

Etymologically discriminatives appeared as racial prejudice, but in the field of manifestation has grown significantly. For instance, there are many discriminatives, which are based on signs of people with certain disabilities, such as *gimp* – derogative term for cripple people; *pinhead* (compound noun of two semes in their literal meaning: pin and head) – humiliating term for people with lack of intelligence. Special frequency verbal markers of discrimination are acquired in the circumstances of different faiths, or in opposition to a particular religion, for example, *bible basher* (Bible – the holy book of the Christian religion, *bash* – to hit someone or something hard, in a way that causes damage) – used derogatively to refer to fanatical religious people who attack themselves and try to convince others that everything around them is wrong according to the Holy Scripture. The word *prod* is the short form of the *protestant* and is used by Catholics for children who attend protestant schools, showing that their behavior is less significant.

According to the analyzed above, we can characterize discriminative verbal markers of discrimination phenomenon which are used to highlight objective differences that are purposely used in the language to highlight an individual or group as a whole on the basis of differences in nationality, political opinion, race, etc.

Thus, discriminatives are a powerful substandard device for the implementation of ideological, psychological, cultural and religious attitudes, the formation and change estimates, opinions, beliefs, and behaviors of members of a linguistic community. These units act as illocutionary and implicational discourse markers as well as a means of pragmatic discourse coherence [1].

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THE ART OF WRITING AN EFFECTIVE JOURNAL ABSTRACT

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A journal abstract is the most important part of a research paper, which concisely describes its content and reviews its material in condensed form. Although being quite short (usually 100 to 250 words or 15 sentences), it includes all the main points of the article and is most widely read. It helps the potential audience to decide whether to read the whole article or not, and serves as a reference after the paper has been read. Therefore, it is important to know how to write an abstract which provides as much information as possible within a limited number of words, prepares the reader for dealing with a full text by giving a clear idea of what to expect, and is easy to read.

First of all, abstracts must present material in the same order as the body of the paper.

In most cases the essential parts of an abstract are the background (Why is the research important?), the objectives (What problem(s) is the author trying to solve?), the methods (How did the author go about solving or making progress on the problem(s)?), the results (What are the main findings of the research?), and the conclusions (What conclusions are arrived at?). Each part of the abstract is usually one or two sentences long, but there is always enough room for creativity. Sometimes, the parts may be merged or spread among a set of sentences, since the later sections of the paper may contribute more detailed information to the reader, while other sections can almost be skipped [4]. The further instructions in the abstract help you to gain a better understanding of the structure of the abstract.

In the Background you should summarise, preferably in one sentence, the current knowledge, or state-of-the-art, specifically in relation to the work being undertaken.

In the Objectives you should state the aim of the study, and ideally include a statement of the study's hypothesis.

In the Methods you need to outline the intended approach and describe the techniques used to investigate the problem (e.g. simulation, analytic models, experimental construction, etc.). As the description of the methods has to be concise, many of the details must be omitted. Still, the reader should be given a good idea of the extent of the work just in a few short sentences.

In the Results you can report any important data upon which the conclusions of the study will be based. Be specific and give numbers, if possible. Avoid vague words such as "small", "most", "some" or "significant".

In the Implications you should state whether the results obtained are general, partially generalizable, or specific to a particular case. Did they support the thesis and make it possible to attain the objectives? You may also discuss the contribution of the work to the knowledge on the topic and its implications for associated problems, or for previous studies.

As abstracts from almost all fields of study are written in a very similar way, the mnemonic BOMRI might be useful for remembering the types of information included in a typical abstract and their conventional order [1: 65].

- Some background factual information
- The principal activity or objective of the study and its results
- Some information about the methods used in the study
- The most important results of the study
- A statement of conclusion, recommendation or implication

In the abstract that follows all the parts are distinguished (in brackets).

