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**MEDIA CONSTRUCTIONS AS A BASIS OF MODERN ENGLISH INTERNET NEWS DISCOURSE ORGANIZATION**

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**INTRODUCTION**

Media discourse is the space within which a certain issue is publicly discussed or framed by the mass media [7]. This kind of discourse is related to interactions that take place through a spoken or written platform.

While processing print media discourse, such as internet news texts about museums, a vivid tendency is common for all of the analyzed news: the use of the same constructions in news texts by different authors to inform about similar phenomena, events, changes, etc. Frequently used constructions have either the same structure or consist of the same words.

This paper argues that media discourse consists of the infinite number of constructions and is opposed to the Mainstream Generative Grammar, which is based merely on a set of rules [8].

From the practical point of view, learning a language, a learner is naturally more capable of extracting the correspondences between the form and meaning than of applying the knowledge of grammatical rules. Correspondences between form and meaning are considered to be constructions, which are the most elementary and indivisible units of language acquisition and retention [16].

Thus, the *constructionist* approach to language claims that all the constructions stored in the mind make up a *constructicon* (cf. lexicon) [33]. Consequently, a particular genre of media discourse is characterized by its specific constructicon. Media discourse discussing museum issues is characterized by museology constructicon.

**The topicality** of the research is specified by the fact that news texts are pieces of media discourse full of the most up-to-date constructions of different length and degree of complexity. As English is the language of international communication, it automatically becomes a tool of cultural interaction of many countries. The BBC news website is known to highlight the most important and newsworthy events at the planetary, international and national levels in standard English. Studying the museology constructions in this very source, we can use them for business-like communication and interaction while managing museum business and while visiting foreign museums. For instance, the employees of Ukrainian museums could use museology constructions offered by this paper in their work to deal with their foreign partners.

**The aim** of the master paper is to reveal constructions as means of museology news texts structuring.

The aim presupposes the solution of the following research **tasks**:

* to define theoretical foundations of the study;
* to describe the concept of media discourse;
* to spell out the linguistic peculiarities of the news text as a piece of media discourse;
* to explain the notion of construction;
* to show how constructions structure news texts syntagmatically;
* to examine how museological media discourse conditions the use of the constructions that organise media texts about museums;
* to classify museological media constructions according to the aspects of museum functioning.

The **object** of the study is the news texts about museums.

The **subject** of the study is the constructions structuring the texts under study.

The **material** is the news texts about museums taken from the BBC website (www.bbc.com).

The study draws upon the following **methods**: definition approach, componental analysis and contextual analysis.

The **novelty** of the paper consists in classifying constructions according to the newsworthy museum functioning issues: museum functioning, displays, exhibits, employees. Museum functioning constructions include five smaller groups: museum naming -, opening -, closure-, transformation-, reopening. Museum naming constructions fall into the subgroups denoting founders, location, contents, key specimen. The museum display constructions are divided into those denoting exhibitions and design. The constructions denoting museum exhibits and their types encompass exhibit constructions, those naming parts of exhibits, their paper, metalwork and with the last one subdivided into painting- and sculpture – constructions.

The **theoretical value** of the research is defined by its contribution to cognitive and media linguistics in the aspect of constructionist grammar studies.

The **practical** **significance** of the work is proved by contribution to English lexicology (sections “Semantics”, “Synonyms” and “General characteristics of the English Vocabulary”).

The **discussion** of the master paper took place at the First International Scientific and Practical conference «Pereiaslav Linguistic Convention» (19-20 September 2019, Pereiaslav-Khmelnytskii Hryhorii Skovoroda State Pedagogical University).

The master paper consists of Introduction, two parts, General conclusions and a list of references.

The Introduction dwells on the topicality of the research, its aim, tasks, subject, object, materials, methods, theoretical value and practical significance.

The first part “Theoretical Foundation of the Constructionist Organization of Media Discourse” discusses the aspects of Construction Grammar and gives a broad definition of the construction as a unit of language acquisition; explains the difference between paradigmatic and syntagmatic constructionist relations. The part considers media discourse as a medium of construction functioning.

The second part “Media Constructions as a Means of Structuring English Media Texts about Museums” divides the constructions under study into four big thematic groups: those denoting museum functioning; displays; exhibits and their types; museum employees. The General conclusions represent results of the work.

**PART ONE**

**THEORETICAL FOUNDATIONS OF CONSTRUCTIONIST ORGANIZATION OF MEDIA DISCOURSE**

This part discusses the concept of discourse together with media discourse, paying special attention to one of its constituents – news texts; dwells on the peculiarities of news texts structured by constructions. The part details Construction Grammar principles, defines the notion of construction and describes constructionist paradigmatic and syntagmatic relations.

* 1. **Modern discourse studies**

Discourse is one of the broadest phenomena in modern linguistics. In this paper we define discourse in its broad sense and single out characteristics of its subtype – media discourse.

**1.1.1.** **Discourse as language beyond the sentence level.** Discourse is the organization of language segments that are longer than one sentence, can be spoken or written and always has a certain purpose [18]. Discourse is also known as language use or language realization [19]. This approach always studies discourse through context.

Discourse is an instance of language use whose type can be classified on the basis of such factors as grammatical and lexical choices and their distribution in main versus supportive materials, theme, style, and the framework of knowledge and expectations within which the addressee interprets the discourse [20].

Nowadays, the study of discourse is centered on the analysis of the use of spoken or written language in a social context [20]. Discourse studies focus on the language form and function in communication without paying much attention to such linguistic units as phonemes and morphemes. This area of study explores how larger language units – lexemes, syntax and context – texture the meaning of the conversation [20].

Depending on the context, discourse may consist of only one or two words as in *stop* or *no smoking*. And reversely, a piece of discourse can be hundreds of thousands of words in length, as some novels are. A typical piece of discourse is somewhere between these two extremes [18].

Discourse is the way in which language is used socially to convey broad historical meanings. It is language identified by the social conditions of its use, by who is using it and under what conditions. Language can never be ‘neutral’ because it bridges our personal and social worlds [20].

The study of discourse depends on the context on a large scale, since the interaction involves not only the words spoken, but the situational conditions in which the interaction develops.

In most cases, the clear meaning cannot be extracted merely from the exchange by the verbal utterances, since there a number of other semantic factors that form authentic communication. The study of discourse involves such determinants as context, background information or knowledge shared between a speaker and an addressee [18].

Some discourse analysts look at larger context to understand how the sum of various factors influences the meaning of the utterance in context. For instance, Charles Fillmore explains that a pair of sentences analyzed together as a single discourse can have completely different meanings from those taken separately. To exemplify this, he asks to imagine two independent notices at a swimming pool. The first one says: “Please use the toilet, not the pool”. The second one announces: “Pool for members only.” If we read each sign independently, the meaning of both will be absolutely clear. In the case of these sentences taken as a single discourse, we may interpret the first sentence differently after reading the second one [18].

Discourse is a cooperative two-sided activity requiring active participation from two or more people. It depends on the lives and knowledge of two or more people as well as the content of media text.

Discourse may be used to relate to different contexts of language use, and in this sense, it becomes close to genre and text type. For instance, we may differentiate such genres as political discourse (the type of language used in political contexts), internet discourse (language used for communication on the internet), media discourse (language used in the media) and others.

 Moreover, some writers have distinguished discourse referring to particular topics, such as historical discourse, fashion discourse, environmental discourse or scientific discourse. Such division of discourse into thematic genres sometimes expresses a particular attitude towards a topic (e.g. people engaged in environmental discourse would generally be considered to be concerned with protecting the environment rather than wasting resources). Related to this, Foucault defines discourse more ideologically as ‘practices which systematically form the objects of which they speak [1].

To conclude, discourse is the language either spoken or written is realized in context and longer than a sentence. According to the context, the discourse may be divided into genres: political discourse, internet discourse, media discourse, historical discourse, environmental discourse etc.

**1.1.2.** **Media Discourse as a medium of construction functioning.** In this section, we are going to discuss the characteristics of media discourse that help us single it out of entire discourse continuum; to detail peculiarities of news texts language as language of pieces of media discourse.

**1.1.2.1. Media Discourse as a platform for public issues discussion.** To define what media discourse is, we will firstly identify what media discourse is not. Media discourse is not face-to-face communication. It is represented by an ongoing process integrated into our communication. Media discourse can be explained as the space within which a particular issue is publicly discussed or framed by the media [50].

In the second half of the XX – early XXI century media and new information technologies started developing more rapidly than ever. The dynamic development of traditional media and the global use of the Internet have contributed to the emergence of a single information space, conglomeration of many media sources [7].

The Internet and related technologies have become a leading mass communication and essential information resource processing and spreading large amounts of data. As a consequence media greatly affects communicant language enter [7].

Media discourse is related to interactions that take place through a broadcast or print platform which can be spoken or written, in which discourse is oriented to a non-present reader, listener or viewer. The discourse is oriented towards these recipients, they very often cannot instantaneously respond to the producer of the discourse. However, the possibility to respond is changing with the development of new media technology.

In fact, the written or spoken media discourse is directed to the readership or listening/viewing audience, respectively. In such a way, media discourse becomes a public, preliminary constructed, open form of interaction. It is not ad hoc or spontaneous (in the same way as casual speaking or writing is); it is neither private nor confidential. These basic characteristics are essential to the investigation, description and understanding of media discourse [43].

As a special type of mass communication media discourse is a social phenomenon. Its main function is to impact mass audience through content-based information and evaluative data spread by media channels. Consequently media discourse is a powerful device of updating information through different communication tools of media sphere.

There are two definitions of media discourse. According to the first, media discourse is a specific verbal-mental activity, peculiar only for information mass media space. This approach differentiates media discourse from other discourse types such as political, religious, scientific, etc. on the basis of such discourse parameters as the use of language and communicative sphere of its realization. The second definition states that media discourse is any kind of discourse realized in media space and produced by mass media. Thus, it is possible to distinguish political, religious, scientific, cultural media discourse characterized by the specificity of mass information formation, interpretation and broadcasting [7].

In this paper, we rely on the second approach to media discourse definition, for the source we use – BBC website – represents different kinds of topics in news texts and, respectively, different kinds of discourse.

Alongside with knowledge production and object evaluation, media discourse explains various ways of information broadcasting. It leads to the assumption that the central notion of media discourse is not social-political processes but methods of their description. In this case, media discourse analysis is aimed, on the one hand, at emphasizing essential elements of meaning creating and broadcasting process, and on the other hand, at defining the role of media context in meaning-making.

The distinctive features of media discourse include:

- group correlation (the author shares the views of his group);

– manifestation of independent ideas (the author may express their own views, though they may be opposed to the views of their group);

- publicity (focusing on mass addressee);

- dispense orientation (creating conflict with its following discussion);

- staging and mass orientation (impact on several groups simultaneously) [7].

It should be added that media discourse shows the state of society, reflects both positive and negative changes in a certain period of its development. Choosing a linguistic unit, grammatical form or structure, authors show not only their individual language preferences and habits, but also signify language skills of individual classes and social groups, i.e. the society of a certain historical period [7].

**1.1.2.2. Language of media discourse.** Language used in the media is called media language. Its structure is based on linguistic and stylistic features of certain media discourse genre.

 Informational and news texts are main constituents of the media discourse, which lately has been in the sharp focus of linguistic studies.

The core function of news text is to inform audience on socially important facts, incidents and events happening inside the country and abroad, to report about different phenomena and to describe them [4].

News texts have a lot of features defining their linguistic, stylistic and format peculiarities. According to the traditional approach to the text analysis, there is a morphological text level, syntactical level and lexical level.

At the morphological and syntactical level news texts are characterized by frequent use of verbal phrases. There are also passive verbal forms, passive participles, impersonal tense constructions «there is», continuous forms and phrases of «adjective + noun» type. The adjectives making up the first component are mostly limiting, but not describing [4].

The analysis of lexical components of news texts shows the wide usage of special lexicon of various knowledge areas, abbreviations and proper names. As the analysis of materials shows, a dominant characteristic of news texts at the lexicological and phraseological level is high degree of cliché usage. On average, cliché connectors make up 20–30 % of total news text. In general, news texts are quite predictable in terms of use of linguistic means.

Filling the text with cultural specific terms denoting objects and phenomena that are typical for a particular culture is also one of the vivid features of news text. The structure of news texts is thoroughly developed and strictly organized. This combination of a fixed structure with distinct linguistic features allows to regard news texts as global texts of mass information [4].

According to the constructionist approach, we don’t distinguish between the morphological, syntactical and lexical levels. Consequently, we state that the news texts consist of constructions of different length and degree of complexity.

At the level of format, the structure of a news text is represented according to the principle of inverted pyramid. It means that the most important information is given in the heading (*e.g. Liverpool World Museum stargazing goes digital* (www.bbc.com, 06.01.12)), subheading (*e.g. Liverpool World Museum’s planetarium will reopen later this month after a £110,000 redevelopment.* (www.bbc.com, 06.01.12)) and the first sentences of the text *(e.g. The planetarium, which first opened over 40 years ago, will feature a new digital projection system to create “more immersive shows”. Attracting more than 90,000 visitors each year, the 62-seat venue previously used static images. The venue, which is the UK’s only free planetarium with four shows daily, will reopen on 30 January.* (www.bbc.com, 06.01.12)*).* After heading, subheading and the first sentences of the news text, degree of informative concentration decreases *(e.g.* *Jennifer Longman, planetarium education manager at World Museum, said: “We are getting brand new digital projectors which will work alongside our existing equipment.* (www.bbc.com, 06.01.12)*)*

In addition, format structuring of news materials is written in accordance with the principle of maximal convenience to readers or, in other words, they are «reader-friendly» [4].

The majority of news texts are introduced in a short and complete form so that a reader can choose the news, in which they are most interested. Summary of the most important messages is put on the first page. If it is an online magazine or a news website, summarized introductions to the news are placed at the top of the webpage. News is divided into thematic subcategories (world news, cultural news, sport news, business, technologies, etc). The length of a news text should be within the limits of 200–500 words. A common electronic news text does not exceed one or two screens and is supplied with hyperlinks to related webpages [4].

In this paper we examine the language of media discourse, even its subtype – museological media discourse represented by the news texts of BBC news website (www.bbc.com).

Media discourse is a leading type of discourse that penetrates into all types of institutional and everyday communication. Media texts become significant means of forming society outlook and world perception of individuals [7].

* 1. **Construction Grammar**

At the beginning of the 1980s a new direction of the American theoretical linguistics emerged – Construction Grammar [33]. The founder of this study was famous American linguist – Charles Fillmore. The dominant idea of Construction Grammar is that a person memorizes not separate words, but constructions, i.e. language units with their surroundings without distinguishing grammar and lexis.

In a broad sense, Construction Grammar postulates the fact that there is no clear distinction between phonetics, lexis, grammar and pragmatics; all mentioned levels form one continuum [31].

The units of all language levels – from morpheme to an utterance and the whole text are interpreted as constructions. Constructions are understood as two-sided units that represent correlation between the form and the meaning/function. In other words, the construction is taken to be part of ‘form’ that carries ‘meaning’.

