it is compulsory to be able to identify this polyphony of verbal and non-verbal texts, be aware of the symbolism of the visual, audio and graphic art as well as be able to consider mutual influence of the media involved in the text under analysis.

Another intertextual and intermedial connection is in highlighting some words, phrases or collocations in the body texts (usually by using another color and making them an active link). These marked elements reveal their wider context when clicked, since the editors (or, sometimes, persons or systems, which are not related to the newspaper itself) attempt to clarify and specify certain facts or phenomena referring to different texts.

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