Thomson, Alan; McKay, Allan; Viljanen, Ari. 2009 A review of the modelling of induced geoelectric and geomagnetic fields with space induced currents. *Acta Geophysica*, 57 (1). 209-219

In the Earth's lithosphere and mantle responds to Space Weather time-varying, depth-dependent included magnetic and electric fields. Understanding the properties of these electromagnetic fields is a key component in modelling the hazard to technological systems from Space Weather [the Background]. In this paper we review current understanding of these fields in terms of regional and global scale geology and geophysics [the Methods]. We highlight progress towards integrated European-scale geomagnetic and geoelectric fields, specifically for the purposes of geomagnetically induced currents in power grids and pipelines [the Implications].

Of course, the structure of journal abstracts may vary depending on the research subject, field of investigation, and type of a paper. However, they all include:

- a full citation of the source, preceding the abstract itself.
- a single unified paragraph containing the most important information from the paper.

- the same type and style of language found in the original.
- all the key words and phrases that quickly identify the content of the paper.
- clear, concise, and powerful language [4].

Since the abstract is derived from the research article, most of the language used is quite similar, especially keywords and some other exact words or phrases. However, abstracts are sometimes written in a slightly less technical way than the article itself in order to attract a wider audience. This may mean that when an acronym, abbreviation or technical term appears in the abstract it must be clearly defined.

e.g. Granules of hydroxyapatite (HA) were implanted.

It is better to use impersonal active constructions rather than first person pronouns I/we (e.g. "The research shows ..."). Also, passive voice is frequently used to describe the researcher's own actions. (e.g. "The data was analyzed ...").

Because of strict word limits careful and accurate use of verb tenses acquires an exceptional importance in writing an abstract. The tense you choose may be the only way to express yourself and have the very effect upon the reader that you want.

The most common tense used in abstracts is the Present Simple tense. It is used to state facts, describe methods, make comparisons, and give results.

This paper presents a new methodology for...

In this paper we apply...

We consider a novel system of...

The Past Simple tense is preferred when reference is made to the author's experiments, calculations, observations, etc.

Two catalysts were examined in order to...

The effect of pH was investigated by means of...

The data obtained were evaluated using...

The results of the study can be expressed in either the Present Simple tense or the Past Simple tense. It is interesting to note, however, that because abstracts present the contents of the paper in a fairly direct way so that to engage the interest of the reader the Present Simple tense is often used for the results or the conclusions, even though those implications may have been stated in the Past Simple tense in the article itself.

We find that oxygen reduction may occur up to 20 microns from the surface...

The most accurate readings are obtained from...

The hydrocarbons showed a marked increase in...

The results can also be expressed in the Present Perfect tense [2: 201-205].

We have obtained accurate quantitative LIF measurements...

This investigation has revealed that...

Considerable insight has been gained concerning...

Writing an abstract involves summarizing a research paper, which consists of Introduction, Methods, Results and Discussion (IMRaD) sections, providing as much new information as possible. Thus, the best advice is to follow these 10 steps:

1. Identify the major objectives and conclusions of the research.
2. Identify phrases with keywords in the Methods section of the article.
3. Identify the major results from the Discussion or Results section of the article.
4. Assemble the above information into a single paragraph.
5. State the hypothesis or method used in the first sentence.
6. Omit background information, literature review, and detailed description of methods.
7. Remove extra words and phrases.
8. Revise the paragraph so that the abstract conveys only the essential information.
9. Check to see if it meets the guidelines of the targeted journal.
10. Give the abstract to a colleague (preferably the one who is not familiar with your work) and ask him/her whether it makes sense [3].

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NAMES IN WILLIAM FAULKNER'S LIGHT IN AUGUST
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To search the novel *Light in August* for a single unifying name, the demand of it a structure it does not possess. Faulkner's own comments, along with what may be called qualified uncertainty some twenty-five years ago, indicate that he never intended to write a traditional novel with a single consecutive plot. Asked why he introduced Hightower's family background at the end of the novel, he remarked: "It takes a certain amount of judgment to arrange the different pieces in the most effective place in juxtaposition with another. That was the reason. It seemed to me that was the most effective way to put that, to underline the tragedy of Christmas's story by the tragic antithesis..." [3, p.52]

Light in August relates a set of events which take place in little more than a week in Jefferson. Some of the actions of the story are simultaneous, some approach simultaneity, and even Joe Christmas has trouble with his verbalizing. We must know the past — and the various crippling that may befall him — to choreograph the novel's ritual dance occurred in the past — we do not know what contained in memories. Thus, Joe's history is a late addition to the novel. Faulkner came to feel was needed if the reader was to understand him fully. And, although his history is so long that it is presented without a clear subliminal narrative context, it is confined to what Joe can remember and reconstruct. The Hineses are required to fill in the earlier matter.