The learner has no knowledge of grammatical categories, linguistic structure, or grammatical principles. The learner has only the capacity to percept correspondences between form and meaning [16].

In the case of the input to the learner, they are assumed to be presented only with pairs of forms (including phrases and sentences) and their corresponding meanings. The target of learning is not a grammar in the sense of Mainstream Generative Grammar, but a set of form – meaning correspondences which coincide with those the native speakers of the language keeps in their mind as the natural stock of vocabulary.

Language acquisition is characterized as the growth of a dynamical system that computes form-meaning correspondences, i.e. the learner is considered to start language learning by regarding every form-meaning correspondence as a ‘construction’ The construction is more specific and idiosyncratic than a general rule of grammar since rules are merely well-established inheritance links between highly frequent constructions [16].

Conceptual basis of Construction Grammar rests on the following premises the language is “constructed” on the basis of the input together with general cognitive, pragmatic and processing constraints [44].

1. the analysis of language units on different levels is realized in terms of grammar constructions, in which form and meaning are united in conventionalized and non-compositional ways;
2. a construction is defined as the most elementary unit of the language;
3. a construction is also a language sign, in which a particular aspect of contents or expression planes can’t be explained relying merely on the form or content of its constituents. In addition, patterns are stored as constructions even if they are fully predictable as long as they occur with sufficient frequency [46].
4. Constructions are characterized by different levels of complexity: from “lexicalized” and “idiomatic” to abstract productive schemas – and comprise the units of all the language levels;
5. constructions do not exist in isolation, but form a structured repository, i.e. are organized into nets, the elements of which are united by relations of inheritance, polysemy and synonymy. [3]:

Constructions are not a simple randomly arranged repository of items, but rather an inter-related network, whose members are linked to one-another by two principles introduced by Adele Goldberg:

(a) construction is linked to a neighboring construction in a sentence by addition or reinterpretation of some component of its meaning (and form);

(b) that component inherits the rest of its form-meaning from the parent-construction;

1. constructions are sensitive to frequency and context of usage;
2. similar constructions vary in different languages and interlingual generalizations are explained by the effect of general cognitive processes and functions of particular constructions.
3. an infinite number of events is encoded in a small and finite number of constructions [26].

Most construction grammar versions today rely on a usage-based approach, which focuses on the principles formulated by Tomasello: “meaning is use” and “structure emerges from use”. This means that the relations between constructions and their network organization depend on the way and frequency with which they are used. Furthermore, any change that occurs in a language is a change in the usage of that language or the usage of concrete items by speakers [38].

To conclude, Construction Grammar serves as an umbrella term for a series of theoretical approaches to language description. These approaches state that constructions are form-meaning pairings, i.e. each form is linked to a certain function.

**1.2.1 Constructions as the units of language acquisition and retention.** Constructions can be characterized in respect to their qualitative and quantitative characteristics. A common way to do so is to recognize the form, size and meaning of a construction.

 According to form and size, the network-relations among constructions vary from highly abstract levels (e.g. ditransitive construction: *Sbj Verb-TNS Obj1 Obj2* ) to concrete instances (*e.g. a valuable painting to go on display*) [37].

It is reasonable to analyze the size, the form and the meaning of a construction in terms of its paradigmatic and syntagmatic relations for better understanding of how constructions are acquired and retained in the speaker’s mind.

**1.2.1.1. Paradigmatic constructionist relations.** Paradigmatic relations are connected with the construction paradigm. In modern linguistics a paradigm is a class of linguistic units opposed to one another and at the same time united due to some common characteristic [45].

In other words, repository of linguistic units tied together by the relations of similarity and contrast. This definition of paradigmatic relations can be interpreted in its broad and narrow meaning. Thus, the Oxford Concise Dictionary of Linguistics explains the term of paradigmatic relations broadly as “forms of a given noun, verb, etc. arranged systematically according to their grammatical features”. R. Huddleston and G.K. Pullum call a paradigm “the set of inflectional forms of a variable lexeme (together with their grammatical labels)”.

Thus, broadly, a paradigm is understood as a set of forms of a given word of construction. A paradigm can also be explained in a narrow sense as a set of forms within a certain category, i.e. as “a set of forms which includes all the possible values for a particular grammatical feature”. To sum up, paradigmatic relations exist between elements of the system [45].

The paradigmatic studies single out constructions at different levels of generalization. There are three types of constructions: item–based, lexicalized and grammaticalized. According to this approach, item – based constructions keep the same form throughout all contexts, e.g. *What’s up?,* *Help yourself!, Keep to the right!, It’s out of the question, Museum of the Bible, Sydney Opera House.* Lexicalized patterns are assumed to rest on particular words – “islands of reliability”, e.g. *X writes Y, X praises Y, X trains Y, X opens Y, X grabs Y, X establishes Y; Why not X ? I gotta X, Less X, It’s a X, Press X here, He’s X-ing it, Mommy’s X-ing it, Let’s X it, Bring X, X announced, I X-ed it, Rest on the X, Close X, X there, There’s a X, X found.* Grammaticalized constructions generalize on the relations between the participants of an event*: X Verb transitive Y (= X protects Y); object transfer constructions; may-constructions; have – constructions; negation-constructions; relative clauses as constructions; way – constructions etc.* [52] .

The detailed classification includes five levels of constructions: word constructions or substantive constructions, e.g. *green (means green)*; idiom constructions, *e.g. X run out of Y (means someone doesn’t have enough of something, when it is needed)*; comparative constructions, e.g. *X is taller than Y (X is more Adj than Y);* the covariational conditional construction, c.f. *the happier, the better; the older you get, the wiser you’re gonna be* (*the Xer, the Yer)*; fully schematic constructions, *e.g. She cried herself to sleep* *(X causes Y to become Z by V-ing.* The cited examples suggest that the word – *green* – is a classic pairing of form and meaning and thus qualifies as a construction. The meaning of the idiom *X run out of Y* is not completely compositional and must therefore be stored in a speaker’s mental lexicon. The comparative construction – *X is taller than Y* – can therefore be said to be more schematic than the idiom. The covariational conditional construction *Xer, the Yer* consists of fixed substantive material (/ðə … ðə/) as well as schematic slots X and Y. Fully schematic construction *X causes Y to become Z by V-ing* only contains slots for the cause X, the verb V, the affected complement Y and the resulting state Z. This construction is resultative. There are other fully schematic constructions in English: the ditransitive construction, *e.g. Brad baked his wife a cake (Sbj Verb-TNS Obj1 Obj2);* the caused motion museum, *e.g.* *She sneezed the napkin off the table (X causes Y to move to Z);* the transitive construction, *e.g. They built a house (X acts on Y)* [46].

**1.2.1.2. Syntagmatic constructionist relations.** On the syntagmatic level neighbouring constructions are joined together in a sentence. Syntagmatic relations are immediate linear relations between units in a segmental sequence [51].

In other words, syntagmatic relations exist between the elements of a sentence. They are established among the units of speech when they go strictly one after another. But every element is related to all those signs in the system that is language, or on the paradigmatic level.

On the syntagmatic level, elements form structures, while on the paradigmatic level, elements are arranged in systems. Syntagmatic relations are more fundamental than paradigmatic ones, since the former let us extract regular reoccurring restrictions of what types of certain constructions can and cannot be used after another particular construction. For instance, we can use infinitival constructions of purpose after nominative constructions, e.g. *Roald Dahl Museum* ***to reopen;*** but we cannot use the infinitival constructions of purpose after subject-predicate constructions in which the predicative part is expressed by the modal verb, e.g. *Roald Dahl Museum may* ***to reopen.***

The syntagmatic study of constructions focuses on their combination at three levels: syntactic, supersyntactic and textual [46].

At the syntactic level constructions fall into immediate, modified and extended. The immediate constructions encompass combination of words with dependent units placed either on the left or on the right, e.g. *nature trail*; *in the area;* the modified constructions enlarge the immediate constructions with additional units, e.g. *a public nature trail*; the extended constructions combine two or more immediate constructions within one utterance, e.g. *It also intends to develop a public nature trail in the area.*

At the supersyntactical level, relating several utterances, constructions enter intrasentential and intersentential relations which is revealed by the way The BBC news website introduces quotations, e.g. *“I hope in three years from now we will be able to have part of the museum open to the public,” he says* (27.11) [46].

The textual syntagmatic relations are embodied in skeleton texts, i.e. a set of utterances taken from one piece of discource (i.e. a news article) and contain the same immediate construction.

The following example represents only utterances with the immediate construction *entrance fees/ admission fees* which is modified and extended throughout the text in the order in which it occurred in the initial news story:

1. *Museums and galleries have attracted nearly 11 million extra visitors since scrapping their* ***entrance fees****.*
2. *Museums that previously charged* ***entrance fees*** *saw a 72% boost in numbers after the government introduced the policy in December 2001.*
3. *The scheme has also provided new competition to those museums and galleries that never charged* ***an admission fee****, which have watched their visitor numbers fall by a total of 700,000.*
4. *And while the government compensated attractions that abolished* ***entrance fees*** *for loss of income, those that had never charged – such as the four Tate galleries – were not compensated.*
5. *Clearly* ***admission fees*** *are the greatest obstacle.*

(6) *If we do not receive sufficient funding from the government we would consider reintroducing* ***an admissions fee****,” a Natural History Museum spokesperson said.*

(7) *While* ***admission fees*** *are an important factor, museums and galleries rely upon capital grants from the government, local authorities, foundations or trusts for their continued success.* (www.bbc.com, 29.04.04)

The skeleton text above comprises modified and extended *entrance/admission fees* *–* constructions placed in the succession in which they occurred in the source text.

To conclude, syntagmatic relations of constructions are divided into immediate, consisting of two or three words; modified with attributes; extended comprising several immediate constructions within one utterance; supersyntactic correlating in two utterances; textual related throughout three and more utterances.

**CONCLUSIONS ON PART ONE**

Discourse is an instance of language use such as a conversation or a story larger than a sentence. Discourse analysis explores how such language units as lexemes, syntax and context texture the meaning of the utterance.

Media discourse is related to interactions that take place through a broadcast or print platform. This platform can be spoken or written, in which the discourse is oriented to a non-present reader, listener or viewer.

There are different genres of media discourse: political discourse, historical discourse, fashion discourse, environmental discourse, scientific discourse and others.

Informational and news texts are main constituent parts of the media language.

The previous studies of news texts have shown that these pieces of media discourse are characterized by frequent use of verbal phrases, passive verbal forms, passive participles, impersonal tense constructions «there is», continuous forms and phrases of «adjective + noun» type. Clichés make up 20–30 % of total news text.

According to the constructionist approach to the news text analysis, there is no division into the morphological, syntactical and lexical levels. We state that the news texts consist of constructions of different length and degree of complexity. In this paper we examine the language of cultural media discourse, even its subtype – museological media discourse represented by the news texts BBC website (www.bbc.com).

Construction Grammar is a comparatively new branch of theoretical linguistics which has been actively developing for last forty years. The central idea of this studies states that the language learner doesn’t have knowledge of grammatical categories, linguistic structure, or grammatical principles; they only have the capacity to extract the correspondences between form and meaning. These form – meaning correspondences or pairings are considered to be **constructions**.

There is no division into morphological, syntactical, lexical and other constituents of constructions. It means that constructions are indivisible and the most elementary units of language. The form – meaning pairing is recognized as a construction, if its meaning cannot be predicted from the meaning of its components. Another point of view claims almost opposite idea: construction may consist of the parts from which its meaning can be fully predicted, but it should occur in different contexts with sufficient frequency.

There are two types of relations among constructions: paradigmatic and syntagmatic. Paradigmatic relations are represented by two classifications. According to the first, constructions fall into three categories; item-based, lexicalized and grammaticalized. The second classification is represented by five levels of constructions: word or substantive constructions, idiom constructions, comparative ones, covariational conditional and fully schematic constructions.

Syntagmatic relations of constructions are analyzed at the syntactic, supersyntactic and textual level. At the syntactic level constructions can be immediate, modified and extended. At the supersyntactical level, covering several utterances, constructions enter intrasentential and intersentential relations. The textual syntagmatic relations are embodied in skeleton texts which include the utterances taken from one news text with the same immediate construction which can be also modified and extended.

**PART TWO**

**MEDIA CONSTRUCTIONS AS MEANS OF STRUCTURING ENGLISH MEDIA TEXTS ABOUT MUSEUMS**

Museum media constructions denote museums, their contents, events and changes in museums as institutions dealing with procurement, care, study, and display of objects of lasting interest or value [55].

We have analysed 230 BBC news texts on museums and museology. All of these news texts are made up mostly of museum media constructions divided into five thematic groups: they concern museum functioning, museum display, museums’ exhibits, their types and museum employees.

Three big groups, namely museum functioning-, museum display – and museum exhibits constructions fall into subgroups, restricted to more specific topics.

The museum functioning constructions are divided into the following subgroups: museum naming-, opening-, closure-, transformation- and reopening constructions.

Museum display constructions denote exhibitions and designs.

The group of constructions denoting exhibits and their types has such subgroups: exhibit constructions; those referring to parts of exhibits; denoting paper exhibits; denoting metalwork exhibits; denoting different kinds of artwork.

Each subgroup of constructions consists of immediate and extended types [48]. Immediate constructions (indicated in the paper in bold type) consist of a word with dependent units on the left and on the right. Extended constructions (underlined in the examples) have additional units.

**2.1. Constructions denoting museum functioning**

The constructions of the first big group refer to museums functioning as public institutions. They denote naming, opening, closure, transformation and reopening of museums.

**2.1.1. Museum naming constructions** are divided intofour subgroups: they denote location; content; founders; key specimen.

**2.1.1.1. Museum founder constructions** name institutions housing exhibits after personalities who initiated them or other great people, they are devoted to. The constructions have the structure *name of a person +”museum”*, e.g. *The* *Fitzwilliam museum* ([www.bbc.com](http://www.bbc.com), 26.11.18)*, The Churchill museum* (www.bbc.com, 10.02.05)*.*

In the immediate construction *Fitzwilliam museum* (www.bbc.com, 26.11.18), the last name of Viscount Richard Fitzwilliam, is extended by the place name *Cambridge* in the possessive case, e.g. *Cambridge’s* ***Fitzwilliam Museum****.* In another sentence *Fitzwilliam museum* acts as a prepositional construction *at (place)* combined with the construction *drawings* *and* *prints, e.g. drawings and prints at* ***Fitzwilliam Museum.*** *Fitzwilliam museum* can be extended into *Fitzwilliam museum exhibition* withthe surname *Fitzwilliam* standing for the full name of a museum and acting as a modifier for the noun *exhibition* showing which institution the exhibition belongs to, e.g. *Fitzwilliam exhibition*.

