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THE PECULIARITIES OF THE LINGUISTIC PICTURE OF THE WORLD IN WENDY WASSERSTEIN'S DRAMATURGICAL DISCOURSE

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My article focuses on the linguistic picture of the world in the dramaturgical discourse of the American playwright Wendy Wasserstein. I will particularly concentrate on the playwright's idiostyle analyzing linguistic and cognitive features in Wasserstein's discourse. Although highly acclaimed and studied in Anglophone academia the dramatic works of the woman playwright receives little attention in Ukrainian scholarly environment (Nathaliya Vyssotska and Anna Gaidash). While Prof. Vyssotska analyzes Wasserstein's plays in literary perspective in the context of historical and theoretical background of the 20th century's American theatre, Dr. Gaidash sheds light upon Wasserstein's feminist orientation in the dramatic laboratories of the US women-playwrights of the 1970–90ies. Duygu Beste Başer (Turkey, 2016) defended a thesis «From Superiority to Equality?: Men's Voices in Wendy Wasserstein's Plays». This researcher analyzed the role of men and masculinity. Inasmuch the scholars consider Wasserstein's dramas primarily through the lens of the literary studies the topicality is determined by my interest in individual linguistic peculiarities of the dramatist's idiostyle.

«The Heidi Chronicles» is the major drama of Wendy Wasserstein which won her the Pulitzer Prize for Drama [3]. On the materials of this play I we will try to

analyze Wasserstein's linguistic picture of the world, specifically in terms of gender issues. All examples are taken from «The Heidi Chronicles» play.

This play demonstrates women's sensitive anger and their critique of the invisible male-dominating society from the feminist point of view. But in linguistic picture of the world of Wasserstein's men respect women paying them (even feminists) compliments:
SCOOP: *She's the best that I can do. Is she an «A+» like you? No. But I don't want to come home to an «A+». «A-» maybe, but not «A+».*

SCOOP: *They all look like Winston Churchill. «A+» intelligence, «B-» vocabulary.*

Scoops' characteristics of the opposite sex reveal his admiration of women's skills and intelligence. His respect is obvious in the comparison of female mental and verbal abilities with the world-known British politician.

PETER: *Don't apologize for being the most attractive woman on this cruise.*
JEFFREY: *My friend happens to be a brilliant publicist plus one of the most desirable women in New York.*

Male characters use superlative adjectives *the most attractive, the most desirable.*

SCOOP: *She is fantastic and she is crazy. Do you know she was voted one of the ten most attractive «new woman» in Washington?*

PETER: *You're a brave and remarkable woman. A proud pioneer.*
Here we can see that men describe an address the protagonist of the play using rather powerful adjectives *brave, proud, crazy.* They build real strong and independent woman.

SCOOP: *And unfortunately, that's why you «quality time» girls are going to be one generation of disappointed women. Interesting exemplary, even sexy, but basically unhappy.*

Even though this quote demonstrates an array of positive adjectives the first sentence contains an opposition of *girls versus women.* Curiously enough if girls are standard from the male point of view (in terms of success) the characteristics of women have somewhat negative connotation (close to failure).

Male dramatis personae frequently use positive adjectives to describe woman: *the most attractive, fantastic, interesting, exemplary, sexy, proud, brave, brilliant.*

But also we can find negative adjectives which describe woman: *unhappy, disappointed, crazy.*

We can see that in Wasserstein's linguistic picture of the world all men admire and respect women. In spite of almost all women in her plays have feministic ideas and ways of life. They are independent, well-educated with good professions

HEIDI: *I am thinking of writing my book in England. I applied for a Fulbright.*
HEIDI: *I've been working. I got a grant to put together a small show of Lila Cabot Perry. She was an American painter from the Cabot Lowell family who spent ten years living next door to Monet.*

In these examples, the protagonist of the chronicles is represented as an ambitious scholar. Heidi's portrait is at best presented by her friend with the help of just three nouns:

APRIL: Heidi Holland, essayist, curator, feminist.

The central character is also revealed through her attitude to her friends:

HEIDI: Susan is very committed. She is thinking of going to business school so the collective can become self-sufficient.

Heidi presents her friend in a positive light. Her use of adjectives demonstrates quite strong personality: committed, self-sufficient.

PETER: Will you marry me?

HEIDI: I covet my independence.

HEIDI: I mean, why should some well-educated woman waste her life making you and your children tuna fish sandwiches?

Challenging Western society's traditional expectation for a woman to marry and have a family shows a woman's serious self-determination and feminist subjectivity. Pursuing professional careers, even if women have to sacrifice their personal desires of «having it all,» expresses women's conscientious approach to life. In the dialogue between Peter and Heidi, feminism for Heidi is about having choices, and respecting life decisions, such as the playwright's decision to have, as a single woman, a child in her late forties. This play is bibliographical as well as her other plays.

In «The Heidi Chronicles», Wasserstein examines the concerns of women and gay men in tandem, introducing Heidi and Peter, the chief representatives of each group in the play, Peter openly declares his homosexuality, coming out of the closet to Heidi at a feminist art protest:

PETER: Heidi, I'm gay, okay? I sleep with Stanley Zinc, M.D. And my liberation, my pursuit of happiness, and the pursuit of happiness of other men like me is just as politically and socially valid as hanging a couple of God-damned paintings because they were signed by someone named Nancy, Gladys, or Gilda. And this is why I came to see you today. I am demanding your equal time and consideration.

Here, Peter equates his liberation with women's liberation, undermining the power of the feminist protest, which seems like another usurpation of women's voices by men. However, as a gay man, the situation is radically different. He calls for (heterosexual) feminists to engage in a second great awakening; that is, to acknowledge the plight of LGBTQ individuals who were being excluded by mainstream feminism.

Thus, Peter hopes that women and gay men will be able to join forces since both the Feminist and Gay Liberation Movements came out of student and other New Left movements and carried with them current debates and precepts, which they turned to issues of gender and sexuality.

In conclusion the features of linguistic picture of the world in Wasserstein's dramaturgical discourse are represented by feminist-oriented idiosyncrasy of the playwright. The literary concept of the modern US woman is construed with the help of strong adjectives. The topic of non-standard orientation is introduced with the positive connotation.

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SOUTH AFRICAN ENGLISH: DISCUSSING MODELS OF DEVELOPMENT OF POSTCOLONIAL ENGLISHES

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English today is a language of international communication that serves the role of both a native language for one group of countries and a second or foreign language for another. Postcolonial varieties of English present a promising source for interdisciplinary research that is aimed at outlining the frames of language evolution in diverse contact ecologies through social, historical and ecological lenses.

Interestingly, having undergone a process of re-rooting and relocation that took its beginning back in the XIX century, English has been constantly subject to changes and has finally crystallized itself into regional varieties among which are postcolonial Englishes (PCE). These postcolonial varieties of English, as for example, South African English, represent regionally distinctive forms that feature phonological, lexical, and syntactical contributions from language ecologies of both colonisers and those colonised. Admittedly, this melting contact of English with indigenous languages and cultures is still going on today.

Edgar Schneider introduced the term «Postcolonial English» in his book «Postcolonial English. Varieties around the world» where he explains:
In this book I use the term *Postcolonial Englishes* <...> because it focuses precisely on the aspect which I intend to emphasize: the varieties under discussion are products of a specific evolutionary process tied directly to their colonial and postcolonial history <...> (since) the early phases of postcolonial histories until separation of these dialects as newly recognized and self-

of our research, we agree with Schneider's