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ISSUES ON THE STRUCTURE OF POLITICAL SPEECHES

The paper suggests a brief outline of theoretical issues on the structure of political discourse output. This includes background information dealing with historical understanding of the influence of political speeches (starting from the time of Aristotle), both from linguistic and psychological perspectives. Basic characteristics of the political discourse structure will then serve as the guidelines for analysis of certain speeches presented by famous and influential politicians of all times.

Key words: *discourse, political speech, logos, pathos, ethos, stylistic features, psychological influence, persuasion.*

Taking into consideration the fact that political discourse is a linguistic notion, as any type of text, it has its peculiarities on the structural level. The object of our practical research is institutional oral political discourse. Hence, we will concentrate on analyzing its structure.

As this type of political discourse is a special form of oratory, the main requirements of the structure of speech should be considered.

Ancient Greece was the place where orators and their speeches first became the subject of scientific research. Therefore, the analysis of the structure of political discourse should start from this period.

In times of Antiquity, there was a strict scheme of organizing material in a speech. The following parts can be traced here:

- 1) Introduction (*prooimion, premium or exordium*);
- 2) layout (*narratio*);
- 3) substantiation (*tractatio or probatio*);
- 4) refuting the opponent's arguments (*refutatio*);
- 5) conclusions (*peroratio*) [1, p. 34–35].

In its simplified variant, this structure can be characterized as the one having three basic parts: the introductory part, the main layout and the conclusions [2, p. 54].

The introductory part is the first element of a public speech. Its task is to get the listeners psychologically acquainted with the mood of the speech, to introduce the content and to make perception easier. Introduction is extremely important for every orator as it helps to get in contact with the audience and to create the atmosphere of trust between the speaker and the audience, to trace the connection with the up-to-date tendencies of social life, to set the aim, the goals and introduce the issue under discussion to the listener [2, p. 54].

The introductory part differs from one speech to another as it encourages the speaker's creative approach. Still, there are some typical elements that are peculiar to the introductory part of a speech. They are as follows:

1. Speaking to the audience:

- a) appealing to the listener;
- b) asking the audience some questions;

- c) demonstrating the pleasure of speaking to the listeners.
- 2. Introductory communicative part is predetermined by the structure of speeches:
 - a) stating the topic;
 - b) specifying the aim;
 - c) dwelling on the key points;
- 3. Introductory communicative part is predetermined by the situation:
 - a) reference to the place of meeting;
 - b) reference to the situation;
 - c) reference to an important event in social life;
 - d) the view of the speaker on the present social situation;
 - e) the summary of the issues mentioned [2, p. 54–55].

The main layout is the longest part of the speech. Its aim is to provide the arguments as a chain of thoughts and ideas and convince the listeners of their being worthwhile [1, p. 205].

The main layout has several micro-topics – elements which are contextually and structurally complete and have similar points. Although each of the micro-topics has its own subtopic for discussion, all of them are connected and contribute to the main topic provided in the introductory part. The amount of micro-topics is individual and differs from one speech to another. It depends on how difficult the topic is and on the amount of arguments sufficient for developing the main idea [2, p. 55].

The conclusion is the summary of the speech. Its aim is to generalize the ideas mentioned, analyze the issues presented in the main layout, to introduce the conclusions, provide recommendations or predictions upon the future. The conclusion also helps to get in contact with the audience in the future. The speaker may share his plans for future collaboration and emphasize the importance of the public in their implementation [2, p. 55].

Still, not all the speeches have conclusions. It is due to the fact that sometimes political debates may concern the events the outcome of which is unknown. For example, the author may speak about the course of military operations not having the latest news about their end [2, p. 55-56].

Structuring political discourse is possible not only from the perspective of organizing the material in a speech, but also from the perspective of content and means of influencing the audience. In order to point out the main elements of the content of political discourse, it is necessary to analyze famous works of ancient philosophers. In his “Rhetoric” Aristotle mentioned three core elements which should be present in any political speech so that it might have influence on the audience. They are ethos, pathos and logos.

Ethos can be defined as the charisma and the authority of the speaker. This is a part of a speech where the speaker tries to get the trust of the audience. Usually ethos coincides with the introductory part of a speech. It is in the introduction that the speaker demonstrates his qualification and his awareness of the subject under discussion. Aristotle in his “Rhetoric” wrote that ethos is demonstration of the speaker’s character and creating his image. In addition, ethos is providing arguments from the perspective of ethics.

Pathos is the mood and the tone of the speech which appeals to the feelings of the audience. This is the part of the speech where the speaker tries to establish emotional contact with the listeners. Pathos has a psychological character. Its aim is to persuade the audience that ideas expressed in the speech are ethically correct. Also, with the help of

pathos the speaker shows that he shares the emotional state of the audience. Usually, pathos is an important element of the main layout. It helps the speaker to appeal not only to the minds of the listeners, but also to their emotions. The elements of pathos often occur in the concluding part of a speech as with their help the speaker expresses his hope for further collaboration with the listeners. Aristotle says that pathos is a means for creating listeners' mood.

Logos is the arguments of the speaker. This element helps to appeal to the minds of the listeners. Logos, as a matter of fact, is used to inform facts and explain statistics. Still, not all the arguments presented in the logos are reliable. In some cases, political discourse is based on unreliable data in order to achieve certain political aims. Thus, logos can be defined not only as an element of objective argumentation (which is usually the case with scientific works), but also as a powerful means of influencing the minds of listeners. Logos is the basic element of the content of a political speech. Logos is the core of the main layout in the political discourse. Logos is traditionally defined as a proof based on the laws of the rational persuasion of the listeners.

In conclusion, it should be mentioned that political discourse is clearly structured. From the perspective of organizing material in a speech, its main elements are introduction, main layout and conclusions. Ethos, pathos and logos, as mentioned in Aristotle's "Rhetoric", contribute to the content of speech. They help to influence the minds of audience as well as their emotional sphere. Each structural element has its typical linguo-stylistic peculiarities which will be analyzed in our further research.

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**ЧОРТОВА ДЮЖИНА ГЕРОЇВ ТА ПРОБЛЕМНО-ТЕМАТИЧНА
ОСОБЛИВІСТЬ БУЛГАКІВСЬКИХ ПРОДОВЖЕНЬ**

Використання традиції в літературі – це певна спроба пережити заново, зовсім у новому духовному контексті глибинні зв'язки віддалених епох. Ми обрали одним із питань булгаківську проблемно-тематичну орієнтацію, оскільки вона потребує ґрунтовного вивчення. Задля повного розкриття цієї проблематики в нас виникла зовсім не нова, але в цьому аспекті досить продуктивна ідея розширити обрії розкриття традиції в Булгакова та булгаківської традиції у творчості сучасних письменників. Звісно і безперечно, базовим у розкритті цього питання став неперевершений роман «Майстер і Маргарита», а відтак, завданням даної розвідки є віднайти чуже слово у творі генія та з часом помітити тінь великого майстра в сучасних авторів. Адже в процесі наших досліджень виявилось, що майстерність Булгакова із вдячністю переймали такі видатні письменники як Гарсія Маркес, Айтматов, Андаїк, а прийом часового зміщення стає лейблом у світовій літературі.