The modified construction *Cambridge’s Fitzwilliam Museum* combines with the predicative one *is exhibiting*, e.g. *Cambridge’s* ***Fitzwilliam Museum*** *is exhibiting an 1868 chalk drawing.* In the headline of a news text the same verb stands in the form of infinitive *to exhibit,* e.g. ***Fitzwilliam Museum*** *to exhibit Rossetti work.* Finally, the construction *Fitzwilliam exhibition* is joined to predicative construction *features 86 objects*, e.g. ***The Fitzwilliam exhibition*** *features 86 objects.*

The second founder museum construction is *Churchill museum*  (www.bbc.com, 10.02.05) extended on the left by the person’s name and standing in the possessive case, e.g. *Winston Churchill’s museum* (www.bbc.com, 28.04.08)*.* In other sentences it is extended by the adjective *new (the new* ***Churchill Museum*** (www.bbc.com, 24.01.05)***)****,* numeral *£6m* denoting the total price of the institution (*£6m* ***Churchill museum*** (www.bbc.com, 10.02.05)***)*** and the adjective *national* referring to the status of the museum (*the National* ***Churchill Museum*** (www.bbc.com, 06.03.12)***).*** The immediate construction *Churchill museum* can be transformed into the construction *museum to (name)’s memory* extended on the left by the numeral *first,* e.g. *the first* ***museum to Winston Churchill’s memory***. *Churchill museum* can be a modifier for the noun *house, e.g.* ***Churchill’s museum*** *house restored.*

On the left the extended construction *£6m Churchill museum* is joined to subject-predicate construction *queen opens*, e.g. *Queen opens £6m* ***Churchill museum***. Other extended constructions are linked on their left to predicates by prepositions *at,* e.g. *to take a look at the new* ***Churchill Museum;*** in, e.g. *The former No 10 door will be situated in* ***the Churchill Museum.***

The extended construction *the National Churchill Museum* transforms into the prepositional construction *at the National Churchill Museum.* On its right, it is extended by the construction *in (proper place name) – in Fulton, Missouri,* e.g*. at the National* ***Churchill Museum*** *in Fulton, Missouri (*www.bbc.com, 15.02.17*).* The construction *The National Churchill museum* combines with the subject-predicate construction *the document was uncovered*, e.g. *The document was uncovered at the National* ***Churchill Museum*** *in Fulton, Missouri.*

The immediate construction *The Churchill museum* acts as subject and is joined to the predicate with *was working* with the adverbial modifier of purpose *to resolve*, e.g. ***the Churchill Museum*** *was working to resolve these* (www.bbc.com, 15.02.17).

To conclude, the founder museum constructions consist of the surname of a person and the word “*museum”.* They can be extended by place names and combine with other constructions by prepositions. Constructions of this group perform the function of the subject in a sentence.

**2.1.1.2. Museum location constructions** consist of the name of a place in which a museum is situated and the noun *museum*. The place can be a country (*the* *national museum of Northern Ireland* (www.bbc.com, 27.11.18)*),* a city (*the Montreal museum* (www.bbc.com, 28.10.18)) or a town (*the St Albans Museum* (www.bbc.com, 23.03.19)) named by corresponding units. Accordingly, there are three subtypes of locative museum constructions denoting country, city and town museums.

**Country museum constructions** name museums after a country in which they are situated. They are formed according to the following pattern: *name of the country/ part of the country + “museum”, e.g. Ulster museum* (www.bbc.com, 27.11.18).

Country museum constructions combine with other constructions. The construction *The Ulster Museum* is linked to predicative construction *clung to*, e.g. ***The Ulster Museum*** *clung to less contested parts of the past.* It also enters the lexicalized construction *moved from X to Y,* e.g. *moved from* ***the Ulster Museum*** *to the United Nations.* In addition, the construction *The* *Ulster museum* can be replaced by its synonym expressed by construction1-of-construction2 (further *C1 of C2*), e.g. ***a national museum of Northern Ireland*** (www.bbc.com, 27.11.18)***,*** with the slot of construction1 filled with modified construction *national museum* and construction2 slot with the nominative construction *Northern Ireland.*

**City museum constructions** have the form *name of a city + “museum”, e.g. Montreal Museum* (www.bbc.com, 28.10.18)*.* It also combines with the modified construction *Fine Arts* by preposition *of,* e.g. *the Montreal Museum of Fine Arts* shortened in the text into the abbreviation *MMFA*. The construction *Montreal museum* is extended by the predicate *claims,* e.g. ***the Montreal museum*** *claims;* and the predicate *partner* in a different tense forms,e.g.***the Montreal museum*** *partners with doctors; a doctors’ organization and* ***the Montreal Museum of Fine Arts (MMFA)*** *are partnering.* The abbreviation *MMFA* is extended by the nouns *exhibitions and collections, e.g. MMFA collections and exhibitions. The Montreal museum* *of Fine Arts* combines withtheconstruction *on display at (place),* e.g. *on display at* ***the Montreal Museum of Fine Arts.***

**Town museum constructions** are formed on the basis of the names of towns in which they function. These constructions have the form *name of a town + “museum”*, e.g. *St Albans Museum* (www.bbc.com, 23.03.19). The last construction is extended by another nominative construction *Galleries Trust* and together they make a name for the organization whose named is used with the definite article: *The* ***St Albans*** *Museum and Galleries Trust.* The construction *St Albans Museum* is joined to the *noun-of-noun* construction (further N of N) – *part of an exhibition* by the preposition *at,* e.g. *part of an exhibition at* ***St Albans Museum*.**

The construction *St Albans museum* has a short variant *St Albans.* It is joined to subject predicative construction *first* *colour – printed book* *returns* by preposition *to*, e.g. *First colour-printed book’ returns to* ***St Albans.***

To sum up, all locative museum immediate constructions share the same structure *name of location + “museum”.* They may be replaced by synonymic constructions of the following structure *C1 of C.* The locative museum constructions perform the role of the subject.Another common feature of locative museum constructions is that they combine with predicates by prepositions of place.

**2.1.1.3. Museum content constructions** name cultural and historical repositories according to the category of exhibits that they possess. Such constructions have the structure *category of exhibits +”museum”, e.g. football museum.* We can observe the following museum content constructions*: sport/football museum* (www.bbc.com, 28.05.19)*, cinema museum* (www.bbc.com, 12.12.17)*.*

*The sport / football museum* construction is extended by modifiers *new, national, Wales, e.g. A new national* ***football museum;*** *Wales* ***football museum*** (www.bbc.com, 20.11.18).

Construction *sport museum* combines by prepositions *for, to, with, at* with the nouns *case,* e.g. *the case for both* ***a sport museum*** *and a new gallery; home,* e.g. *home to the* ***Welsh Football Collection;*** attribute *associated*, e.g. *costs associated with the* ***football museum****;* and construction *on display*, e.g. *Bands FC on display at* ***football museum*** (www.bbc.com, 20.11.18).

Several other football constructions are joined to the predicates *create*, cf. *creating the football museum* and *creating* ***the football museum****,* and *want* e.g. *Powys wants national* ***football museum***(www.bbc.com, 20.11.18)*.*

We also find the substitute construction for *football museum* - ***sports museum****.* More specific construction for *sport museum* is represented in the form of N of C, e.g. *Museum of Sporting Memorabilia* (www.bbc.com, 20.11.18)*.*

The immediate construction *cinema museum* is extended by the proper name referring to the city of *London*, e.g. *London Cinema Museum* (www.bbc.com, 12.12.17)*.* It isalso used in the possessive case*, e.g. London’s Cinema Museum;* and in the *of-*construction, e.g. *London Museum of Cinema* (www.bbc.com, 12.12. 17).

On the left *London Museum of Cinema* combines with the *of-*construction *a tour of (noun)* and on the right with the prepositional construction *in (place), e.g. a tour of his* ***London Museum of Cinema*** *in Kennington.*

The immediate construction *cinema museum* combines with the infinitive *to save*, e.g. *Chaplin family plead to save* ***London Cinema Museum***. On the left this construction is joined to the infinitival prepositional construction *to ask for* and on the right combines with the passive infinitive *to be saved, e.g. to ask for* ***London’s Cinema Museum*** *to be saved*. Theconstruction *cinema museum* is united withpassive infinitive *to be preserved* by preposition of place *in, e.g. Movie magic of Wales to be preserved in* ***cinema museum*** (www.bbc.com, 16.12. 14).

To conclude, museum content constructions are combined with prepositional constructions that give information about museums’ location. Museum content constructions are joined to infinitival constructions to show the purpose of saving the museum or its exhibits.

**2.1.1.4. Museum specimen constructions** name museums artefacts represented by one main object. The structure is *name of the specimen + “museum”*, e.g. *Bible museum* (www.bbc.com, 23.10.18). The synonymic construction is *of*-construction with structure N of N, e.g. *The Museum of the Bible.*

The construction *Bible museum* is extended by the name of the country *US*, *e.g. A US* ***Bible museum.*** The construction is extended by adjective *new* and on the right linked to prepositional construction *noun in (city or bigger territory*), e.g. *a new* ***Bible museum*** *in Washington DC.* Constructions *A US* ***Bible museum*** and *a new* ***Bible museum*** *in Washington DC* are **composite**, as they include the name of the key specimen – *Bible* and the location of the museum – *US,* *Washington DC.*

The second immediate specimen construction is *hat museum*. It is extended by possessive form *country’s* together with adjectives *only* and *dedicated*, e.g. *the country’s only dedicated* ***hat museum*** (www.bbc.com, 06.07. 12)***.*** It is also extended by the country’s name *UK* in the possessive case and adjective *only*, e.g. *the UK’s only* ***hat museum*** (www.bbc.com, 10.02.11). The synonymic N of N construction *museum of hatting* is also extended by the country’s name *Britain* and adjective *only,* e.g. *Britain’s only* ***museum of hatting*** (www.bbc.com, 15.09.13)***.*** The construction *hat museum* is extended by town’s name *Stockport, e.g. the Stockport* ***Hat Museum****;* and the last modified construction overlaps with *hat* *works, e.g. Stockport’s* ***Hat Works Museum*** (www.bbc.com, 10.02.11).

Two of the combinatory constructions are linked to predicative prepositional constructions *are at* and *pays a visit to*, e.g. *Justin and his friends are at* ***a hat museum****; Аnita also pays a visit to* ***Stockport’s Hat Works Museum*** (www.bbc.com, 07.04.17).

To conclude, specimen museum constructions consist of a key specimen’s name and the noun *museum*. They can be extended by countries’, cities’ and towns’ names. The key specimen constructions can be perephrased into *of*-constructions.

**2.1.2. Оpening museums сonstructions** denote an institution’s emergence as a new public place. These constructions combine subject and predicate: noun “*museum”* + *verb, e.g. museum opens.* There are three main constructions in this subgroup: *museum opens, museum celebrates* and *museum commemorates.*

The immediate construction *museum opens* canchange the tense form of the predicate, cf. *museum opens / museum opened / museum has opened / museum will open,* and the verb *open* can be used in structure *due to + infinitive*, which expresses an expected or planned event, *e.g. museum, due to open.* It is extended by proper name *St Albans*, the numeral denoting the cost of the museum *£7.75m,* adjectives *new, city-changing, videogame,* possessive case of noun *The UK’s, e.g. St Albans* ***£****7.75m ‘city-changing’* ***museum opens.*** *A new* ***£7.75m museum****, due* ***to open*** (www.bbc.com, 08.07.18).*The UK’s only videogame* ***museum******has opened*** (www.bbc.com, 24.11.18)***.***

The immediate construction *museum opens* overlaps with the predicative construction *opens to the visitors* or its variation *opens to the public*, e.g. ***museum opens*** *to the visitors / to the public.* In its turn this construction combines with locative museum constructions, which consist of the name of a place in which a museum is situated and the noun “museum” as *the National Museum of Damascus*, *St Albans Museum and Gallery, e.g. the National Museum of Damascus* ***opened to visitors*** (www.bbc.com, 28.10.18)*; St**Albans* ***Museum*** *and Gallery* ***opens to the publ****ic (www.bbc.com, 08.07.18)*. In the last example two words *museum* and *gallery* are combined to refer to one entity, i.e. one museum. The construction *museum opens to the public* also joins the **composite** (*locative content museum*) construction that consists of content construction extended by place name *Chatteris armed policing museum*, *e.g. Chatteris armed policing* ***museum open to public*** (www.bbc.com, 18.11.18).We also find a paraphrased version of the last extended construction. In the version *museum will open to the public*, the word *museum* is extended by post-position attributive lexicalized construction (*dedicated to X)* – *dedicated to the history of armed policing*, *e.g. A new* ***museum*** *dedicated to the history of armed policing* ***will open to the public*** (www.bbc.com, 18.11.18).

The *museum / exhibition celebrates* construction can change the tense form of its predicate, cf. *exhibition celebrates / the museum will celebrate.* This construction is linked to the construction N of N (*the quality of the training), e.g.* ***the museum will celebrate*** *the quality of the training (*www.bbc.com, 18.11.18*).* The construction *museum celebrates* is united with the structure C1 of C2, where C1 and C2 are expressed by modified constructions *the printing heritage* and *St Albans* respectively – *the printing heritage of St Albans, e.g.* ***exhibition celebrates*** *the printing heritage of St Albans (www.bbc.com, 08.07.18).* Construction *the museum celebrates* is joined to modified construction *videogame culture*, e.g.  ***the museum celebrates*** *videogame culture (www.bbc.com, 24.11.18).*

The third opening museum construction is *museum commemorates*. It can change the tense form of its predicate part, cf. *museum commemorates / museum will commemorate,* take the form of the infinitive and gerund*, e.g. museum to commemorate; museum commemorating.*

These constructions are linked to the locative museum constructions consisting of the name of the place in which a building is situated and noun *“museum”* *Glasgow museum, Lancashire museum, UK museum*, *The National museum of Wales in Cardiff*, e.g. *Glasgow* ***Museum will commemorate****; Lancashire* ***museum commemorates****;* *UK* ***Museum commemorates;*** *the National* ***Museum*** *of Wales in Cardiff* ***commemorating.*** They also combine with museum content constructions, that have the structure *category of exibits* *+”museum”, e.g. The Bentwaters Cold War Museum commemorates*; *The Bentwaters Cold War* ***Museum commemorates*** (www.bbc.com, 01.04.10)*.*

Some of them are extended by numerals denoting the cost of the museum *£9.5m,* e.g. *A £9.5m* ***museum to commemorate*** (www.bbc.com, 11.09.13).

Extended constructions are combined with modified constructions *slave trade, famous singer, the 500th anniversary, the 114 people, county’s Titanic links, the US Air Force’s time, e.g. UK* ***Museum commemorates*** *slave trade* (www.bbc.com, 08.03.07)*;* ***museum to commemorate*** *famous singer* (www.bbc.com, 22.07.98)*; the National* ***Museum*** *of Wales in Cardiff* ***commemorating*** *the 500th anniversary* (www.bbc.com, 08.03. 19)*;* ***Museum commemorates*** *the 114 people from Preston* (www.bbc.com, 13.11.11)*; Lancashire* ***museum commemorates*** *county’s Titanic links* (www.bbc.com, 10.03.12)*; the Bentwaters Cold War* ***Museum commemorates*** *the US Air Force’s time* (www.bbc.com, 01.04.10)*.*

Extended constructions are also linked to N of N constructions *the* *Battle of Britain* and to structures with form N of C, where N is noun *landmark* and C is modified construction *the Glasgow-born architect – the landmark of the Glasgow-born architect,* e.g. *A £9.5m* ***museum to commemorate*** *the Battle of Britain* (www.bbc.com, 11.09.13)*; Glasgow* ***Museum will commemorate*** *the landmark of the Glasgow-born architect (*www.bbc.com, 02.05.17*).*

To recapitulate, opening museum constructions have the following structure: the noun *museum + verb.* Mostly they are extended by locative museums names. Opening museum constructions are usually combined with modified constructions and of-phrases.

