

negros me han engayolao /.../ De miedo, al mirarlos, el cuore me ha fayao /! Araca, la cana! Ya estoy engriyao...

В некоторых случаях лексика лунфардо, вкрапливаясь в словесную ткань поэтического произведения, может использоваться в целях создания комического эффекта («*Si soy así*»). В текстах танго авторы обращаются к приему «*vesre*» (*al revés*), который характерен для языка лунфардо и использовался также как шифрованный код среди преступников во Франции. Данный прием применяется как для кодирования нормативной лексики (*dorima — marido; troesma — maestro; choma — macho*), так и для шифровки самих лунфардизмов (*nami — mina, в значении mujer*). Зачастую этот прием создает комичный эффект: *jamón (monja), cabrón (bronca)*.

Анализ поэзии танго позволяет сделать вывод об использовании лунфардо в следующих стилистических функциях: для социальной характеристики героя; для создания колорита, обстановки городского «дна»; воссоздания примет определенного времени, эпохи; выражения образа мышления носителей языка; создания сатирического или комического эффекта.

У.А. Потятынык

ЛНУ им. Ивана Франко (Львов, Украина)

FUNCTIONAL CHARACTERISTICS OF INTERTEXTUALITY IN MEDIA TEXTS (EXEMPLIFIED BY MAGAZINE HEADLINES)

Present-day media texts as a form of postmodernist discourse display to a greater or lesser extent all characteristics inherent in this genre, among them being metanarrative, eclecticism, stylistic syncretism, intertextuality, parody, language play, decanonizing of traditional esthetic values, a blending of high and low (high and low culture) etc. Intertextuality is often quite legitimately perceived in the media as not a literary and esthetic style but rather as a method, a technique of writing. According to the theory of intertextuality, any text is seen as part of a multilayered fabric, which represents a continuum of texts that have been at one time incorporated in other texts and will, in their turn, be absorbed by texts to come. We conceive of a media text as a tissue of voices and traces of other texts; when the author engages with it, s/he goes into dialogue with them.

Since intertextuality is a powerful discursual device, we have observed that it is most often placed in the 'strong' position(s) of a media text, of which the headline is arguably the strongest. Intertextuality in headlines as, for that matter, in captions, subheadings etc., is resorted to as a means of enhancing the appeal, i.e. attractiveness of what is being communicated. As a result, the author's message has a better chance of being heard and

very possibly accepted. Putting together intertextual narrative is made possible by appealing to certain cultural frames that operate within society (mythological, biblical, literary, historical etc.): *Bush's Record: The World According to 'W'* (allusion to J. Irving's novel *The World According to Garp*), *Here Comes the Sun* (playful rephrasing of the Beatles' famous song *Here Comes the Sun*); *The Gospel According to George, Scents and Sensibility, To Trust or Not to Trust, Et Tu, Joe?, Some Like It Too Hot*. These frames are not only evoked to make the message more attractive; they are evoked and subsequently activated for many other reasons, i.e. 'dialogic word' can perform various functions when frames are activated. Apart from the often cited function of enhancing the writer's message by bringing some extra effect or meaning to it, we have found that the following types of motivation are often behind many intertextual strategies.

- Intertextual narrative enables the author to evoke all kinds of subjective associations, which will inevitably vary from reader to reader. The more diverse such associations are, the more variable the interpretations. As a result, intertextual references tend to diversify potential readings of a media message, hence the function of diversifying potential interpretations of a piece of writing.

- Closely related to this one is the function of enhancing ambiguity. Intertexts by the very nature of two contexts, old and new, superimposed on each other, tend to increase ambivalence and ambiguity of the resulting meaning, which is central to postmodernist thinking.

- On the other hand, intertextual narrative enables the author to 'hide' behind somebody else's words. In other words, intertextual technique can be said to provide 'security' as it functions as a sort of buffer.

- Intertextual interpretation can be viewed as a form of metaphoric conceptualization of the world, as a transference of word and meaning to a new context based on a similarity of certain features between the original and 'host' contexts is basically metaphoric in nature.

These functions suggest that the authors' intentions behind their use of intertexts are diverse and, therefore, functions they perform in media texts are varied (the ones we have suggested by no means cover all that there probably are).

О.М. Репник
МГЛУ (Минск)

ОСНОВНЫЕ ЛИНГВИСТИЧЕСКИЕ ПОДХОДЫ К ИЗУЧЕНИЮ СМЫСЛА ПРЕДЛОЖЕНИЯ

Долгое время лингвистика, изучив до мельчайших подробностей все стороны и механизмы языка и языков, оставляла почти совсем вне