

example of an open professional network where communication is carried out according to the parameters of professional activity. YouTube, on the other hand, is primarily used for sharing media content.

Based on the contextual analysis of the above-mentioned social media, we have been able to form a complete picture of intercultural communication that covers the maximum target audience. The four main strategic lines of speech behaviour of communicants in social media have been analyzed.

The analysis has shown that 4 strategies (contact, information, coordination and emotive) are dominant. Let us describe them in more details.

The contact strategy aims to create a communicative field, to attract a virtual recipient. The strategy is implemented in the first stages of dating by tactics such as greeting, addressing, inviting to a meeting, exchanging comments, and asking questions.

The information strategy is organized through the reception and transmission of messages from a communicant to an addressee and back again. This is primarily represented in statuses, messages where virtual users exchange some information with each other.

The coordination strategy involves mutual coordination and coherence in joint activities. Tactics for this strategy can be identified in messages relating to future meetings, events, or discussions about organizational issues in groups.

The emotive strategy is a unique to social media line of communicators and addressees speech behaviour. This strategy and its tactics are found in the comments to the topics discussed by social network users. The emotive line does not carry a semantic meaning, but through various graphic means (emoticons, gif-images) it expresses the emotional state of active and virtual communicating users.

Thus, we can make a conclusion that social media users apply different communication strategies and tactics when practicing intercultural communication. The chosen strategic and tactical lines of behaviour form the linguistic and cultural portrait of both an individual and the society as a whole.

Ya. Khabovets

Е.А. Хабовец

БрГУ им. А.С. Пушкина (Брест)

Научный руководитель И.В. Повх

PRINCIPLES OF AESTHETICISM IN ZADIE SMITH'S ESSAY *JOY*

Принципы эстетизма в очерке Зэиди Смит "Радость"

Aestheticism was an art movement of the late 19th century, which centred on the doctrine that art exists for the sake of its beauty alone, and that it does not need to serve any didactic, political, or other purpose. Perhaps, no other writer is more closely aligned with

aestheticism than Oscar Wilde. Wilde's aestheticism was based on the cult of beauty and pleasure. An Irish poet, playwright, novelist, and essayist, he created some of the most memorable literary works of the aesthetic movement, the most important one, however, being his novel, *The Picture of Dorian Gray*, whose preface became a manifesto of the English aesthetic movement, promoting the artist as the creator of beautiful things with the utmost aim of any art to reveal art and conceal the artist.

Although the movement itself was limited to the late 19th century, its influence on the later literary works, including those of modern writers, cannot be denied. Therefore, the purpose of our research is to trace the main principles of Wilde's aestheticism in an essay *Joy*, created by a modern English novelist, essayist, and short-story writer Zadie Smith (b. in 1975) [3].

Zadie Smith regards joy as a mixture of terror, pain, and delight, which means that a moment of joy brings us extreme delight, however, when it is over, we cannot handle the difference, which leaves us with pain and disappointment.

A comparative analysis of Zadie Smith's and Oscar Wilde's prose reveals numerous manifestations of aesthetic principles in the contemporary author's work. Her essay *Joy* opens with an attempt to determine the role of joy in people's lives:

It's not at all obvious to me how we should make an accommodation between joy and the rest of our everyday lives [1].

Zadie Smith emphasizes the imbalance between life and joy, mirroring Oscar Wilde's reflections upon books and morals:

There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all [2].

One of the main aesthetic principles manifested in Zadie Smith's essay is the ability to see beauty in ordinary things:

I seem to get more than the ordinary satisfaction out of food, for example — any old food. Small things go a long way.

And though it's true that when the flavour is finished the anxiety returns [1].

The above principle can be paralleled with O. Wilde's saying *All art is at once surface and symbol* in that it demonstrates the binary character of art, beauty and joy, the sacred and profane in each of them.

The concept of pain is one of the key concepts in Zadie Smith's essay. Deprivation of joy causes pain. The philosophy of aestheticism positions pain as a strong independent essence, an impetus for growth.

My ridiculous heels were killing me, I was terrified I might die, yet I felt simultaneously overwhelmed with delight [1].

Zadie Smith employs hyperbole (*a rail-thin man, enormous eyes, a sea of bodies*) to show that we estimate things as we perceive them, but not as they really are, thus illustrating the main principle of Wilde's aestheticism *It is the spectator, and not life, that art really mirrors* [2].

All things considered, we come to the conclusion that Zadie Smith's essay *Joy* illustrates numerous principles of aestheticism. Some parallels discovered include the imbalance between life (morals) and joy (art), seeing beauty in ordinary things, regarding pain as an impetus for growth and emphasizing the subjectivity of human perception.

References

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K. Khudoba

К.Ю. Худоба

ГрГУ им. Янки Купалы (Гродно)

Научный руководитель Е.Н. Бедретдинова

THE USE OF GESTURES AMONG MODERN YOUTH

Использование жестов у современной молодежи

Linguists explore the problem of foreign borrowings in various ways. They study billboards for neologisms, find borrowed words and expressions in media articles, and study youth slang that is relevant in the modern world. Linguists also explore not only verbal means of communication (language), but also non-verbal ones. Non-verbal means of communication include gestures and facial expressions, which are studied by such a science as kinesics.

Sign language, like natural language, acts as an indicator of a person's social status and is influenced by social and cultural factors. Gestures are used in conjunction with speech, as well as alone. Their function is the expression of a person's feelings, the transfer of information to the interlocutor, the determination of the veracity of what was said, etc. Modern youth uses gestures, both primordial and borrowed. Here you can see that the same situation occurs with non-verbal means of communication as with verbal ones.

The relevance of the problem is that many words are borrowed, and the original ones are becoming less and less. The main sources of replenishment of the non-verbal codes of young people are borrowings from Western culture (a significant influence of youth television series, the culture of behavior of famous singers and actors), conventional gestures and gestures of other subcultures, and there are numerous borrowings within the age groups themselves.