**2.1.3. Museum closure constructions** denote the case when a museum stops working and is not available for visitors either temporarily or permanently.They have subject-predicate structure: noun *museum + verb, e.g. museum closes.* We find two closure constructions: *museum closes* and *museum shuts.*

Construction *museum closes* can change the tense form of its predicative part, cf. *museum closes / museum closed / museum will close*, and can be expressed by infinitive as part of the compound nominal predicate with the infinitive, e.g. *a museum is to close.*

Five museum closure constructions are extended by geographical proper names, e.g. *Birmingham* ***museum is to close*** (www.bbc.com, 02.08.18)*,* ***museum*** *in Damascus* ***closed*** (www.bbc.com, 28.10.18)*, Jersey* ***museum closes*** (www.bbc.com, 16.12.10)*, Stamford* ***museum closes*** (www.bbc.com, 30.07.11)*, Hawick* ***museum closes*** (www.bbc.com, 06.12.11). Two constructions are extended by combination of words that denote the location and the content of a museum *Snibston Discovery, Ramsgate Maritime, e.g. Snibston Discovery* ***Museum closes*** (www.bbc.com, 31.07.15)***;*** *Ramsgate Maritime* ***Museum closes.*** One construction is extended by constructions denoting museum’s content, e.g. ***Fire and rescue museum*** *will close* (www.bbc.com, 28.01.10).

Three extended constructions are joined to prepositional constructions that explain the reason for museums’ closure *after burglary damage, after funding cut, despite campaign,* e.g. *Ramsgate Maritime* ***Museum* *closes*** *after burglary damage; Stamford* ***Museum closes*** *after funding cut; Snibston Discovery* ***Museum closes*** *despite campaign.* Two extended constructions are linked to infinitival constructions of purpose *to audit collection, to save money,* e.g. *Hawick* ***museum closes*** *to audit collection; Jersey* ***museum closes*** *to save money.*

The variants of construction *museum closes* include the derivative of the verb *close* the noun *closure* plus such elements as verbs and prepositions*.* These variants are lexicalized prepositional constructions (*closure for X*)and predicative constructions *announces closure, faces closure.* The last two become subject – predicate constructions, when combined with composite locative and content museum constructions *Donington Collection Museum*, *Royal Welch museum*, e.g. *Donington Collection Museum* ***announces closure*** (www.bbc.com, 11.10.18)*, Royal Welch museum* ***faces closure*** (www.bbc.com, 02.06.14)*.* In the lexicalized prepositional construction *closure for X*, X is expressed by a combination of two other constructions *Birmingham Museum* and *Art Gallery, e.g.* ***closure******for*** *Birmingham* ***Museum*** *and Art Gallery* (www.bbc.com, 02.08.18)*.*

The second museum closure construction is *museum shuts* or its variant *museum shuts down*. It changes the tense form of its predicative part, cf*. museum shuts / museum shut / museum has shut.*

This construction is extended by geographical proper names *Bosnia, in Wales, in China’s Hebei province, Wollaton Hall* and adjective *national, e.g. Bosnia National* ***Museum shuts*** (www.bbc.com, 05.10.12)***;*** *National* ***museums*** *in Wales* ***shut*** (www.bbc.com, 08. 06. 13)***;*** *A museum* ***in China’s Hebei province*** *has shut* (www.bbc.com, 16. 07. 13)*;**Wollaton Hall* ***museum shuts*** (www.bbc.com, 10.06.17***).*** It is also extended by words denoting museum’s contents, e.g. *transport,* museum’s key specimen, e.g. *trawler,* key specimen and content, e.g. *Seiont II maritime,* and place name, e.g. *in Caernarfon,* person’s name, e.g. *Pablo Escobar,* and place name, e.g. *in Colombia, e.g. Transport* ***museum shuts*** (www.bbc.com, 06.08.05)*; Trawler* ***museum shuts*** (www.bbc.com, 30.10.04)*; Seiont II maritime* ***museum*** *in Caernarfon* ***shuts*** (www.bbc.com, 02.04.12)*; Pablo Escobar* ***museum*** *in Colombia* ***shut down*** (www.bbc.com, 21.09.18).

The last examples of extended constructions are combined with prepositional constructions *for dinosaurs’ arrival*, *for revamp, for repairs, due to running costs, due to PCS strike action, after suspected leak, amid cash crisis* or with the infinitival constructions of purpose *to relocate exhibits*. Both prepositional and infinitival constructions explain the reasons for the museums’ closure. A museum’s closure may be caused by the need to rearrange exhibits or to install new ones, e.g. ***Museum shuts*** *to relocate exhibits* (www.bbc.com, 18.02.10); *Wollaton Hall* ***museum shuts*** *for dinosaurs’ arrival* (www.bbc.com, 10.06.17)*;* by the technical problems, e.g. *Transport* ***museum shuts*** *for revamp*(www.bbc.com, 06.08.05)*; Trawler* ***museum shuts*** *for repairs* (www.bbc.com, 30.10.04)*;* ***Museum shuts*** *after suspected leak* (www.bbc.com, 13.11.04)*;* by the internal and external economic or socio-political problems, e.g. *Seiont II maritime* ***museum*** *in Caernarfon* ***shuts*** *due to running costs* (www.bbc.com, 02.04.12*);**National* ***museums*** *in Wales* ***shut*** *due to PCS strike action* (www.bbc.com, 08. 06. 13)*; Bosnia National* ***Museum shuts*** *amid cash crisis* (www.bbc.com, 05.10.12).

Museum closure constructions consist of the noun *museum* and a verb with the meaning closing, cf. *museum closes / museum shuts*. Usually these constructions are extended by geographical proper names, cf. *Jersey* ***museum closes****; Bosnia National* ***Museum shuts***,or by personalities’ names, e.g. *Pablo Escobar museum in Colombia shut down;* words denoting museum’s location and content, e.g. *Ramsgate Maritime* ***Museum closes****;* words naming the key specimen and content of the museum, *Seiont II maritime* ***museum*** *in Caernarfon* ***shuts****.*

To sum up, extended museum closure constructions combine with prepositional constructions. Extended closure constructions are also linked to infinitival constructions of purpose. Both prepositional and infinitival constructions explain the reasons for museums’ closure.

**2.1.4. Museums’ transformation constructions** denoting changes in the museums are nominative. There are four of them: *relocation-, redevelopment-, revamp-, makeover* – constructions.

*Relocation* – construction has the following structure: “*museum” + “relocation”* and its variations in the form of possessive case *museum’s relocation* or N of N construction, e.g. *relocation of museum*. It is linked to modified construction denoting museum’s content *Royal Marines* and to the composite locative content museum constructions *Bournemouth Aviation, Ipswich Transport, e.g. Royal Marines* ***Museum relocation*** (www.bbc.com, 12.09.18)*;* ***relocation of*** *Bournemouth Aviation* ***Museum*** (www.bbc.com, 24.10.08)*;* ***relocation of*** *the Ipswich Transport* ***Museum*** (www.bbc.com, 23.11.15).

On the left the construction *museum’s relocation* combines with the prepositional constructions *plans for, promising visitor figures after,* e.g. *plans for* ***museum’s relocation*** (www.bbc.com, 03.07.17); *promising visitor figures after* ***the museum’s relocation*** (www.bbc.com, 13.08.19)***.*** On the right the construction *Royal Marines* ***Museum relocation*** is joined to the nominative construction *plan delayed*, e.g. *Royal Marines* ***Museum relocation*** *plan delayed* (www.bbc.com, 12.09.18).

The variations for the *museum relocation* are subject – predicate constructions in different tense forms *museum relocates / museum is relocating* and infinitival construction *to relocate museum*. The discussed subject – predicate constructions are extended on the left by the place name *Hertfordshire* and linked to modified construction *road transport* to denote the content of museum, e.g. *Hertfordshire* ***museum is relocating****; Road Transport* ***Museum relocates****.* Theinfinitival construction *to relocate museum* is extended by noun *plan* and combines with the modified construction *royal marines* denoting museum contents*,* e.g. *Plans* ***to relocate*** *the Royal Marines* ***Museum.***

The constructions *Road Transport* ***Museum relocates*** and *A Hertfordshire****museum* is *relocating***are linked to the prepositional constructions *to new home, to a city centre* denoting the place of relocation, e.g. *Road Transport* ***Museum relocates*** *to new home* ([www.bbc.com,13.12.11](http://www.bbc.com,13.12.11))*; A Hertfordshire****museum* is *relocating****to a city centre* (www.bbc.com, 17.03.12).

The redevelopment museum transformation constructions can have the form ofN of N*, e.g. redevelopment of museum,* and the form of predicative construction*, e.g. completed redevelopment.*

The triple structure N of N of N, *e.g. redevelopment of museum of history* is extended on the left by the numeral *£30m* denoting the cost of redevelopment*.* The construction *museum of history* is linked on its left to the construction *St Fagans* denoting place*, e.g. A £30m* ***redevelopment******of*** *St Fagans National* ***Museum*** *of History* (www.bbc.com, 18.10.18*).* Other examples show that on its left construction *redevelopment of museum* combines with another N of N structure *stage / phase of redevelopment,* and is extended by the adjectives latest, final*, e.g. the latest phase of* ***redevelopment of museum*** */ the final stage of* ***redevelopment of museum****.* In the last cited construction the name of a museum is extended by the place name *Oxford,* adjective *historic* and person’s name *Pitt Rivers, e.g. The final stage of* ***the redevelopment******of*** *Oxford’s historic Pitt Rivers* ***Museum*** (www.bbc.com, 30.04.10)*.*

The predicative construction *completed redevelopment* is extended by the numeral *£30m* denoting the cost of work and combines with the locative museum construction *the Cardiff museum, e.g. The Cardiff museum****completed*** *a £30m****redevelopment* (**www.bbc.com, 04. 07.19***).***

The *revamp-*construction has the structure *museum’s name + “revamp”.* It can be extended by numerals denoting the revamp cost*,* e.g. *£13m* ***Brecknock Museum revamp*** (www.bbc.com, 05.02.19)***;*** *£30m* ***St Fagans museum Cardiff revamp (***www.bbc.com, 18.10.18)***;*** *£9.5m* ***Coventry Transport Museum revamp*** (www.bbc.com, 20.06. 15)***.***

The *makeover*–construction has structure *numeral* *+ “makeover”,* where the numeral denotes the cost of the makeover*, e.g. £6.7m makeover.* There are six constructions of this type: *£4m makeover, £6.7m makeover, £12m makeover, £50m makeover’; £80m makeover; $85m makeover.* Three of them are extended on the left by locative museum constructionsin the possessive case: *Northampton Museum’s* ***£6.7m makeover*** (www.bbc.com, 13.10.18)*; Scotland museum’s* ***‘£50m makeover’*** (www.bbc.com, 28.07.11)***;*** *National Museum of Scotland’s* ***£80m makeover*** (www.bbc.com, 18.02.19).

Two other *makeover*-constructions are linked to prepositional locative construction, e.g.***£12m makeover*** *for Scotland’s national museum* (www.bbc.com, 26.07.12)*;* and content museum construction, e.g. ***£4m makeover*** *for Apprentice Boys museum (www.bbc.com, 17.10.14).* The construction *$85m makeover* is joined tosubject-predicate construction *museum gets*, e.g. *Museum gets* ***$85m makeover*** (www.bbc.com, 17.10.14).

To conclude, museum transformation constructions are divided into four main subtypes: relocation-, redevelopment-, revamp-, makeover–constructions. Relocation and revamp constructions share the common structure *museum’s name + “relocation”/ “revamp”.* Relocation and redevelopment constructions have a variation in the form of N of N structure. Extended redevelopment-, revamp- and makeover-constructions include the name of museum and the cost of the transformation process denoted by numerals.

**2.1.5. Museum reopening constructions** denote opening of the museum after closure for a period of time. There are two subtypes of constructions: reopen–constructions and rebuilt–constructions.

The *reopen–*construction has a subject – predicate structure, e.g. *museum reopens; the museum will reopen; museum has reopened.* The predicate part *reopen* can be also expressed by the infinitive in the heading of the news text to refer the situation to the future, e.g. *museum to reopen*. On the left the construction is extended by modifiers denoting museum’s content, e.g. *national videogame,* museum’s location, e.g. *Syria’s national,* person’s name, whose memory is celebrated, e.g. *Roald Dahl, e.g. National Videogame* ***Museum reopens*** (www.bbc.com, 24.11.18)*; Syria’s national* ***museum has reopened*** (www.bbc.com, 28.10.18)*; Roald Dahl Museum* ***to reopen*** (www.bbc.com, 11.10.18)*.* On the right the construction combines with prepositional construction *to the public*, by numerals denoting the date of the reopening *on 20 October, in 2022,* e.g. *Syria’s national* ***museum has reopened*** *to the public* (www.bbc.com, 28.10.18)*;* ***The museum will reopen*** *on 20 October* (www.bbc.com, 11.10.18)*;* ***the galleries will reopen*** *in 2022* (www.bbc.com, 02.08.18).

Infinitival construction *museum to reopen* underlines that the reopening will take place in future*.* It is also extended between its subjective and predicative parts by the name of museum’s location *in Great Missenden* and by construction *is set to,* e.g. *Roald Dahl* ***Museum*** *in Great Missenden* ***to reopen;*** *A* ***museum*** *is set* ***to reopen*** (www.bbc.com, 11.10.18).

The variant of *reopen –* construction *is reopening* – construction. It has N of N structure *reopening of the museum*. It combines with the name of the museum. The name also has structure C of C *the Oxford Museum of Natural History*, e.g. *the****reopening******of*** *the Oxford****Museum****of Natural History* (www.bbc.com, 15.02.14); *the* ***reopening of*** *Belgrade’s* ***Museum*** *of Contemporary Art* (www.bbc.com, 18.11.17)*.* The Construction *reopening of the museum* is joined on the right to the place nameconstruction *St Peter’s Hill, e.g.* ***the reopening of the museum*** *in St Peter’s Hill (*www.bbc.com, 19.03.12*).* The construction is linked to predicative construction *sent a “genuine message”, e.g.* ***the reopening of the museum*** *sent a “genuine message”* (www.bbc.com, 28.10.18)*.*

The *rebuilt* – constructions can have the form of modification construction. Modification constructions consist of a noun and modifier, cf*. a* *rebuilt* *museum; rebuilt* *Bombe machine.* This construction can be used as a post-position attributive *X rebuilt*, where X is expressed by word *museum* or other units denoting its parts or museum realia, cf. *Black Sabbath super fan’s* ***living room rebuilt*** (www.bbc.com, 25.06.19)***; Whale skeleton rebuilt*** *at Cambridge University museum (*www.bbc.com, 28.09.16*);* [***Church*** *moved and* ***rebuilt*** *at Beamish Museum*](http://www.bbc.co.uk/news/uk-21108837)(www.bbc.com, 20.01.13). The *Rebuilt* – construction is also used in the form of passive subject – predicate construction (*X was rebuilt),* where X is expressedby museum’s name *or* museum’s realia, *e.g. the Jewish Historical* ***Museum was rebuilt*** (www.bbc.com, 12.12.95)*;* ***it was rebuilt*** *at the Museum of Welsh Life* (www.bbc.com, 09.02.07)*.*

In other cases this passive construction is combined with The modal verb *had to, e.g.* ***the museum’s Story Centre*** *had to* ***be******rebuilt*** (www.bbc.com, 11.10.18).