Among the things that Doc Hines remembers is the name of Joe Christmas. His account of this belongs to one of the central themes of the novel, the relation of name to the named — and demonstrates the present imagination of the past. The fascination with names in the novel calls to mind what is the most basic of all Saussure's dichotomies, that between signifié and signifiant. The science of linguistics begins, as he argued [2], when we realize that the relation between sound-image and concept is quite arbitrary.

From one point of view, the arbitrariness of relation between sound-image and concept is most apparent in the case of names, for names are chosen and changed at specific moments and can possess no natural identity with the person or thing named. But, in another way, and most obviously in novels, names are what they identify. There is no concept apart from what the sound-image itself, its associations creates in the reader's mind. Thus Byron, when he first hears Joe Christmas's name, thinks: "... a man's name, which is supposed to be just the name for who he is, can be somehow an augur of what he will do, if other men had read the meaning in time." Doc Hines insists, and no reader would dispute

is not an accident: "Do you think it was just chance so that the Madam have been away that night and give them young sluts the chance and call to him Christmas in sacrilege of My son?" [1, p. 362]. Joe's name becomes, in a fate. Thus the form of his capture: "Halliday saw him and ran up and caught him and said, 'Aint your name Christmas?' and the nigger said that it was" [11].

He notes that whereas Joe refuses to deny — as he has earlier refused to — his name, many of the major characters in the novel either want to or do not theirs. Lena's predicament and, in another sense, her strength consist in her need for a good name, for the ritual of marriage is here reduced to name-change. Mrs. Hines forces Lena to admit, "I told you false. My name is not Burch yet. It's Hove" [1, p. 15]. As it happens this is just as well, for Lucas Burch has in his lifetime changed his to the fittingly "too easy" Joe Brown. Actually, "there is no reason why he should have had or have needed any name at all. Nobody has" [1, p. 33]. Perhaps he understood this. He concludes his note asking the sheriff for his reward money: "not Sined but All rign You no who" [1, p. 413]. Lena's wife ruins her husband finally when, registered in a hotel under a name which is not her name as another man's wife, she commits suicide and leaves her "rightful name" [1, p. 62] on a torn piece of paper in the wastebasket. And the Burringtons and Hurdens as they take up their social responsibilities. It is clear throughout the novel that society should insist on the right to govern the name-changes of its members. For names specify the identity of the individual through time and can be used only to indicate the legitimate discontinuities of life.

Novelists have frequently used naming as a device to root their characters in the real world. The potential of names for creating personality by their meanings or connotations is exploited surreptitiously and expected to work unnoticed. In Faulkner's hands naming becomes an obsessive element of plot and symbolism: names like Burch and Hines are not only meaningful, but also significant. Burch and Hines are necessarily confusable, and Grimm and Christmas are not only meaningful. These names, in other words, contribute to the sense of the novel, not by assuring us that we find in it an accurate representation of a story taking place in a real town, but by disclosing the operation of a imagination that shapes everything that happens. In a related way, though Faulkner's use of dialect and recreation of verbal thought may be exact (as far as the Hineser knows), they are not transparent. We notice them. Compounds like "Joe the Negro" draw attention to their own verbal essence; they do not really point toward the realization of an idea. Yoknapatawpha County may be a precise recreation of Lafayette County, and its inhabitants, by virtue of their appearance in the novel, may pretend to an independent existence; but one is never in danger of forgetting that William Faulkner is the sole owner and proprietor of this world and that it is fictive.

In summary, the linguistic dichotomies direct us to several essential and interesting aspects of Faulkner's writing: it is many-stranded, but nonsequential, and it is not merely fictional. Why did Faulkner choose to pursue in his work qualities alien to the central tradition of the novel? Two explanations present themselves. The first is that his novels enact the belief that human life is too