To recapitulate, *reopen*- and *rebuilt* – constructions share the subject predicate structure. In the majority of cases they are extended by word combinations that name museums.

**2.2. Museum display constructions**

Theconstructions of this grouprefer tothe presentation of exhibits to the visitors in different ways. They are rendered by *exhibition* – constructions and *design* – constructions.

**2.2.1. The exhibition constructions** have the noun“exhibition” which can act as a key word (*new exhibition)* or as a modifier (*exhibition items*). There are four types of constructions in which “exhibition” acts as a key word: attributive (*temporary exhibition*), subject – predicate (*the exhibition gave*), predicative (*artists who feature in the exhibition)* and prepositional (*contribution to the exhibition*).

Attributive constructions consist of a modifier and noun *“exhibition”.* The modifier is expressed by adjectives denoting a period of the exhibition on display *(temporary exhibition, the 80-day exhibition),* by adjectives that emphasize the exhibition’s uniqueness *(the award-winning exhibition*) and its current status in the museum (*the existing exhibition, a new exhibition*). A modifier can be expressed by a noun or by an adjective with a noun to denote the content of the exhibition *(the clothing exhibition, children’s clothes exhibition, contemporary art exhibition, Viking exhibition),* bymuseums names to show where the exhibition is shown (*National Museum Wales exhibition*, *Museum without a Home exhibition, Liverpool museum exhibition*) or by the name of an exhibition itself (*the Great Exhibition,* *Which Way North exhibition, the Great Exhibition of the North*).

Subject – predicate constructions consist of key word “exhibition”, acting as a subject, and verbs, performing the role of a predicate in different tense forms to say what an exhibition represents – Past Simple (*the exhibition gave its users a chance*), Present Simple (*the exhibition shows; The exhibition also features*), Future Simple (*the exhibition will also feature*). Predicative constructions consist of a predicate and the object expressed by noun “exhibition” to show how other people or objects relate to the display, e.g. *feature in the exhibition*, *looked around the exhibition, taking part in the exhibition*.

Constructions with “exhibition” as a modifier for nouns, describe an exhibition’s constituents, e.g. *the exhibition items, exhibition boards, exhibition’s layout and design.*

Two of the immediate constructions discussed above *art exhibition* and *Museum Without A Home exhibition* are modified by adjectives *pop-up* and *new* to stress that these exhibitions have just appeared in museums, e.g. *a new* ***art exhibition*** (www.bbc.com, 19.06.13)***;*** *The pop-up* ***Museum Without A Home exhibition*** (www.bbc.com, 20.06.18).The construction *contemporary* *art exhibition* is extended by the adjectives *free* rendering the ticketless access to the exhibition, e.g. *free* ***contemporary******art exhibition*** (www.bbc.com, 05.11.17). The construction *Liverpool museum exhibition* is extended by the post – position attribute *announced*, e.g. ***Liverpool museum exhibition*** *announced* (www.bbc.com, 07.12.14*)*.

Three of immediate attributive constructions combine with subject – predicate constructions. The constructions *a new exhibition* andthe *exhibition’s layout and design* are joined with the subject – predicateconstructions *photographs have inspired* and *the youngsters have chosen* to describe the source for creating the new exhibition, e.g. *Photographs showing how children’s fashions have changed since Victorian times have inspired* ***a new exhibition*** (www.bbc.com, 24.02.19)*; the youngsters have prepared multimedia presentations, chosen* ***the exhibition’s layout and design*** (www.bbc.com, 26.02.16).The immediate construction *the Great Exhibition of the North* combines with subject – predicate construction *a museum joined* to show that the exhibition was organized by more than one museum, e.g. *A museum which joined* ***the Great Exhibition of the North*** (www.bbc.com, 12.12.18).The construction *Which Way North exhibition* isjoined to the infinitival constructions *to install and remove* that express the reason for the museum’s temporary closure, e.g. *It was closed from 21 May to 21 June and again in September to install and remove* ***the Which Way North exhibition*** (www.bbc.com, 12.12.18).

To recapitulate, exhibition – constructions consist of the word “exhibition” and other elements discussed further. “Exhibition” can act as a key word and as a modifier. When the word “exhibition” acts as a key word, it is modified by adjectives and other nouns to make attributive constructions, it is followed by verbs to make subject – predicate constructions, and it is preceded by prepositions to turn a prepositional construction. The attributive constructions denote a period of an exhibition on display, the uniqueness of exhibits and their status in the museum, content of the exhibition. In subject – predicate constructions “exhibition” acts as a subject. Subject – predicate constructions underline the functions of the exhibition. In predicative constructions “exhibition” acts as an object showing the relations between people and exhibitions.

When “exhibition” fulfills the functions of a modifier, it combines with nouns, forming the constructions that describe exhibition’s constituents.

**2.2.2. Design – constructions** consist of the word *design* and such units as prepositions and nouns. Word “*design”* can act as a key word (construction where two nouns are united by preposition *of*, e.g. *showcase*  *of design*, and in the form of constructions *modifier + “design”*, e.g. *Scottish design, coherent design*. “*Design”* can also act as a modifier for other nouns in attributive constructions *design museum, design classic, design excellence.*

Construction *coherent design* extends infinitive *oversee, e.g. to oversee* ***coherent design*** (www.bbc.com, 15.08.19)*. Of* – constructions, namely construction *showcase of design* islinked to idiomatic construction *at its best, e.g.* ***a showcase of design*** *at its best* (www.bbc.com, 15.08.19)*.* The construction *Scottish design* is extended by the noun *story* in the structure C of N, e.g. *the story of* ***Scottish design*** (www.bbc.com, 15.08.19)***.***

In some constructions “*design”* acts as a modifier as in the attributive construction *design museum*. It is extended by the noun *Scotland* in the possessive case, the numeral *first,* e.g. *Scotland’s first* ***design museum.*** *Design museum* also combines with the construction *purpose-built, e.g. the first purpose-built* ***design museum*** (www.bbc.com, 15.08.19) ***.***  The construction *design classic* is extended by adjective *instant,* e.g. *an instant* ***design classic*** (www.bbc.com, 15.08.19)*.* The construction *design excellence* is joinedto the prepositional lexicalized construction *connect X with Y, e.g.**to connect visitors with* ***design excellence*** (www.bbc.com, 15.08.19)***.***

*The showcase –* constructions are a predicative variation of construction the *showcase of design*, where *“showcase”* acts as a verb, e.g. *showcases boats*, and gerundial constructions, e.g. *showcasing boats. Showcase –* constructions are combined with the locative museum constructions *Windermere Jetty Museum, e.g. Windermere Jetty Museum* ***showcases*** *‘boats* (www.bbc.com, 23.03.19)*.* The *c*onstruction *showcasing boats* combines with the modified construction *visitor attraction* which refers to a particular museum, e.g. *a visitor attraction* ***showcasing boats*** (www.bbc.com, 23.03.19)***.***

To conclude, design – constructions consist of a modifier and the noun “design”. The modifiers expressed by adjectives highlight the qualitative characteristics of a design. Design constructions also consist of the modifier “design” and nouns modified by it to say that some building or interior style relates to design.

**2.3. Constructions denoting museums’ exhibits and their types**

Some groups of constructions denote specific groups of museum exhibits that differ according to the material they are made from, spheres of activity they were used in etc., e.g. documents, paintings, sculptures and others.

**2.3.1. Exhibit – constructions and their synonyms** name material objects of historic value in the museums for public display. Generally, these objects are called *exhibits*, i.e. an object or a collection of objects on public display in an art gallery or museum or at a trade fair [Oxford Dictionary]. Synonyms for “an exhibit” are a museum piece, an item, an artifact, a memento and memorabilia. Respectively, there are six subtypes of constructions in this section: *exhibit-, item- , museum piece- , artefact- , memento- and memorabilia* – constructions.

There is a diversity of *exhibit* – constructions: modified, predicative and subject – predicate constructions. They can be modified constructions with the structure *(modifier) + “exhibit”*, e.g. *an ancient exhibit*. Modifiers are expressed by adjectives that underline exhibits’ historical or cultural significance, e.g. *the star exhibit,* *unusual museum exhibits,* *a mere museum exhibit,* their quantity, e.g. *vast exhibits,* their age, e.g. *prehistoric exhibit, an ancient exhibit, a new immersive exhibit****.*** Modifiers can be expressed by persons’ names that stand forthe former ownerof an exhibit, e.g. *Michael Jackson exhibit,* or by museum’s name to which the exhibit belongs, e.g. *Discovery Museum’s exhibit.*

These constructions become predicative when they are extended on their left by verbs in different tense forms (*has expanded, ruins, becomes, cancelling, ended up as),* e.g. *has expanded its* ***exhibits*** (www.bbc.com, 23.06.18)***,*** *ruins his new* ***prehistoric exhibit*** (www.bbc.com, 19.02.16)*, McRae car becomes* ***museum exhibit*** (www.bbc.com, 15.07.09)*, cancelling its* ***Michael Jackson exhibit*** (www.bbc.com, 30.03.19)***,*** *ended up as* ***museum exhibit*** (www.bbc.com, 06.10.18)***.*** In another sentence, predicative construction *visited its vast exhibits* combines with prepositional construction *exhibits on X, e.g. visited its* ***vast exhibits******on*** *anthropology* (www.bbc.com, 03.09.18)*.* The construction *Discovery Museum’s exhibit* is extended by the verb *celebrates* on its right and becomes a subject-predicate construction*, e.g.* ***Discovery Museum’s exhibit*** *celebrates* (www.bbc.com, 03.04.13)*.*

Some of the modified constructions are linked to prepositional constructions on the right, *e.g.* ***unusual museum exhibits*** *from around the world* (www.bbc.com, 03.04.13)*,* ***an ancient exhibit*** *in the village museum* (www.bbc.com, 11.06.19)*,* and on the left, e.g. *the role of warm-up act for* ***the star exhibit*** (www.bbc.com, 15.09.18)***.***

Modified *exhibit* – constructions are combined with modified constructions denotingmuseum’s content (*the museum’s Greco-Roman collection),*or museum’s specimen *(childhood model railway), cf.* ***the star exhibits*** *of the museum’s Greco-Roman collection* (www.bbc.com, 03.09.18)*,* ***museum exhibit*** *of childhood model railway (*www.bbc.com, 13.07.16).

*Item* – constructions make the second subtype of *exhibit*-constructions. They denote items, i.e. a thing that is a [part](https://dictionary.cambridge.org/ru/%D1%81%D0%BB%D0%BE%D0%B2%D0%B0%D1%80%D1%8C/%D0%B0%D0%BD%D0%B3%D0%BB%D0%B8%D0%B9%D1%81%D0%BA%D0%B8%D0%B9/part) of a [list](https://dictionary.cambridge.org/ru/%D1%81%D0%BB%D0%BE%D0%B2%D0%B0%D1%80%D1%8C/%D0%B0%D0%BD%D0%B3%D0%BB%D0%B8%D0%B9%D1%81%D0%BA%D0%B8%D0%B9/list) or a [collection](https://dictionary.cambridge.org/ru/%D1%81%D0%BB%D0%BE%D0%B2%D0%B0%D1%80%D1%8C/%D0%B0%D0%BD%D0%B3%D0%BB%D0%B8%D0%B9%D1%81%D0%BA%D0%B8%D0%B9/collection) of things [Cambridge Dictionary]. They are modified constructions with structure *modifier +“item”*. The role of the modifier is performed by adjectives that reveals the historical and cultural value of the items, e.g. *treasured items, historical items,* *ordinary items, unwanted items,* *key items;* their origine.g. *Chinese items,* their displaying status, e.g. *hidden museum items, unused items, rarely – seen items, unseen items.* These modified *item* – constructions are extended by museums’ names, *e.g. Elvaston Castle* ***museum items*** (www.bbc.com, 14.10.11)***,*** *Natural History Museum’s* ***rarely-seen items*** (www.bbc.com, 29.11.12)***,*** *Newcastle Borough Museum and Art Gallery’s* ***unseen items*** (www.bbc.com, 15.01.13)***.***

Modified constructions are also extended on their right by phrasal verbs *have gone up, go on show* forming subject-predicate constructions, *e.g.* ***twenty million items****have gone up in flames* (www.bbc.com, 03.09.18), [***unseen items*** *go on show*](http://www.bbc.co.uk/news/uk-england-stoke-staffordshire-21004953) *(www.bbc.com, 15.01.13).* Immediate *item*-constructions are extended by the with verbs on the left too making up predicative constructions, cf. *adds* ***another item*** (www.bbc.com, 20.01.19), *to donate* ***many items*** *to their imaginary museum* (www.bbc.com, 10.10.18)*, contains over* ***a million items*** (www.bbc.com, 14.01.18)*, showcases* ***the ordinary items*** (www.bbc.com, 29.01.13)*, offload* ***unwanted items*** (www.bbc.com, 25.02.08)*, to give* ***unused items*** (www.bbc.com, 25.02.08).

*Piece* – constructions have the form *museum piece* with the noun piece referring to an object that is worthy of display in a museum [Oxford Dictionary]. The construction *museum piece* is extended by adjectives that show historical and cultural significance of an object, e.g. *an incredible* ***museum piece (***www.bbc.com, 04.06.17)*, the odd* ***museum piece*** (www.bbc.com, 18.08.19)*,* ***a valuable*** *museum piece* (www.bbc.com, 14.07.12), or the epoch of its functioning, e.g. *a Victorian* ***museum piece****.*

The construction *museum piece* is extended by the predicate *discover* becoming a predicative construction, e.g. *discovers a Victorian* ***museum*** ***piece*** ( www.bbc.com, 13.02.17)***. The*** *Museum piece* construction is extended on the left by infinitives *to become, to display* showing that actions will be taken in the future, e.g. *to become* *a* ***museum*** ***piece*** (www.bbc.com, 04.04.18)***,*** *to display* ***museum*** ***pieces*** (www.bbc.com, 28.11.17).

Construction *museum piece* also enters construction *X as museum piece,* that performs the role of the adverbial modifier of manner, where X is expressed by the modified construction *an excellent restoration project, e.g*. *an excellent restoration project as a****museum piece*** (www.bbc.com, 28.02.12)***;*** by proper name Concorde and attribute *unveiled, e.g. Concorde unveiled as****museum*** ***piece*** (www.bbc.com,14.03.05); and by passive infinitive *to be rebuilt*, e.g. *to be rebuilt as a****museum piece*** (www.bbc.com, 11.04.11).

*Artefact* – constructions refer to objects made by a human being, typically one of cultural or historical interest [Oxford Dictionary]. Constructions of this subtype have the form *modifier + «artefact»*. Modifiers are expressed by adjectives that highlight historical and cultural importance of an artefact: *key artefacts, iconic artefacts, cultural artefacts, true historical artefacts****,*** *valuable museum artefacts, significant artefacts,**Neolithic artefacts.* Other modifiers show their origin: *Brazilian artefacts, an ancient Egyptian* *artefacts, indigenous artefacts, Roman artefacts, Easter Island artefacts.* The modifiers for “artefacts” express the condition of artefacts that once were at risk of being ruined or damaged, e.g. *saved artefacts, recovered artefacts, salvaged artefacts*. Adjectives also indicate in which sphere of activities this thing was applied, e.g. *religious artefacts, cinematic artefacts.* The quantity of artefacts is shown in constructions with numerals in the following form *(number) of artefacts,* e.g. *hundreds of artefacts, thousands of artefacts, a group of artefacts.*

*Artefact* – constructions are extended on the left by verbs *exhibit*, *explore, reveal*, *recover*, e.g. *exhibit* ***a group of artefacts*** (www.bbc.com, 28.10.18)***,*** *explores* ***saved******artefacts*** (www.bbc.com, 15.07.17)***,*** *reveals* ***historical artefacts*** (www.bbc.com, 26.02.19)***,*** *recovers* ***thousands of artefacts*** (www.bbc.com, 23.01.17).

Artefact – constructions combine on the right with prepositional nominative constructions *on display, from his community, for future generations, in sports history,* e.g. ***Brazilian artefacts*** *on display* (www.bbc.com, 03.09.18)*,* ***indigenous artefacts****from his community (* www.bbc.com, 05.05.15)***, significant******historical artefacts*** *for future generations* ( www.bbc.com,11.07.19), ***true historical artefacts*** *in sports history* ( www.bbc.com, 24. 07.17).

*Artefact-* constructions are joined to predicative constructions *went on display*, *keep going around the world*, e.g. ***the historical artefacts*** *went on display* (www.bbc.com, 22.10.18); ***valuable artefacts*** *keep going around the world* (www.bbc.com, 22.10.18)*.* They are linked to passive predicative constructions, e.g. ***cultural artefacts*** *were seized from the continent* ( www.bbc.com, 23.11.18), and to participial constructions, e.g. ***iconic artefacts*** *held by the Free Derry Museum* (www.bbc.com, 26.01.16)*.*

Modified constructions also enter partially idiomatic lexicalized constructions *lend X back, e.g. to lend* ***key artefacts*** *back (*www.bbc.com, 23.11.18)*; protect X from damage, e.g*. *to protect its* ***ancient artefacts*** *from damage* (www.bbc.com, 28.10.18)*; provide public access to X,* e.g. *provide public access to* ***thousands of******artefacts*** (www.bbc.com, 02.08.18)***;*** *range from X to Y, e.g*. *ranging from* ***ancient artefacts*** *to contemporary sculpture (*www.bbc.com, 26.02.16)*; bring X to (place),* e.g. *to bring* ***these artefacts*** *to Belfast (*www.bbc.com, 22.10.18)*.*

*Memento* – constructions refer to memento, i.e. an object kept as a reminder of a person or event [Oxford Dictionary]. M*emento* – constructions have the structure *modifier + “memento”.* The role of the modifier is performed by adjectives that highlight the sphere in which the memento was used, e.g. *personal mementoes, sporting mementoes, military mementoes, Titanic memento, Leeds Festival mementos*, its historical and cultural significance, e.g. *unique memento, a special memento* and its current condition *delicate memento*.

Modified *memento* – constructions are linked to other modified constructions by preposition *of*, e.g. *the museum’s collection of* ***Leeds Festival mementos*** (www.bbc.com, 18.08.18)***, a special******memento****of their family history* (www.bbc.com, 05.11.18)*,* *a* ***unique******memento*** *of the Indian Mutiny* (www.bbc.com, 05.04.18)*, some pictures of your* ***sporting mementoes*** (www.bbc.com, 01.10.14)*,* ***a memento*** *of a forgotten WWII hero* (www.bbc.com, 08.09.06)*.* There can be a chain of the *of* – constructions that denote the relation of exhibits to past event, e.g*. a museum of* ***mementos*** *of big historical events* (www.bbc.com, 04.08.08).There are some *memento* – constructions extended by verbs *feature, house,* e.g. *featuring* ***personal mementoes*** (www.bbc.com, 17.03.11)*, housing* ***unique******mementoes*** *and awards* (www.bbc.com, 11.07.16).

*Memorabilia* – constructions refer to objects kept or collected because of their associations with memorable people or events [Oxford Dictionary]. The structure of the construction is *modifier + noun “memorabilia”.* The modifier is expressed by personalities’ names that show which people owned the memorabilia in the past, e.g. *Sting memorabilia, George Lukas memorabilia, Nat Lofthouse memorabilia,* and *Fellini memorabilia*. The modifier is also expressed by adjectives to show to which sphere of activity memorabilia belong: *war memorabilia, sporting memorabilia, film memorabilia, aircraft memorabilia, rural memorabilia, rugby memorabilia, pop memorabilia, horror memorabilia, cult memorabilia.* Other modifiers refer to positive or negative evaluation of memorabilia, their cultural value, etc., e.g. *useless memorabilia, unseen memorabilia*, and *personal memorabilia*. Modified constructions are extended by nouns *collection, items, museum* and joined to them by the preposition *of*, e.g. *collection of* ***fantasy and horror memorabilia*** (www.bbc.com, 10.11.18)*, items of* ***rural******memorabilia*** (www.bbc.com,03.07.18)***,*** *a museum of his* ***film memorabilia*** (www.bbc.com, 25.06.14)***.***

The *memorabilia* – constructions are extended on their left by verbs *seek, collect*, *feature, comprise*, *display, exhibit, house*, e.g. *museum seeks* ***Bowyer memorabilia*** (www.bbc.com, 16.02.08)*; collect useless* ***pop memorabilia*** (www.bbc.com, 28.09.12)*; will* ***feature memorabilia*** *from all stages of the pop star’s 50-year career* (www.bbc.com, 22.09.18)*; comprises more than 300 locomotives and* ***memorabilia*** (www.bbc.com, 20.09.12)***;*** *The five-room museum will display* ***Fellini memorabilia*** (www.bbc.com, 20.01.03)*; exhibiting* ***racist memorabilia*** (www.bbc.com, 30.12.15 )***;*** *houses other* ***memorabilia*** *from the railway* (www.bbc.com, 07.12.17).

On their left *memorabilia* – constructions are linked to prepositional constructions *full of / filled with / inundated with,* e.g. *a pop-up museum full of* ***fans’ memorabilia*** (www.bbc.com, 06.05.14)***,*** *the museum is full of* ***rugby memorabilia*** (www.bbc.com, 04.02.09)***,*** *a museum filled with* ***memorabilia*** (www.bbc.com, 02.05.19)***,*** *inundated with artefacts and* ***memorabilia*** ( www.bbc.com, 02.07.10)***.***

To summarize*, exhibit*-constructions have five synonymі: item-, museum piece-, artefact-, memento-, memorabilia- constructions. All exhibit constructions share structure *modifier +exhibit or its synonym.* Mostly, a modifier is expressed by adjectives that describeexhibits’ historical and cultural value, their origin, age, the sphere of activity they were applied to, their current condition*.* A modifier can be expressed by personalities’ names*.* Exhibit constructions may be represented in the form of N of N, joined to modification constructions in structure Cof C.*Exhibit* – constructions are extended by verbs on their left and in such a way becoming predicative constructions.Exhibit constructions are extended by verbs or combined with predicative constructions on the right.

**2.3.2. Constructions referring to parts of exhibits.** In this section, we will look at the constructions that name parts or elements of those historically and culturally valuable objects in the sphere of museology: *fragment- , piece-* and *part* – constructions.

*Fragment* – constructions denote small parts broken off or separated from something [Oxford Dictionary]. The structure of the construction is *modifier + fragment*. A modifier is expressed by adjectives that show the value of fragments, e.g. *rare fragments*, *important fragments, surviving fragments, unstudied fragments*; some adjectives showing physical qualities, e.g. *sharp fragments*; others contain names of the materials or the whole object fragments are separated from: *letter fragments, bone fragments, pottery fragments, silver fragment, textile fragments.*

These immediate constructions are either extended by nouns by of-structure, e.g.  ***sharp fragments of***  *glass* (www.bbc.com, 13.03.13)*,* or joined to modified constructions *ancient Egyptian mummies, triumphal arch, a Viking brooch, the original helmet* by the preposition *of* to denote the objects they are separated from, e.g.  ***unique******fragments of*** *ancient Egyptian mummies* (www.bbc.com, 13.03.11)*,* ***an important******fragment of*** *triumphal arch* (www.bbc.com, 22.06.14)*,* ***silver fragment of*** *a Viking brooch* (www.bbc.com, 25.05.14)*,* ***the rare fragments* of** *the original helmet (*www.bbc.com, 23.11.18*).*

*Fragment* – constructions are joined on the left to the prepositional construction *consist of*, e.g. *consisting of two* ***other fragments (***www.bbc.com, 25.06.09***)***; and the predicative construction *examined 13 of,* e.g. *examined 13 of the museum’s previously* ***unstudied fragments (***www.bbc.com, 23.10.18***).***

The *piece* – construction denotes a portion of an object or of material, produced by cutting, tearing, or breaking the whole [Oxford Dictionary]. There are two immediate constructions with the structure *modifier + noun “piece”*: *surviving pieces* (www.bbc.com, 23.11.18) and *replica pieces* ([www.bbc.com](http://www.bbc.com), 23.11.18)*.* They are linked on the right to predicative idiomatic construction *go on show* and predicative with adjective  *too* in the subject-predicate constructions, e.g. ***the pieces*** *go on show* (www.bbc.com, 23.11.18)*;* ***surviving pieces*** *are too damaged and incomplete* ([www.bbc.com](http://www.bbc.com), 23.11.18)*.*

The *part* – construction refers to an amount or section which, when combined with others, makes up the whole of something [Oxford Dictionary]. Part constructions have the structure *modifier + noun “part”*, e.g. *surviving parts, significant parts.* They are linked to the prepositional construction *close to* on the left*,* e.g. *close to the* ***surviving part*** (www.bbc.com, 23.11.18)***,*** and to modified construction *significant parts* joined by the preposition *of*, e.g. ***significant parts*** *of the original helmet* (www.bbc.com, 23.11.18) .

To conclude, constructions denoting elements of objects exhibited in the museum share the structure of modifier + “fragment/ piece/ part”. They are joined to modified constructions by preposition *of* to highlight the objects, to which the exhibited elements belong.

**2.3.3. Constructions denoting paper exhibits** refer to objects and things of cultural and historical value, made up of paper and after some time shown in the museums. They can be documents, letters, notes, books etc. In news texts, we distinguish *document- , letter-* and *note-* constructions.

The *document* – constructions have the form *modifier +* noun “*document”*. The modifier is expressed by the name of a personality who once possessed the documents, e.g. *Mary Queen of Scots documents* (www.bbc.com, 08.03.19*).* Themodifier is expressed by adjectives that describe the form of documents*, e.g. handwritten documents, digitized documents* (www.bbc.com, 26.09.11)*, coded documents* (www.bbc.com,10.12.17)*;* their legal status, e.g. *secret document* (www.bbc.com, 30.10.11)*, forged documents* (www.bbc.com, 21.08.15)*;* their current status, e.g. *damaged document* (www.bbc.com, 21.10.12)*;* the sphereof their application, e.g. *historical documents* (www.bbc.com, 28.10.15)*, service documents* (www.bbc.com, 07.01.19)*.* N (*bundle, series, group*) of Nconstructions refer to quantity of documents, e.g. *a bundle of documents* (www.bbc.com, 31.03.18)*, a series of documents* (www.bbc.com, 10.12.12*)*, *a group of documents* (www.bbc.com, 08.03.19). They can be extended by numerals in structure N of Constr, e.g. *thousands of* ***historical documents*** (www.bbc.com, 28.10.15) or by modification constructions in structure Constrof Constr, e.g. *a large body of* ***historical documents*** (www.bbc.com, 28.10.15)***,*** *all kinds of* ***historical documents*** (www.bbc.com, 18.04.13).

*Document* – constructions are extended on their right by prepositional construction to say in which museum they are kept, e.g. ***digitized*** ***documents*** *from the Yad Vashem Holocaust Memorial Museum* (www.bbc.com, 26.09.11)*;* ***special documents*** *from the Museum of Army Flying;* ***forged documents*** *from the Van Gogh museum* (www.bbc.com, 21.08.15)*; his* ***service documents*** *in the South Wales Borderers’ Museum* (www.bbc.com, 07.01.19)*.*

Modified *document* – constructions are linked to predicative constructions to show how documents are treated, e.g. ***some documents*** *will remain in safe storage at the Museum of Edinburgh* (www.bbc.com, 08.03.19)*;* to highlight documents’ contribution to historical studies, e.g.***these documents*** *provided an “amazing bridge to the past”* (www.bbc.com, 08.03.19)*;* to underline the documents’ condition, e.g. ***these documents*** *are too fragile* (www.bbc.com, 08.03.19)*.*

*Letter* – constructions have the structure *modifier + “letter”*. The modifier is expressed by names of the authors who wrote the letters, e.g. *Jane Austen letter* (www.bbc.com, 05.12.14)*, Frederic Chopin letters* (www.bbc.com, 24.03.11)*.* The proper name may be used in the Possessive Case, e.g. *Nelson McCausland’s letter* (www.bbc.com, 18.10.13)*.* Themodifier is also expressed by adjectives highlighting the historical significance of a letter, e.g. *rare letter,* its technical forme.g. *handwritten letter,* and its genre, e.g. *love letters.*

The immediate construction *Austen letters* is extended by the noun *collection* and joined by the preposition *of*, e.g. *collection of* ***Austen letters****.* On the left the construction isextended by verb *build, e.g.* *to build its collection of* ***Austen letters*** (www.bbc.com, 19.06.19)***.***

Besides modified constructions are extended on their left by subject – predicate constructions which include *Jane Austen museum in Hampshire displays,* *Shropshire museum displays,* e.g. *Jane Austen museum in Hampshire displays* ***rare letter*** (www.bbc.com, 28.01.13);*Shropshire museum displays the WW2* ***love letters*** (www.bbc.com, 17.02.17).The immediate construction *handwritten letter* is extended on its right by thesubject – predicate combinationin the passive form, e.g. *letter was sold* (www.bbc.com, 24.04.18)*,* and the prepositional construction *at auction,* e.g. *The rare* ***handwritten letter*** *was sold at auction* (www.bbc.com, 27.07.12).

*Note* – constructions represent an informal letter or a written message [Oxford Dictionary]. The structure of these constructions is *modifier + noun “note”, e.g. food note, anonymous note, force – feeding note.* The construction is extended by participle *restoring*, e.g. *museum restoring a* ***food note*** ( www.bbc.com, 15.11.08)***.*** Theseconstructions are joined to prepositional constructions *from a former soldier, on display* on the left*, e.g. an* ***anonymous note*** *from a former soldier* (www.bbc.com, 21.09.12)*;* ***force-feeding*** *note on display* (www.bbc.com, 24.11.18)*.*

To summarize, paper exhibit constructions include *document- , letter-* and *note –* types. They share the same structure *modifier + type of paper exhibit.* Theconstructions are extended by prepositional constructions with names of museums to inform in which one the paper exhibits are kept; by verbs to show what operations with paper exhibits are performed by museum employees.

**2.3.4. Constructions denoting metalwork exhibits.** In this section we will analyze two constructions referred to metalwork, i.e. metal objects taken collectively [Oxford Dictionary]: *medal* – constructions and *jewellery –* constructions.

Medal is a metal disc typically of the size of a large coin and bearing an inscription or design, made to commemorate an event or awarded as a distinction to someone such as a soldier or athlete [Oxford Dictionary]. Medal-constructions have the structure *modifier + noun “medal”.* Themodifiers expressed by adjectivesshow the status of a medal, e.g. *missing medals;* the sphere of medal’s application, e.g. *sporting medals,* *war medal, Olympic medal, Arctic medal;* the merits for which the medal was given, e.g. *bravery medal, gallantry medal;* the owner of the medals, e.g. *hero’s medals, survivor’s medal, WW1 soldier’s.*

These constructions are combined with the predicative construction *were stolen from Dumfries museum* in the passive form and the subject – predicate construction *the two men were jailed for stealing* to describe the issue of stealing medals from museums, e.g. ***Olympic gold medals*** *were stolen from Dumfries museum* (www.bbc.com, 08.05.14)*; The two men were jailed for stealing* ***sporting medals*** (www.bbc.com, 19.09.17)***.*** The modified constructions *Arctic medals,* *these medals* are combined with passive predicative constructions to describe a search for lost medals, e.g. *Sir John Franklin’s* ***Arctic medals*** *were found in Orkney museum* (www.bbc.com, 27.07.17)*;* ***these medals*** *could not be found**in the collection* (www.bbc.com, 09.11.18).

*Medal* – constructions are joined to subject – predicate constructions *she spotted*, *police traced, museum appeals for* to show a search for lost medals and their security, e.g. *she spotted* ***the missing medals*** (www.bbc.com, 09.11.18)***;*** *Police traced* ***the missing medals*** (www.bbc.com, 09.11.18)*; Museum appeals for* ***survivor’s medal*** (www.bbc.com, 05.06.14)*. UK Museum bids to secure* ***war medal*** (www.bbc.com, 17.08.07).

 The immediate construction *the sporting medals* is combined with the predictive construction *went missing from the museum*, e.g. ***The sporting medals*** *went missing**from the museum* (www.bbc.com, 07.06.17).

The immediate construction *bravery medal* iscombined with subject – predicate construction *soldier Gary Prout gives* and the predicative prepositional construction *gives to museum,* e.g. *Soldier Gary Prout gives* ***bravery medal*** *to museum* (www.bbc.com, 18.07.10)*.* Together they make up a ditransitive double – object construction. The synonymic construction *of* *bravery medal* is *gallantry medal.* It also combines with subject – predicate construction *a soldier has presented* and joins predicative prepositional construction *has presented to a military museum,* e.g. *A soldier has presented his* ***gallantry medal*** *to a military museum* (www.bbc.com, 18.07.10).

The immediate construction *hero’s medals* is linked on the right to post – position attributive construction *given to Duxford Imperial War Museum,* e.g.***Hero’s medals*** *given to Duxford Imperial War Museum* (www.bbc.com, 04.10.14).

*Jewellery* – constructions refer to personal ornaments, such as necklaces, rings, or bracelets that are typically made from or contain jewels and precious metal [Oxford Dictionary]. The structure of *jewellery* – constructions is *modifier + noun “jewellery”.* The modifier is expressed by adjectives that describe various characteristics of jewellery, e.g. *traditional jewellery, women’s jewellery, medieval jewellery, ancient jewellery;* its origin, e.g. *Saxon jewellery, Chinese jewellery;* kind of metal, e.g. *gold jewellery*. The modifier can be expressed by numerals to underline the age of the exhibit, e.g.  *late 19th Century jewellery.*

The mmediate constructions *ancient gold jewellery* and *late 19th Century jewellery* are linked to predicative constructions *returns to Rhayader Museum* and *is going on display* to show the manipulations with exhibits between museums and within a museum, e.g. ***Ancient gold jewellery*** *returns to Rhayader Museum* (www.bbc.com, 03.06.11)*;* ***Late 19th Century jewellery*** *is going on display* (www.bbc.com, 28.07.18).

Other jewellery – constructions show the acquisition or loss of exhibits by museum. The immediate construction *Saxon jewellery* is joined to post – position attributive construction *bought by museum*, e*.g.* ***Saxon jewellery*** *bought by museum* (www.bbc.com, 01.12.06)*.*  Theimmediate construction *medieval Chinese jewellery* is extended by the noun *theft* with the help of the preposition *of* (structure N of Constr), e.g. *theft of medieval Chinese jewellery* ( www.bbc.com, 16.11.04)*,* and is joined to prepositional construction *from (place)*, e.g. *Theft of* ***medieval Chinese jewellery*** *from the British Museum* (www.bbc.com, 16.11.04)*.*

On the right the immediate construction *women’s jewellery* is linked to the prepositional modified construction *from burial site* and on the left– by subject – predicate combination *museum has*, e.g. *Museum has other* ***women’s jewellery*** *from the burial site* (www.bbc.com, 15.01.10)*.*

To conclude, constructions denoting metalwork exhibits share the structure *modifier +nouns denoting metalwork exhibits.* Metalwork constructions are combined with predicative constructions to describe operations with exhibits within a museum. Metalwork constructions are linked tothe post-position attributive constructions describing museum’s acquisition of exhibits.

**2.3.5. Constructions denoting artwork**, i.e.paintings, drawings, or other artistic works [Oxford Dictionary]. Cambridge Dictionary explains that artwork is any object made by an artist; it can be a painting, a picture, a statue, etc. This section includes *artwork-, painting-* and *sculpture-*constructions.

A*rtwork* – constructions have the structure *modifier + noun “artwork”*. The modifier is expressed by personalities’ names to denote the author of an artwork, e.g. *Dante Gabriel Rossetti artwork, Gavin Turk artwork;* by adjectives showing artworks’ origin, e.g. *Benin artwork, African artworks;* historical and cultural value or characteristics of artwork, e.g. *priceless artwork,* *subversive artwork, copied artwork, original artwork*; the current state of an exhibit, e.g. *stolen artwork;* genre features of an artwork, e.g. *epic artwork;* the material it is made from, e.g. *neon artwork.*

The construction *no priceless artwork* is joined to the predicate *was stolen* in the passive form, e.g. ***no priceless artwork*** *was stolen* ( www.bbc.com, 16.04.19). The modified constructions are extended by nouns or united with other modified constructions by the preposition *of*, e.g*. the issue of* ***African artworks*** (www.bbc.com, 23.11.18)***;*** *the most* ***subversive artwork*** *of 1950s America* (www.bbc.com, 28.11.11)*; the Cartoon Museum’s display of* ***original artwork*** (www.bbc.com, 28.04.16)***; epic artwork*** *of the Persian Book of Kings* (www.bbc.com, 15.09.10). These constructions extend the verb *see, e.g. to see the most* ***subversive artwork*** *of 1950s America,* or are linked to the prepositional constructions to show artworks’ location (*in French museums*)or where the artwork has been used *for book covers), e.g. the issue of* ***African artworks*** *in French museums* (www.bbc.com, 23.11.18)*; the Cartoon Museum’s display of* ***original artwork*** *for the books’ covers* (www.bbc.com, 28.04.16)*.*

Modified *artwork* – constructions *Gavin Turk neon artwork*, *a Dante Gabriel Rossetti artwork* are linked to subject – predicate combination *Bowes Museum facade displays* for denoting the museum’s presentation of this very artwork to the audience;or to predicative construction *is going on display* to say that the painting will be exhibited in the near future, e.g. *Bowes Museum facade displays* ***Gavin Turk neon artwork*** (www.bbc.com, 24.01.14)***;*** *A* ***Dante Gabriel Rossetti artwork*** *is going on display* (www.bbc.com, 26.11.18).

**2.3.5.1. Painting – constructions** have the structure *modifier + noun “painting”*. The modifier is expressed by artist’s names, e.g. *Bellany painting, Mr Olley’s paintings;* by adjectives underlining the paintings’ artistic or historical value, e.g. *iconic painting, remarkable painting, wonderful painting, valuable paintings, fake painting, royal painting, historic painting;* its age and time of creation, e.g. *Renaissance paintings, the 20th century’s paintings;* its artistic genre and style, e.g. *maritime paintings;* current or past condition of the painting as an exhibit, e.g. *Nazi-looted painting, lost/hidden paintings;* its price, e.g. *the £200,000 painting.*

Immediate predicative *painting* – constructions denote museum’s acquisition of a painting, e.g. *acquires the painting, to buy a painting;* donation processes, e.g. *donates paintings;* investigation of an exhibit, e.g. *study a painting.*

The modified constructions *iconic Bellany painting*, *royal painting, fake painting* are joined to subject – predicate, in which the subject is expressed by museum names (*Scottish Maritime Museum acquires, City museum hosts, Museum denies),* e.g. *Scottish Maritime Museum acquires* ***iconic Bellany painting*** (www.bbc.com, 28.09.18)*; City museum hosts* ***royal painting*** (www.bbc.com, 13.01.07)*; Museum denies* ***fake painting*** *claim* (www.bbc.com, 07.07.06).

Modified *painting* – constructions are linked to predicative constructions on their right to show manipulations with paintings within the museum (*will go into storage, enriches the national maritime heritage collection*)*, e.g.* ***Mr Olley’s paintings*** *will go into storage* ( www.bbc.com, 29.09.18)*; his* ***wonderful painting*** *enriches the national maritime heritage collection* (www.bbc.com, 28.09.18)*.* Two of the predicative constructions are infinitival used as a part of the compound nominal predicate *(is to go on* ***permanent display;*** *ever to go on display)****,*** e.g. *An iconic painting by John Bellany is to go on* ***permanent display*** (www.bbc.com, 28.09.18)***; the most valuable paintings*** *ever to go on display* (www.bbc.com, 08.07.18)*.* The construction *historic painting* extends the verb *secure* and on the right joins the prepositional construction *for its collection,* e.g. *to secure* ***a historic painting*** *for its collection* (www.bbc.com, 27.11.09)*.*

**2.3.5.2. Sculpture – constructions** name sculptures and statues shown in museums. These constructions have the structure *modifier + noun “sculpture”/ “statue”.* The modifier may be expressed by the name of a sculptor, e.g. *Rodin sculpture, Henry Moore sculpture, Gerald Laing sculpture*. The modifier can be also expressed by the adjectives referring to the origin of a sculpture, e.g. *Roman sculpture, Egyptian sculpture*; by the adjectives that underline the artistic and historical value of an exhibit, e.g. *a world-famous sculpture, an iconic sculpture;* the material the sculpture is made from, e.g. *glass sculpture, marble statues;* the age of a sculpture, e.g. *centenary sculpture.* The modifier can be expressed by proper names or nouns denoting people, fictional characters or entities the sculptures represent, e.g. *Hades sculpture, virgin sculpture, archbishop statue, shoe sculpture, map sculpture.*

The construction *marble sculpture* is modified by the adjectives *hidden, Italian* andattribute *18th century*, e.g. *‘Hidden’ 18th Century Italian* ***marble statues.*** Theconstruction *glass sculpture* is extended by the sculptor’s name *Frederick Carder* ***glass sculpture.*** The constructions *Egyptian sculpture, shoe sculpture* and *virgin sculpture* are extended by the adjectives *rare, jelly* and *weeping,* e.g. *rare* ***Egyptian sculpture,*** *jelly* ***shoe sculpture,*** *weeping* ***virgin sculpture.*** The construction *centenary sculpture* acts as a modifier for the noun *design*, e.g. *centenary* ***sculpture design.*** Theconstruction *archbishop statue* is extended by post-position attribute *decapitated, e.g.* ***archbishop statue*** *decapitated.* The construction *Rodin sculpture* is extended on its right by the name of the sculpture *The Kiss, e.g. Rodin sculpture The Kiss.*The last construction ***Rodin sculpture*** *The Kiss* combines with the prepositional construction *on display*, e.g. ***Rodin sculpture*** *The Kiss on display in Ipswich* (www.bbc.com, 23.11.18).The *c*onstruction ***archbishop statue*** *decapitated* is joined to the attributive construction *Garda investigation* on the leftby the preposition *after* to describe the actions taken after the crime, e.g. *Garda investigation after* ***archbishop statue*** *decapitated* (www.bbc.com, 28.06.19).

The constructions *an iconic sculpture, Roman sculpture, glass* ***map sculpture****, jelly* ***shoe sculpture*** combine with the prepositional constructions *on show, at British Museum, for Museum of Liverpool, for Northampton Museum and Art Gallery* to refer to the museum they are exhibited in*,* e.g. *to have such* ***an iconic sculpture*** *on show*(www.bbc.com, 23.11.18); *Waiter knocks thumb off* ***Roman sculpture*** *at British Museum* (www.bbc.com, 27.10.16)**;** *Glass* ***map sculpture*** *for Museum of Liverpool* (www.bbc.com, 24.03.11)*; Jelly* ***shoe sculpture*** *for Northampton Museum and Art Gallery* (www.bbc.com, 04.01.13)*.* The constructions *Rodin sculptures*, *Frederick Carder* ***glass sculpture***, *Henry Moore sculpture, Gerald Laing sculpture* joinpost – position attributive constructions. The latter explain the thematic motivation of the artwork emergence *inspired by movement and dance,* e.g. ***Rodin sculptures*** *inspired by movement and dance* (www.bbc.com, 23.11.18)*;* define the status of sculptures as museum exhibits *(donated to museum, stolen from Hertfordshire museum, stolen from Kelvingrove Museum),* e.g. *Frederick Carder* ***glass sculpture*** *donated to museum* (www.bbc.com, 20.06.11)*;* ***Henry Moore sculpture*** *stolen from Hertfordshire museum* (www.bbc.com, 12.07.12)*;* ***Gerald Laing sculpture*** *stolen from Kelvingrove Museum* (www.bbc.com, 22.02.12).

The construction *a world-famous sculpture* acts as a subject and combines with predicative construction *is set to be* highlightingthat the sculpture is planned to be key in the coming display, e.g. ***A world-famous sculpture*** *is set to be the enterpiece of a “landmark” art exhibition* (www.bbc.com, 23.11.18)*.* The modified construction *‘Hidden’ 18th Century Italian* ***marble statues*** is joined to the infinitival construction *to go on show* implying a future exhibition of the statues*,* e.g. *‘Hidden’ 18th Century Italian* ***marble statues*** *to go on show in York* ( www.bbc.com, 13.08.19).Theconstruction *Hades sculpture* enters the infinitival lexicalized construction (to return X to Y) in the heading of the news text. The infinitive *to return* points that the sculpture will be brought to the island in the future *to return* ***Hades sculpture*** *to Sicily*. The latter construction combines with the museum’s name *Getty Museum* to indicate which particular museum is going to return the sculpture,e.g. *Getty Museum to return* ***Hades sculpture*** *to Sicily* (www.bbc.com, 11.01.13).

The constructions *centenary* ***sculpture design,*** *weeping* ***virgin sculpture*** and *rare* ***Egyptian sculpture*** combine with subject – predicate constructions. The subject – predicate construction *Potteries Museum unveils* emphasizesthat a particular museum presents a new exhibit, e.g. *Potteries Museum unveils* ***centenary sculpture*** *design* (www.bbc.com, 17.09.10)*.* The construction *Fitzwilliam Museum bids for* denotes the museum’s inquiry to obtain a new exhibit, e.g. *Fitzwilliam Museum bids for weeping* ***virgin sculpture*** (www.bbc.com, 31.07.14)*.* The *c*onstruction *Museum secures* implies that the museum keeps the exhibit safe from thieves, e.g. *Museum secures rare* ***Egyptian sculpture*** (www.bbc.com, 30.09.03).

To conclude, sculpture – constructions consist of a modifier and a noun “sculpture” or “statue”. The modifier can be expressed by adjectives which characterize a sculpture from different perspectives and by proper names denoting the author of an artwork or the personality a sculpture represents. In its turn, these constructions are modified by adjectives and nouns to give more information about sculptures’ origin, age, value, material, etc. Moreover, modified and extended sculpture – constructions combine with prepositional constructions indicating the particular museum in which the statues are kept. Sculpture – constructions are united with post – position attributive constructions that describe sculptures’ current status as museum exhibits. The extended statue – constructions also join subject – predicate constructions, where the subject is expressed by the name of a museum. Such constructions denote manipulations that the museums can perform on their exhibits.

**2.4. Museum employees constructions**

Museumemployees constructionsusually consist of two words and name people who work in the museums or make a contribution to historical and cultural heritage preservation. They are *curatorial assistant*, *tour guide* and *collector*– constructions.

*Curatorial assistant* works directly in the museum and is responsible for assisting in many aspects of the Director’s daily responsibilities and projects, including administrative support, maintaining departmental calendars and assisting in many aspects of collections and exhibitions development [17].

The construction *curatorial assistant* joins the prepositional constructions naming museums to indicate where a particular employee works, e.g. ***curatorial assistant*** *at Sunderland Museum* (www.bbc.com, 14.08.05)*,* ***curatorial assistant*** *at York Museums Trust* (www.bbc.com, 13.07.15)*. Curatorial assistant –* construction may also сombine with the prepositional constructions that point to the unit of a museum or the category of exhibits the assistant deals with (*of natural environment*, *for Scientific Instruments*), e.g. ***curatorial assistant*** *of natural environment at Manchester Museum* (www.bbc.com, 12.11.09)*;* ***curatorial assistant*** *for Scientific Instruments* (www.bbc.com, 11.12.10).

The construction *tour guide* is extended by the noun “museum” to show that the tour guide conducts tours around the museum, e.g. *a museum tour guide.* The construction *(museum) tour guide* combines with the prepositional constructions *in Oxford, in Palmyra and Bosra* to refer to the cities where these people work, e.g. *museum* ***tour guides*** *in Oxford* (www.bbc.com, 16.11.18)*;* ***a tour******guide*** *in Palmyra and Bosra* (www.bbc.com, 16.11.18)*,* or to indicate in which museums they give tours, e.g. ***a tour guide*** *at the Rodin Museum* (www.bbc.com, 04.06.14)***, a tour guide*** *at Siem Reap’s War Museum* (www.bbc.com, 25.01.17),***tour guides*** *at the Egyptian Museum* (www.bbc.com, 31.01.13).

The *collector* – constructions are mostly introduced by the *modifier + “collector”.* The modifier can be expressed by adjectives indicating that the collector is the owner of the collection, e.g. *private collector,* the name of the collector is unknown, e.g. *an anonymous collector*. The modifier can be expressed by the noun “museum” showing that the collector does his work officially for a museum, e.g. *museum collector* (www.bbc.com, 20.11.19*)*; by the construction *global art* highlighting the area of the collector’s work, e.g. *the global art collector*. There are a number of lexicalized constructions that join the modified constructions listed above. These lexicalized constructions share the common structure *X had been loaned / donated to Y by (collector – construction), e.g. It was one of just five such coins minted by Canada, and had been donated to the museum by* ***an anonymous collector*** (www.bbc.com, 10.01.19); *It had been loaned by* ***a private collector*** *to the Museum of Salo (*www.bbc.com, 05.10.17*).* The verbal element of the *c*onstruction of the same structure may have the form of Present Perfect Tense in Passive Voice, e.g. *Footballeur is a 28cm (11 inch) ceramic sculpture by the Spanish artist, which has been loaned to the museum by* ***private******collector*** *Mark Briere-Edney* ( www.bbc.com, 27.10.12).Thelast three examples express the idea of owners sharing their collections with museums permanently or on a temporary basis.

*Collector* – constructions are united with predicative constructions *have given permission* and modified construction *the very best sculptures* extended by the prepositional one *from Africa* to show different aspects museums’ and private collectors’ cooperation, e.g. ***the private collectors*** *have given us permission to show the other two works* (www.bbc.com, 13.07.15); *Europe can be proud to possess some of the very best sculptures from Africa among museums and* ***private collectors*** (www.bbc.com, 17.10.19).

To summarize, museum employees constructions include *curatorial assistant, tour guide and collector* – constructions. Curatorial assistant and tour guide constructions usually combine with prepositional constructions that include the names of museums’ subdivisions, museums and cities underlining the professional area of employees’ work and its location. *Collector* – constructions consist of a modifier and the noun “collector”. A modifier can be expressed by adjectives indicating that the collector is the owner of the collection or their name is unknown. A modifier may be also expressed by nouns or constructions marking the collector’s official place and area of work.

**CONCLUSIONS ON PART TWO**

Media constructions consist of at least two words combined together to denote a particular concept or notion. The media constructions about museology and museum studies are singled out on the basis of unity of form and function. If a word combination occurs in media texts two or more times, we consider it to be a construction.

There are four big thematic groups of constructions referring to museum functioning, display, exhibits and their types and employees.

Museum functioning constructions fall into five subgroups: naming, opening, closure, transformation and reopening.

The subgroup of museum naming constructions is divided into four smaller groups denoting founders, location, content and specimens. All of them share the structure *modifier + “museum*”. In the museum founder constructions the modifier is expressed by famous personalities’ names, in museum location constructions it is indicated by geographical place names, in museum content constructions by the units referring to the category of exhibits, in museum specimen constructions – by the words referring to key specimen displayed in the museum. One more variant of museum location / content / specimens constructions has the structure *museum of* *geographical place name/ the category of exhibits/ the key specimen.* They may combine with prepositional constructions that include the names of countries, cities, towns to give more details about museums’ location.

Museum opening, closure, transformation and reopening constructions share the structure *museum + “opens/closes/ relocates/reopens”,* where the verb reflects the museum’s current change of state. Museum opening and reopening constructions are extended by numerals denoting the cost of the materials and operations performed to open or to reopen the museum. Museum opening and closure constructions are joined to infinitival constructions of purpose to explain the reason for new museum’s emergence or closure.

The museum display constructions include two smaller groups of exhibition- and design-constructions which share the structure *modifier + “exhibition/ design”.* The modifier underlines various characteristics of exhibitions and museums’ design: their topicality, cultural or historical value, etc.

The third big group of constructions dedicated to museums’ exhibits and their types falls into exhibit-constructions, referring to their parts, denoting paper, metalwork exhibits, and different kinds of artwork. All of them have a number of synonyms and share the structure *modifier + “noun”* expressed by the word “exhibit” and its synonyms, names for parts of exhibits, special names for paper / metalwork / artwork exhibits. The modifier in *exhibit-*constructions is usually expressed by adjectives that highlight exhibits’ historical and cultural significance, their quantity, age, etc. Modifiers can be expressed by persons’ names that stand forthe former ownerof the exhibit or by museum’s name to which the exhibit belongs. *Exhibit* – constructions are extended by verbs or combined with predicative constructions on the right to denote the activities that the museums can conduct with their exhibits.

**GENERAL CONCLUSIONS**

Media discourse is related to interactions that take place through a broadcast or print platform which can be spoken or written, in which the discourse is oriented to a non-present reader, listener or viewer. There are different genres of media discourse: political, historical, fashion, environmental, scientific, cultural etc.

Informational and news texts are main constituents of the media discourse. The news texts consist of constructions of different length and degree of complexity. The fundamental idea of Construction Grammar is that language learners only have the capacity to extract the correspondences between form and meaning known as constructions. Constructions are indivisible and the most elementary units of speech. The form – meaning pairing is recognized as a construction if its meaning cannot be predicted from the semantics of its components or as long as it occurs with sufficient frequency. This paper examines syntagmatic constructionist relations at their syntactic level dividing them into immediate, modified and extended.

Media constructions consist of at least two words combined together to denote a particular concept or notion. The media constructions about museology are singled out on the basis of the unity of form and meaning and sufficient frequency.

There are four big thematic groups of museology constructions referring to museum functioning, display, exhibits, their types and employees.

Museum functioning constructions fall into five subgroups: naming, opening, closure, transformation and reopening.

The subgroup of museum naming constructions is divided into four smaller groups denoting founder, location, content and specimens. All of them share the structure *modifier + “museum*”. In the museum founder constructions the modifier refers to famous personalities’ names; in museum location constructions the modifier is indicated by geographical place names; in museum content constructions the modifier is expressed by the units referring to exhibits; in museum specimen constructions the modifier is denoted by the words referring to key specimen displayed in the museum. Museum location / content / specimen constructions can have onе more variant of form with two elements: the first is the noun “*museum”,* the second is a worddenoting *geographical place name/ the category of exhibits/ the key specimen.* The first and the second elements are joined by the preposition *of*.The museum naming constructions may combine with other prepositional constructions that include names of countries, cities, towns to give more details about museums’ location.

Museum opening, closure, transformation and reopening constructions share the structure *museum + “verb”,* where the verb reflects the museum’s current change of state – it *opens, closes, relocates, reopens*. Museum opening and reopening constructions are extended by numerals denoting the cost of the materials and operations necessary to open or to reopen the museum. Museum opening and closure constructions are joined to infinitival constructions of purpose to explain the reason for new museum’s emergence or closure.

The group of museum display constructions includes two smaller subgroups of exhibition- and design-constructions which share the structure *modifier + “exhibition/ design”.* The modifier underlines various characteristics of exhibitions and museums’ design: their topicality, cultural or historical value, etc.

The third big group of constructions denotes museums’ exhibits and their types. This group falls into *exhibit* – constructions; those referring to parts of exhibits; denoting paper exhibits and metalwork exhibits, different kinds of artwork. All of them share the structure *modifier + “noun”* filled in by the word “exhibit” and its synonyms, names for parts of exhibits, special names for paper / metalwork / artwork exhibits. The modifier of *exhibit*-constructions is usually expressed by adjectives that highlight exhibits’ historical and cultural significance, their quantity, age, etc. Modifiers for names of exhibits can be also expressed by persons’ names that stand forthe former ownerof the exhibit or by museum’s name to which the exhibit belongs. *Exhibit-*constructions are extended by verbs or combined with predicative constructions on the right to denote the activities that the museums conduct with their exhibits.

Museum employee constructions refer to curatorial assistants, tour guides and collectors. Curatorial assistant and tour guide constructions usually combine on the right with prepositional constructions naming museums’ subdivisions, whole museums and cities to underline the professional area of employees’ work and their workplace. Collector-constructions consist of a modifier and the noun “collector”. The modifier is expressed by adjectives indicating that the collector really possesses collection items or to stress that the collector’s name is unknown; the modifier is marked by nouns and constructions, which show the collector’s official place of work.

Further study concerns the constructionists analysis of advertisements and guides as well as information from poplar museums’ websites.

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**РЕЗЮМЕ**

магістерської роботи

Романенко Оксани на тему «Конструкції як основа організації сучасного англомовного інтернет - дискурсу новин»

Робота складається зі вступу, двох розділів та загальних висновків.

Перший розділ роботи включає визначення поняття дискурсу як мови поза рівнем речення та поняття медіа дискурсу як суспільної платформи для висвітлення та обговорення певних подій. У цьому розділі розглянуто медіа дискурс також як середовище функціонування конструкцій, їх парадигматичні та синтагматичні зв’язки.

Другий розділ роботи розглядає чотири групи конструкцій про музеї виділені з новинних текстів Бі-Бі-Сі: конструкції, що позначають функціонування музеїв, показ експонатів, власне експонати та їх типи й музейних працівників. Конструкції функціонування музеїв поділяються на п’ять підгруп: ті, що називають музеї, презентують їх відкриття, закриття, трансформації та повторне відкриття. Останні чотири групи поділяють структуру *«museum» + дієслово* зміни стану. Підгрупа конструкцій, що називають музеї об’єднує чотири менші групи: назви, що включають розташування музею, його засновника, тематику та ключовий експонат. Конструкції показу експонатів включають конструкції про виставки та дизайн й мають структуру *означення + іменник «museum»*. Конструкції, що ілюструють експонати та їх типи складаються з п’яти менших груп на позначення музейних експонатів, їх частин, паперових, металевих експонатів та витворів мистецтва, а саме – картин і скульптур зі структурою *означення + іменник на позначення експоната.*

Ключові слова: медіа дискурс, конструкції, музеї, експонати.

RESUME

of master’s thesis

 MEDIA CONSTRUCTIONS AS A BASIS OF MODERN ENGLISH INTERNET NEWS DISCOURSE ORGANIZATION

The paper consists of the introduction, two parts and the general conclusions.

The first part includes the notion of discourse as language beyond the sentence level and media discourse as the public platform for highlighting and discussing some issues. In this part media discourse is regarded as the medium for constructions’ functioning together with their paradigmatic and syntagmatic relations.

The second part presents four big thematic groups of museology constructions taken from the BBC news website: those denoting museum functioning; displays; exhibits and their types; museum employees. Museum functioning constructions include five smaller groups: museum naming -, opening -, closure-, transformation-, reopening. Last four constructions’ groups share structure: *“museum”+ verb expressing the change of state*. Museum naming constructions fall into the subgroups denoting founders, location, contents, key specimen. The museum display constructions are divided into those denoting exhibitions and design and have structure *modifier + “museum”*. The constructions denoting museum exhibits and their types encompass exhibit constructions, those naming parts of exhibits, their paper, metalwork and with the last one subdivided into painting- and sculpture – constructions with structure *modifier + noun denoting a particular exhibit*.

Key words: media discourse, constructions, museums, exhibits.